

Secret Student: Investigating Eros in Teacher's Pet Relationships

Shanique Roberts
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Thesis advisors: *Bas Haring and Kim Stroet*

Abstract

Teacher's pets are students with whom teachers have a special relationship characterized by genuine love, admiration, attraction, and affection. I wanted to investigate if the teacher's pet relationship could be seen as a romantic relationship. In an ideal situation, you would do that in a classroom, but due to the Covid-19 pandemic, it was not an option. As a result, I decided to shift my focus to films with similar relationships. I viewed *Matilda*, *The Man Who Knew Infinity*, *Whiplash*, *Mona Lisa Smile*, *The Piano Teacher*, *Mean Girls*, and *Twilight* as examples of student-teacher films. To detect these interactions, a framework with Eros characteristics such as attraction, threshold, and substitution was created. My research found that (I) the teacher-pet relationship shares many characteristics with a love relationship, and (II) classroom behavior may be analyzed through film using scenarios created in school settings.

1 Introduction

Imagine standing in a room having a conversation with an individual on a subject you are both profoundly interested in. Your eyes unexpectedly meet, and it seems like the longer you talk, the more intense the gaze becomes. You both almost begin to whisper the words with gentle and delicate voices as you are slowly being drawn closer to each other. And then, a moment of silence. A faint sound emerges, a lovely sound played in the background by a symphony. You are both smiling. When you make your way to the exit slowly, for the last time, you look back. Sounds like the ideal beginning of a tale of love, doesn't it? Imagine the same scenario between a student and a teacher. Now, at a primary school, in a complete classroom. Is this altering the narrative? The above-mentioned situation is extracted from the children's film, *Matilda* (1996). A little girl's story, who happens to be a genius, and her teacher vs. her negligent parents and the worst imagination of the school principal possible. Watching this scenario being played out, how would you judge this situation? You may start to wonder what this special bond is and ask yourself why the teacher is exhibiting differential behavior towards this student. This type of love and interaction between teacher and student is also known as the teacher's pet phenomenon.

2 Theoretical Background

2.1 Teacherly Love

"A distinct and unique variety of love both like and unlike other varieties of love that have been previously explored." (Goldstein, 1998).

Teachers, according to Goldstein (1998), act as surrogate parents for their students. Children spend a significant amount of time with their teachers, particularly in elementary school, and they frequently perceive female educators as mother figures or "other mothers." Children instinctively want affection and comfort from their moms, and many students do the same with their teachers. Students' needs can be met by providing 'teacherly love' in the form of hugs and tenderness. Dedication and a passion for teaching are at the basis of such love. Teachers must be prepared to love pupils regardless of their response even if they do not accept this love. A teacher's love is unique from other types of love because it signifies a dedication to education, a passion for teaching, and a profound concern for students. She confessed at the time that no research has been done on how love affects teachers and students in the classroom. The love is present, but according to her somehow invisible and as something that has been taken for granted and deemed unworthy of scholarly attention. She believes that everyone understands that teachers care for their kids since it is an integral element of classroom life. And while this may seem self-evident to many, it is possible that therefore other experts have not dug into the subject more. In addition, investigating the subject of love is a difficult undertaking seeing that love is hard to define. Since love can be impossible to measure, moreover, to generalize, validate and make it reliable. Even though Goldstein felt that this topic is rather fuzzy and subjective, the passion that drives teacher's behaviors has been too important to ignore (Goldstein, 1998). Reflecting on Goldstein's comment of 'the passion for teaching. I wonder if this could be the teacher's pet phenomenon she is referring to.

2.2 The Teacher's Pet Phenomenon

The teacher's pet phenomenon is well-known among teachers and students, and it is seen unfavorably (Trusz, 2017). Elisha Babad, social and educational psychologist mentions this occurrence in his book "The Social Psychology of the Classroom (2009). He states the teacher's pet might be characterized as a specific emotional tie between the teacher and one or more students, typically a love connection. Furthermore, the behavior is significant since it is a phenomenon that influences the entire classroom environment, rather than just the teachers and their personal favorites. Teachers choose pets because they possess actual or imagined qualities that are highly prized by them but not necessarily by their peers. The pets described are dismissed by their classmates because they have an evident personal bond with the teacher (Babad, 2009). Babad also wrote in his (1995) article that teachers who favored these students had a negative impact on the emotional climate of the classroom, as well as the interpersonal development and academic performance of the students in the classroom. Babad (2009), further elaborates a questionnaire that he created in the late eighties to look at students' and teachers' perceptions of the phenomena (Tal, 1987; Tal & Babad, 1989). In comparing the answers, he discovered that over 90% of the respondents recognized the relationship. High scholars and primary students were more negative than experienced teachers. He noted that the teachers focused more on the pet's particular good features and why they were deserving of the teacher's affection. They were, so to speak, more lenient and tolerant. The teachers also believed more strongly than the students that this special attachment towards their pets could be concealed from the others. Babad also mentioned that many teachers in the sample were apprehensive about prying into the topic opposed to the students who were happy about the investigation (Tal, 1987; Tal & Babad, 1989).

