

Qualitative analysis of The Cutting Edge movies and their gender representations

Student Name: Klara Weygand

Student Number: 449733

Supervisor: Dr. Mélodine Sommer

Master Media Studies - Media, Culture & Society

Erasmus School of History, Culture and Communication

Erasmus University Rotterdam

Master's Thesis

June 2019

ABSTRACT

This paper addressed the issue of under-researched area of understanding the portrayal of gender in sports movies. The research focused on understanding the representation of gender in sport movies that center on traditionally-perceived feminine sport, figure skating. The research question asked How is gender represented in The Cutting Edge movies? The Cutting Edge movies are four sports and romance comedy movies that have been produced in Hollywood between 1992 and 2010. These movies in particular are interesting to study because they depict one male and one female main character per movie, thus providing equal importance to the characters in regard to the movie plots.

The research was conducted following the feminist film theory, masculinity studies and cultural studies. Feminist film theory guided the research because it theorizes about unequal, biased and discriminatory representation of women and femininity on screen. Masculinity studies argues that a plurality of masculinities exists, but only one is commonly accepted by the society as the dominant and manliest representation of men's gender. Cultural studies embrace the former two academic fields and seek to understand the portrayal of gender in cultural products, ultimately answering what ideology is spread through the consumption of movies. Therefore, the study is situated in critical gender perspective that paid special attention to the progress of gender portrayal throughout the movies. Furthermore, the answers to the research question were obtained through the social semiotic and thematic analyses. The researcher observed patterns and themes in the movie scripts, which were created both deductively and inductively, although they were always based on the aforementioned theoretical framework. By utilizing the social semiotic analysis, the researcher sought to find signifying indicators of gender representation in the movies. The signifying indicators were technical movie elements, such as angle and lighting.

Findings of the research showed that ample of theoretical gender-related concepts were applicable to The Cutting Edge movies. Sixteen themes exuded from the scripts and the findings in the social semiotic analysis resulted in 7 subsections that answer the research questions. The subsections that explain the findings of the research are (1) Portraying gender through sexuality, (2) Masculinity as an exclusion of femininity, (3) Virginal daughters, (4) Gendering nicknames, (5) Shrewish behaviour, (6) Emotional expressiveness and (7) Negotiating identity. Moreover, the analysis suggests that the four analysed movies reinforce the traditional gender values, which in turn supports the patriarchal ideology. The applicability of concepts like *virginal daughter* and *shrew* onto female characters reduces with the movies published more recently. The portrayal of masculinity evolves within male characters and is accepted as an updated version of masculinity.

KEYWORDS: Movies, sport, feminism, gender, representation

Preface

I would like to thank my mentor Dr. Mélodie Sommier for great guidance and support through this thesis.

I would like to thank my mother Vesna, sister Lada and boyfriend Jouke for supporting and loving me through my study in the Netherlands.

For any questions, you can contact me at klarawaygand@ymail.com

Contents

ABSTRACT.....	
Preface	
1. INTRODUCTION.....	1
1.1. BACKGROUND INFORMATION.....	1
1.2. RELEVANCE.....	2
1.2.1. Societal relevance	2
1.2.2