To the best of her knowledge Trusz (2017) states, that only three new empirical articles have been published regarding this topic (Chui et al. 2013; Lu et al. 2015; Opoku-Amankwa 2009). Since then, approximately 3 new studies were added pertaining to the phenomenon (Ghonsooly, Shahriari, 2019; Sözen, Korur, 2019; Vahidnia et al. 2019). This is relatively small given solid observational proof that

the phenomenon is still happening and the significant effects that exist in the classroom. In her own exploratory study, Trusz (2017) also obtained similar results like Tal and Babad in their (1989) research. Such as the behavior being associated by the students with unfair, and preferential treatment from both sides (pet and teacher). Also, teachers being much more frequently focused on the positive attributes of pets and teacher's attitudes towards pets. Furthermore, she also mentions that this phenomenon occurs at all levels of education. Trusz (2017) also discovered that teachers overestimate their own reasons to justify unequal treatment of certain pupils. They said that some pupils were given special attention because of distinguishing qualities or acts, such as assisting peers. The students then claimed that the pet's flattery towards their teacher was the actual cause for their affection. In both investigations, the teachers overestimated their capacity to hide special relationships with pets while underestimating student's recognition of special treatment of certain students in the classroom (Trusz, 2017). The emotional tie Babad (2009) characterized as a love connection between teacher and student is rather an interesting comment. In the paragraph 2.1 Goldstein (1998) calls this a passion for teaching. This leads me to wonder whether there is indeed a love connection present between the teacher and student appose passion for teaching.

2.3 Triangular Theory of Love

Goldstein used a model created by psychologist Robert Sternberg. Sternberg's approach is known as the "triangular theory of love" (1986), and it proposes that love may be divided into three categories: intimacy, commitment, and passion that forms the three sides of a triangle. Sternberg's model can be applied to nonsexual varieties of love (see Figure 1).

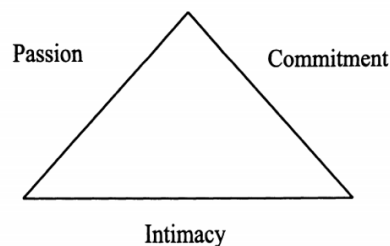


Figure 1: The triangular theory of love

Goldstein compared Sternberg's model to reflect on teacherly love to help explain the sort of love seen by teachers who establish caring learning environments. Affection, according to Goldstein, symbolizes the tight, attached, and bound feelings that characterize loving relationships. Furthermore, the term intimacy from the model reflects trust, the exchange of meaningful connections, a degree of mutuality and reciprocity between individuals, a readiness to open communication, and a depth of feeling. Teachers may occasionally encounter this kind of closeness with a single student (Goldstein, 1998). The term "intimacy" is defined as intimate, connected, and bounded feelings experienced in loving relationships (Goldstein, 1998). Sternberg's model includes a commitment element, which he defines as the decision to love and preserve that love. Teacherly love begins with a commitment to love, which is realized as the commitment interacts with the teacher's enthusiasm for her or his work and the closeness that develops through time in the classroom. The last one is passion, which Goldstein perceives as sexually charged in relation to the teacher's love debate. She states that under no circumstances does she believe it is appropriate for a teacher in the classroom to be steered towards romance, physical desire, or sexual fulfillment regarding students. In her research, she sees this love in a different light. She quotes the American College Dictionary's definition of passion to redefine its original meaning. Which describes it as "any type of sensation or emotion that has a driving force." Goldstein (1998) removes the sexual associations that typically surround the word when thinking of 'passion' as a prime motivator that drives action. She believes that passion might be characterized as

a teacher's strong desire to educate, to work with children, and to enable interactions between children and curriculum.

In contrast to Goldstein (1998), I do not rule out the possibility that this form of teacher-student love might be steered towards romance. What makes Goldstein's analysis so noteworthy, is her observation that "teacherly" affection is visibly there yet intangible. This is important since individuals appear to be aware of the phenomena. This prompted me to investigate further whether this sort of love might be seen in classroom interactions between students and teachers. Teachers and/or students can be faced with the dilemma of whether to act on their love sentiments. This may lead to intercourse or other physical actions. When discussing this form of interaction, the goal is not to be restricted merely by the outcome of it being sexual. I am aware that acting on these desires as a teacher may be judged as inappropriate, because of probable age differences and/or their hierarchical rank. The missing link that may be answered is not whether these ideas effect a teacher and student, but rather how individuals might see and recognize this "special" loving relationship. A deeper understanding of this kind of love needs to be discussed more to dissect this topic further. So far, I have reviewed the relationship between students and teachers and how that relationship can be considered a love connection. Therefore, I must first pay attention to the question of what love in general entails.

2.4 Greek Definition of Love

"Love is patient, love is kind. It does not envy, it does not boast, it is not proud. It does not dishonor others, it is not self-seeking, it is not easily angered, it keeps no record of wrongs. Love does not delight in evil but rejoices with the truth. It always protects, always trusts, always hopes, always perseveres" (New International Version, 1 Corinthians 13:4-8).

The above-mentioned bible verse was written by apostle Paul when he was informed by other Christians about problems in the Corinthian church, which he attempts to settle in his letter. Paul writes about putting love into action rather than just describing it as a feeling or emotion, and he goes into further detail on what love is. He explains in the letter that everything is pointless without love, and that if people behave with agape love, their lives would be more meaningful (Campbell, 2010). The Greeks continued to use a variety of technical terms for love, and Paul uses the ancient Greek term agape. The first is Eros, which refers to a person's sexual or romantic impulses for another. This word is usually used when someone states they are in love with someone or are in the process of falling in love. While sex may happen without love, physical intimacy with Eros (love for another) leads to a stronger emotional attachment (Guzik, 2018). See the next chapter for more on the notion of Eros. Storge was the second term for love. It refers to love between parents and children, as well as affection between family members in general. Philia is the third word for love. It conveys a sense of brotherhood and camaraderie. It is a deep bond of friendship and affection between two people. It may be considered the ultimate type of love that man is capable of without the help of God. Agape is the fourth word for love. It is the type of love that does not alter with time. It is a kind of love that gives without expecting or demanding anything in return. It is a large amount of love that can be given to those who are unlovable or disagreeable. Love continues to love sincerely even when it is rejected (Guzik, 2018).

2.5 Research Question

Perhaps Eros is not the type of love that comes to mind when you think about education. Given that the teacher's pet shares this 'special' love with their teacher, I'm curious if the connection between a teacher and their pet may be regarded as love, more precisely 'Eros'?" "Can Eros be found in a teacher's pet relationship when observing the interaction?". I choose to focus entirely on Eros to obtain a better knowledge of the relationship by identifying its different elements. My rationale is based on research written by Professor Kathleen Hull.

2.6 Plato's Symposium

In her research 'Eros and Education' (2002), Hull talks about Plato's concept of Eros and how it pertains to education. In the Symposium of Dialogue, Hull answers to Plato's classic Dialogue on the Nature of Love. She states that Plato meant the word Eros to apply to all forms of desire, and that it is related to but distinct from both human sexuality and reasoning. Also adding that Eros is associated with more than only sexual attraction; it is also associated with philosophy and human desires for beauty, intelligence, and even immortality. Nowadays, the term Eros is most associated with sexual desire. Hull's dilemma is that the 'erotic' is seen as a threat to the morality of the student-teacher relationship. In her paper, she suggests that, just like Plato, we should consider Eros in the classroom in terms besides just sexual fulfillment. She goes on to describe her own personal (Eros) experience with a student called Rachell. She said that she was not in love with her, but that she admired her superb brains and pleasant demeanor. Hull believed it was Rachell's eagerness to impress Hull with her intelligence, superior learning, and excellent academic achievement. In a classroom context, Hull stated that this was the nicest gift she could receive from her pupil. She linked her experience to Plato's love for his teacher Socrates, which grew into a love of knowledge over time. Hull built on the discovery in Plato's symposium that realization of a need or deficiency is what drives love and desire. The desire to be in love with something is known as love. A thing that wants, desires, or needs something (if it did not need it, it would not want it). Furthermore, love and desire are created in the teacher-student relation by the recognition of a lack of information and that the teacher possesses knowledge. The student's desire for knowledge may be distorted, and they may believe they are falling in love with the teacher. However, the student's true want and requirement is information, not the need to own or be owned by their teacher (Hull, 2002).

2.7 Deresiewicz 'Brain Sex'

Professor-student interactions may be intensely intimate, according to another article authored by American scholar William Deresiewicz (2007). Although the closeness that occurs is between the intellect and the soul. He observes that, though Eros lies at the heart of the authentic educational connection, it is not the teacher who falls in love. He goes on to say that a competent teacher should be able to elicit a burning desire for his or her approval and affection just by using their voice or/and presence. The teacher's eagerness and passion when expressing this knowledge with the students is what makes this "erotic." Deresiewicz argues that a student will frequently mistake this "urgency/intensity" for sexual attraction, and that a teacher may take advantage of this misconception in some cases for personal gain. He goes on to say that, fortunately, most teachers understand that the art of teaching involves not just stimulating desire, but also channeling it toward the subject being taught. Deresiewicz discussed the subject with one of his teaching assistants. She told him that she confessed to having a crush on a teacher when she was in college. Then he asked if she wanted to have sex with the teacher. She said she wanted to have 'brain sex' with the teacher in response to his question. Deresiewicz was intrigued by his teacher's assistant's response and asks himself, "Is the sort of sex professors conduct behind closed doors with their students called "brain sex"?. He finally responded to his own question by declaring that teachers are drawn to students because of their souls, not their bodies. The younger generation's need for knowledge drives them to seek out teachers from whom they might obtain it, and educators, in turn, are on the lookout for them. This is Eros in its purest form Deresiewicz (2007).

3 Method

3.1 Film Studies

To investigate this phenomenon, I opted to collect data using film as a research method. Film, I believe, may create a better balance since it can represent our view of reality. Because it is difficult to predict when and how this phenomenon happens in the classroom, film provides an additional role by providing a structured environment in which the interaction may be seen again and over again.

Because this method is unconventional, it may provide unforeseen advantages. To support this conclusion, similar techniques have been outlined below.

3.2 Depiction of Industrial Relation

In Elembilassery and Ray (2017) conducted an exploratory study on the depiction of industrial relations (IR) in commercial or popular movies. IR refers to a relationship between the employers and employees. It is also a field of study that examines these types of relationships, especially groups of workers in unions. The employers are represented by management and employees are represented by unions. Their methodology consisted of them watching six movies that have depicted IR which they believed could have influenced the perception of the relations. Their objective was to understand the diverse depiction of IR in movies that could influence people and at the same time present the findings of each movie in such a manner that it can be used for the purpose of learning and teaching industrial relations. This exploratory study makes several contributions. They concluded that the use of visual data to represent social scientific knowledge is demanding and uncommon. In addition, movie-based teaching could provide a common experience for all students of a class and thus helps the facilitator to communicate the observations and compare the interpretation (Elembilassery, Ray 2017)

3.3 Twilight: New Moon and Adler's Personality Theory

Similarly, in the study by Lestari (2012) The author attempted to evaluate the Hollywood movie *Twilight: New Moon*. For this study, Lestari was interested in how Isabella Swan's (major character) quest for love was reflected in the film based on Alfred Adler's six fundamental principles of human psychology. Individual psychology, in short, is Adler's personality theory that describes individual efforts. It emphasizes how individuals meet goals that change their behavior to accomplish them. The research was supposed to include information and insights about the personality theory through a character called Bella Swan in the *New Moon* film. Centered on the results, this research showed that there is a close relationship between Bella Swan and Alfred Adler's individual psychology, namely they equally describe human striving to reach their goals. Therefore, concluding that the readers would know and understand how Adler's theory is reflected in the movie/real life. They used films as a method to draw conclusions on how occurrences can be viewed on film and what conclusions could be taken from these findings in real life (Lestari, 2012).

3.4 Revised Research Question

In chapter 2.5 the first research question was described as: "Can Eros be found in a teacher's pet relationship when observing the interaction? After deciding to watch films rather than observe the classroom on a real - time basis, I chose to rewrite my research question as follows to make it more specific. "Can Eros be found in a teacher's pet relationship when observing the interaction through film?"

3.5 Film Selection

I picked the category student-teacher relationships from the IMDB film database and produced a selection of one hundred films based on the descriptions. I selected eight films at random, considering age and gender to get a semi-balanced mix of representation. Rather of being seen as artistic, the videos were seen as a mirror of the pet phenomena. Among the films addressed are *Matilda*, *The Man Who Knew Infinity*, *Whiplash*, *Mona Lisa Smile*, *The Kindergarten Teacher*, and *Mean Girls*. To discover and acknowledge this relationship, I watched the films and sought for scenes that stuck out. *Twilight* and *The Piano Teacher* were chosen as a baseline, one with no teacher's pet relationship and the other with a higher amount of teacher's pet relationship, to increase the sample's validity. Two internet streaming sites, Netflix and Fmovies, were used to watch the movie. I observed a scene that bordered on flirting while watching *Matilda*. "What if *Matilda* was substituted with an adult man, could it look that the teacher and this male are in a love connection?" I questioned as I re-watched the scenario. Moreover, another film "*The Kindergarten Teacher*," was watched with this question in mind to see whether this love connection could be seen and if the same question could be answered. I was

able to answer the identical question a second time and identified several situations in the film to back up my claim. The decision was made to return to the ancient Greek notion of Eros and define its characteristics to see whether additional circumstances might be created to notice specific film scenes.

A framework was created to collect evidence of Eros in teacher-student relationship films (see Figure 2). Attraction, threshold, and substitution were the three signs.

Signs of Eros in teacher student relationship films

- 1. Attraction | Arousal
 - Sharing conversation: common vision, emotional intimacy, shared values, beliefs, and interest
 - Love gaze: adoration, admiration, or loving looks

- 2. Threshold | Flat hierarchy
 - Status similarity: apparent shift in power dynamic, inspiring and emotionally supporting 'each other'
 - Affection, proximity: physical touch, being in close proximity, spending time together

- 3. Substituting | Child vs. adult
 - If the student (child) in the scene is being replaced with an adult, will the relationship look like it could be of two lovers

Figure 2: Signs of Eros in teacher student relationship film

Attraction, Focuses on a clear attraction between teacher and student. For example, love gazing. Threshold checks if there is no apparent power dynamic seen. The teacher and student then become equals. Bonding takes place through affection like in friendships. Substituting, means whether the teacher and student develop an intimate "connection" like lovers. Under the condition: if a student and teacher have sexual intercourse, it no longer counts as a variable and should not be treated as one. It was crucial to see if these characteristics could be detected when watching their interaction in a specific setting, such as a classroom. This will eventually be used as a framework for interpreting the results.

3.6 Signs Found in Films

For the data collection, a table containing all the signs was created, with a 'x' mark placed on each scene that matched one of the signs, and the time stamp was recorded each time a scene matched one of the signs (see figure 3).

Movie titles <i>The 'x' marks are the number of scenes found</i>	Attraction Arousal	Threshold Flat hierarchy	Substituting Child vs. adult
Whiplash	x	x x x x x x x x	
The Kindergarten Teacher	x x	x x x x x x x x x	x x x x x x x
Matilda	x x	x x x	x
Mona Lisa Smile	x	x x x x x	x x
The Man Who Knew Infinity	x x x	x x x x x x	
The Piano Teacher	x x x x x	x	
Twilight			
Mean Girls		x x x	

Table 1: Table recognized characteristics in films

4 Results

4.1 Characteristic Threshold

Checks if there is no apparent power dynamic seen.



Figure 3: Stills Mean Girls

Film: Mean Girls

In this (scene 49:53 – 50:45). The teacher gives the student a piece of paper with her grade on it and informs her that she failed the test. She proceeds to express her thoughts on why she believes her student failed the exam. All her student's work is correct, yet all their answers are incorrect, according to the teacher. The teacher then admits that she is aware of the student's lover. Her remark catches the student off guard. The teacher proceeds to tell the student that she does not need to 'dumb herself down' to get a man's attention. The student is slightly annoyed by this comment, and she confronts it by saying: "How would you know?" While casually having a snack, the teacher answers cynically and on to reveal that she is divorced and broke from being divorced. She continues to tell her that she does not have any other love interests since she drives everybody away, even her spouse. She subsequently informs her pupil that she would continue to push her since she believes she is brighter than she appears to be right now. This is a threshold scenario because the teacher spoke to the student as if she were a friend and opted to divulge personal facts about herself while offering her student advice.

Film: The Man Who Knew Infinity

(Scene 1:38.24 - 1:39.10). The student and the teacher are bidding their goodbyes at this moment. The student then embraces his teacher and expresses his regret for leaving him. The teacher lowers his head and tells the student that he will miss him as well. The teacher then wants his student to write him weekly letters on his progress and to promise him that he would return in a year. The student glances at him and says: "I'll honor my word," before walking away. A close-up of the teacher, emotional, putting his hat back on and walking away. This scene also represents a threshold, as they share their sentiments of missing one another, which might be seen as mutuality and/or friendship.

4.2 Characteristic Substituting

Whether the teacher and student develop an intimate connection like lovers.



Figure 4: Stills the Kindergarten Teacher

Movie: The Kindergarten Teacher

The results show that substitution is identified in three out of the eight movies. The Kindergarten Teacher (scene 1:18.00 – 1:19.19). The teacher observes the student on the playground from her car, then approaches him and requests that he unlocks the gate. At first, the observer would think this is predatory behavior, but when the student meets her, he tells her that he has missed her as well. She lifts him up and walks with him to her car, holding each other while the teachers strokes him. It is considered a substitute when a student and teacher create a relationship like that of lovers.

Movie: Matilda

Another example of Substituting is found in the movie in the Matilda scene (28:41 – 31:20). The teacher is rehearsing multiplication with her students in this scenario, which takes place in the classroom. The teacher jokingly asks her students to compute a tough amount, which the student then perfectly solves in front of her peers. The students' answer is right, surprising her teacher and grabbing her teacher's attention as seen by a prolonged look. She takes the lead and asks whether she knows how to multiply large numbers; the student replies that she learnt how to do so from books she reads at the library. A follow-up question from the teacher asks if she enjoys reading and what kinds of books she enjoys. The student tells her that her favorite author is Charles Dickens, and her teacher confirms with a loving gaze that she too enjoys the same author. Finally, the class was adjourned, with both the student and the teacher sharing love glances. This is considered of substituting, in which the teacher and the student build a deep bond, almost as if they were two lovers romantically linked.

Movie: Mona Lisa Smile

A graduation ceremony is depicted in the film Mona Lisa Smile scene (1:49.34 – 1:49.40). With a glass of champagne in her hand, a student embraces her teacher and kisses her on the cheek. The teacher bends to the side to allow her student to kiss and hug her. This sequence is brief, yet it serves as a useful illustration of substitution. Kissing a teacher on the cheek while hugging is likely to be interpreted as unusual behavior between teacher and student, and hence categorized as a substitute.

4.3 Characteristic: Attraction

Focuses on a clear attraction between teacher and student.

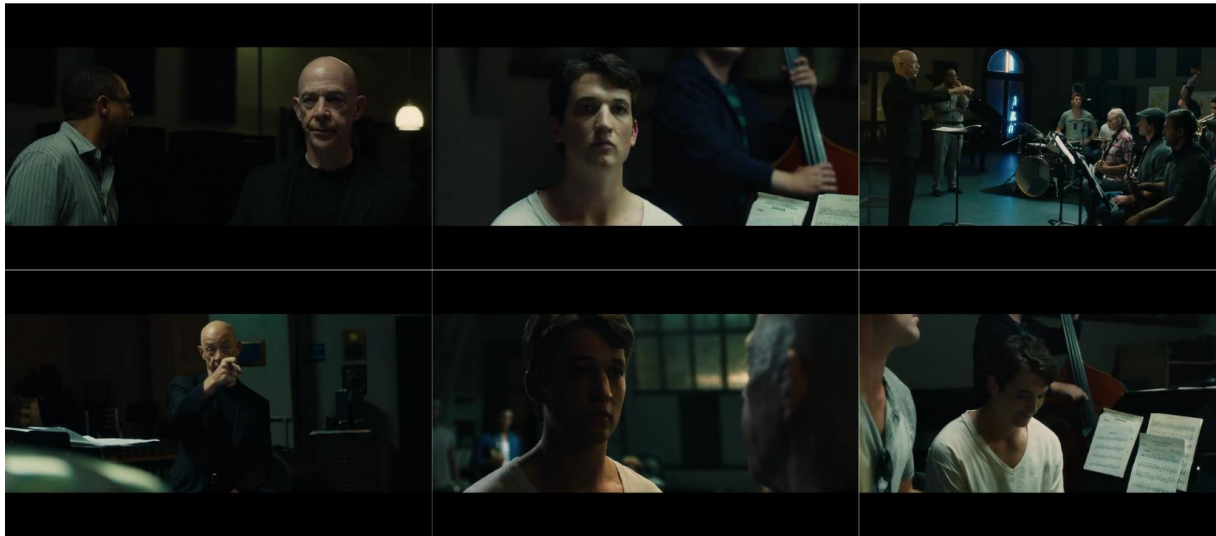


Figure 5: Stills Whiplash

Movie: Whiplash

(Scene 10.28 - 12.38). Students rehearse with their music instruments in the classroom with a teacher present in this scenario. After some time has passed, another teacher enters the classroom, causing a fuss. The camera immediately zooms in on one pupil, who has a frightened expression on his face. The teacher directs the students to perform a piece on their instruments while they stand guard. Soon after, he approaches the drums, where this specific student is seated, and invites him to play on the drums. The teacher makes hand movements indicating that he can stop playing and shifts his focus to another pupil for a little moment. He sighs, returns his gaze to the student, and stands to depart after a few seconds. He says, "drums with me," as he walks away. Another student rises from his seat to follow him. The teacher then corrects this pupil, stating that he had intended for the other student to come (the student). The student carefully got up from his chairs and cautiously made his approach towards the teacher, looking astonished that the teacher had chosen him. While doing so, he maintains a laser-like focus on the teacher. The teacher then instructs him on where he should appear for rehearsal the next day. After the teacher has left, the pupil remains dazed in his spot for a few more seconds. In this scene, the attraction is mostly from one side, although the student is the focal point. This may be seen in the students' stare, which might be described as love gazing, implying infatuation and/or admiration.

Movie: The Piano Teacher

(Scene 41:10 - 43:15). The student comes inside the classroom where he had a private session with his piano teacher to begin this scenario. While eating a sandwich and not establishing eye contact with the student, the teacher continues to inform him that she does not agree with his admittance to the school because she does not feel he is serious about music and is more interested in the praises it provides. The student refutes her claim, telling her that he worked hard to get her attention and that she should give him a chance. He goes on to say that it was never his goal to apply to the school, but that she had been on his mind since he met her at the recital. His body language is more open, as he maintains a steady stare at the teacher. The teacher has a colder demeanor. She makes less eye contact and responds in a harsh manner. He begs the teacher to continue the conversation, but she makes it apparent that she does not see the purpose and begins the lesson. The attraction is one-sided, just like in the previous scenario. Through their shared conversation, the student's attraction to the

teacher may be recognized. The student confesses to the teacher that he cannot get her out of his head and decides to apply for the study and pursue her.

4.4 Validation

To ensure that all the parameters were correct, a brief validity test was performed. This is to guarantee that the interpretations and values are appropriate to obtain the desired outcomes and to increase the validity. (I) *Does the model make sense?* Was an especially important indicator of validity to ask and (II) *can the settings chosen to be trusted?* In other words, a sample of randomly selected scenes was shown and compared to the framework to see if it was accurately understood. The respondent was a 29-year-old male, a friend who works as a front-developer. The respondent was shown film scenes (14) and given the framework with further explanation of each characteristics meaning. The respondent was directed to first examine the scenes before making a judgment on how many times he detected one or more of the characteristics. Along with a brief explanation of what he saw in the scenario that motivated him to decide. In terms of accuracy, the outcomes were generally favorable. The respondent agreed with 78,6% (11 scenes) of the 14 scenes that was shown and placed 23,4% (3 scenes) in different characteristics.

Movie titles <i>The 'x' marks are the amount of scene found</i>	Attraction Arousal	Threshold Flat hierarchy	Substituting Child vs. adult
Whiplash	10:30 - 12:38 Recognition: Could not really say what perhaps body language 1:30:00 – 1:41:36 Recognition: Love gaze	27:34 – 29:45 Recognition: Not treating him as a student but as his child/friend 1:30:00 – 1:41:36 Recognition: The student did not respect the hierarchy	
The Kindergarten teacher	29:09 – 30:58 Recognition: Kissing Love gaze 52:20 - 55:07 Recognition: Love gaze	29:09 – 30:58 Recognition: Hugging Close proximity 52:20 - 55:07 Recognition: Spending time together	52:20 - 55:07 Recognition: Felt inappropriate Lured the child away 1:18.00 - 1:19:19 Recognition: Treating child like a lover

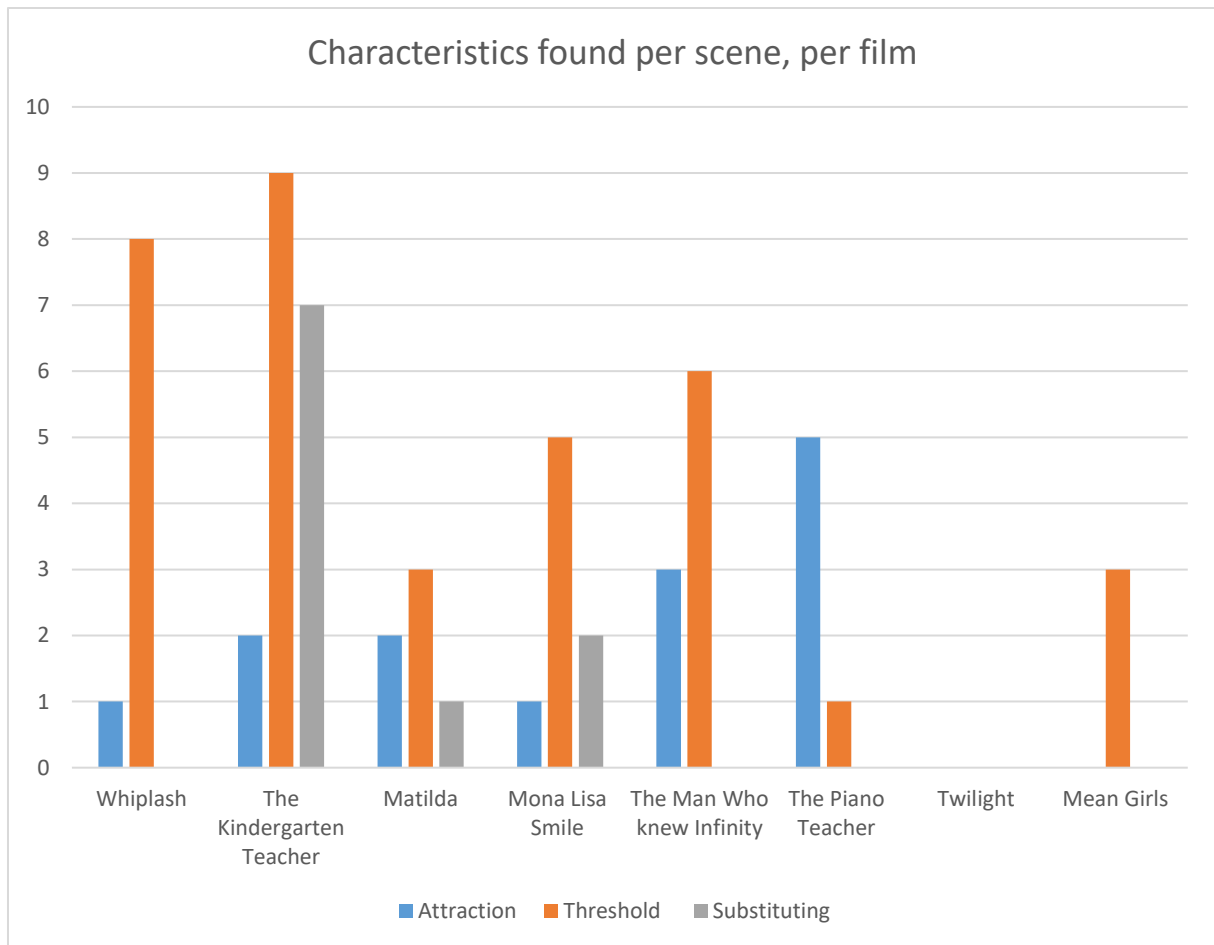
Table 2: Respondent validation

4.5 Overall Score

The data (see table 1) was collected from a total of eight films. The following 57 movie scenes were recognized and analyzed for characteristics: (14) Attraction, (32) Threshold, and (10) Substituting scenes.

Films(8)	Attraction	Threshold	Substituting	Total score per film	Average score per film
Whiplash	1	8	0	9	3
The Kindergarten Teacher	2	9	7	18	6
Matilda	2	3	1	6	2
Mona Lisa Smile	1	5	2	8	2,7
The Man Who knew Infinity	3	6	0	9	3
The Piano Teacher	5	1	0	6	2
Twilight	0	0	0	0	0
Mean Girls	0	3	0	3	1
Total score per characteristic	14	32	10		
Average number of scenes	1,8	4,4	1,3		
Minimum scenes	0	0	0		
Maximum scenes	5	9	7		

Table 3: Overall score



Graph 1: scenes found, per film and per characteristic.

The graph (see graph 1) shows an overview of the number of scenes in each film as well as their characteristics. Threshold has been recognized as the most major element (32 scenes). A total of four scenarios (see table 4) overlap, revealing several characteristics in a single scene.

Movie titles <i>The 'numbers' are the scene time found for each attribute</i>	Attraction Arousal	Threshold Flat hierarchy	Substituting Child vs.
Whiplash	0:10.30 - 0:12:38	23:00 - 24:45 27:34 - 29:45 50:00 - 50:25 1:00.00 - 1:01.24 1:04.00 - 1:06.00 1:10.00 - 1:11.45 1:17.00 - 1:22.00 1:30.00 - 1:41.36	
The Kindergarten Teacher	08:08 - 10:15 29:09 - 30.58	14:37 - 18:24 25:40 - 29:09 29:09 - 30.58 35.31 - 37.31 39:50 - 42.36 52.20 - 55:07 58:42 - 1:00.10 1:00.12 - 1:01.15 1:19.20 - 1:24.35	14:37 - 18:24 25:40 - 29:09 29:09 - 30.58 58:42 - 1:00.10 1:02.00 - 1:06.48 1:18.00 - 1:19.19 1:29.00 - 1:31.08
Matilda	28:41 - 31:20 34:24 - 37:19	52:16 - 1:07.13 1:18.35 - 1:21:22 1:28.31 - 1:32.40	28:41 - 31:20

Table 4: overlapping characteristics in scenes.

5 Discussion

To respond to the research question, scenes were chosen in which the student-teacher interaction is clearly aligned with the framework's qualities (Eros). The findings show that the teacher's pet bond can be recognized on film. Furthermore, by noting the occurrences of the characteristics: Attraction, Threshold, and Substitution, the framework may be used to reflect on Eros. In addition, readers will learn how to recognize Eros in the teacher's pet relationship.

5.1 Threshold

The characteristic threshold had the greatest number of scenes, appearing in seven of the eight movies. The characteristic threshold in the framework determines whether there is an apparent power dynamic. To connect the threshold to the literature, I will utilize the term "intimacy" from Sternberg's "triangular theory of love" framework (1988). Teachers that care about their students form deep relationships with them. The threshold is most intricately linked to intimacy. When considering the scenes, behaviors such as a student and teacher hugging each other, spending quality time together, and/or the student refusing to follow the instructor's instructions. An equal power dynamic is developed, and teachers and students become equals. This conclusion may be taken as a threshold for detecting one of the traits of Eros in the teacher's pet, which is generally present in the videos.

5.2 Substituting

This determines whether the teacher and student develop an intimate relationship, like that of lovers. I will apply Sternberg's "triangular theory of love" to expand on this, linking substituting to the triangle's component passion. The term "passion" refers to a sexually heated state. To emphasize that I did not remove this 'erotic' meaning from my study, substitution was found in three of the eight films. Including teacher and student kissing one another on the cheeks, hugging one another for lengthy periods of time, and gazing at each other throughout the scenes. This can give spectators the impression that the teacher or student was being improper and/or perhaps predatory. This can be seen as a characteristic that is "present" but not particularly strong in the teacher's pet relationships. Substituting for the kindergarten teacher was the most common and there was a total of seven scenes found. Also, out of all the films, the age gap between the student and the teacher was the largest. This might explain why the scenes stood out more due to the wide age gap and the fact that both the teacher and student engaged in repetitive behavior like prolonged gazes and hugs.

5.3 Attraction

Finally, in the framework, Attraction. This trait emphasizes a great connection between teachers and pupils. Six of the eight films had some form of attraction. In terms of prior literature, this attribute may be related to the actual meaning of Eros, which the ancient Greeks defined as being in love, passion, and physical desire. Love gazing, shared ideals, and expressing each other's feelings through speech were identified as behaviors in scenes. At first, I assumed that an attraction would score well across the board in all films. Unfortunately, it was only given a maximum of fourteen scenes to work with. This was to be expected in the film *The Piano Teacher* because the teacher and student ultimately slept together. In the other film's attraction was not as strong, as it scored lower than projected overall. This demonstrates that while attraction is present in most of the films, it is not a prominent feature in the teacher's pet interactions.

5.4 Film study reflection

Using films as a learning tool helped me to get access to the following experiences:

- (I) It created a controlled environment in which I could see the teacher's pet's love connection again and over
- (II) For example, the film *Matilda* and *The Man who knew*, which I had seen many times as a child, now has a new definition for me

- (III) The chosen films placed a greater emphasis on the student–teacher relationship, it was easier to observe and analyze these exchanges

6 Limitations

The aspect investigated if Attraction, Threshold, and/or Substitution were present in specific scenes. The method looked to see if these characteristics were found in the selected. The study bears the drawback of not being generalizable because the data was gathered from films. Another problem is that I was the only one who gathered and analyzed the data, raising doubts about the study's reliability, validity, and integrity. Furthermore, the scope of this study was restricted to the following:

- (I) Due to COVID-19, a global pandemic, and strict social distance regulations; conducting real-world observations and interactions in the classroom was unfeasible
- (II) The sample size was rather small; a bigger sample would almost certainly increase the study's reliability
- (III) There is no existent study that defines Eros in a concrete framework

7 Conclusion

As previously said, Eros is clearly identified in the films when considering the whole meaning of Eros, which includes the erotic component. Because the student and teacher had intercourse, The Piano Teacher had a significant erotic aspect. However, in the other films even though the teacher and his pets did not sleep together, it was clear that they had a deep bond. As a result, I feel the sexual component is of little importance in the teacher-pet connection. On the other hand, the other characteristics Attraction, Threshold and Substituting shows other loving components outside of the physical aspect. Goldstein, Hull, Deresiewicz, and Plato all speak to a deeper knowledge of Eros in student-teacher interactions, which Deresiewicz dubbed 'Brain Sex' intimacy of the mind and soul. Although we may conclude that there is a deeper Eros connection in the teacher-pet relationship, the study's framework does not allow us to precisely specify the component of Brain Sex.

8 Implication for Future research

8.1 Impact Field of Education

Teachers are highly valued; thus, the findings of this study may be useful in the field of education. To guarantee that all students are treated fairly and equally, an impartial classroom must be maintained. By broadening their awareness of the teacher-pet relationship, the findings might help teachers identify their own behavior.

8.2 Impact on The Study Teachers Pet Relationship

Perhaps there is a deeper layer than Eros in the teacher's pet relationship 'Brain Sex'. This may be interpreted as a non-sexual variation, as I discovered in my own research. Because Brain Sex is still an ambiguous notion, further research is needed. When identifying the idea of Brain Sex, there are many questions that may be posed, such as what the boundaries of this concept are, how can one witness this behavior, and are the teacher and student aware of this layer. The concept of Brain Sex can give a deeper dive into the teacher's pet phenomena by examining these themes.

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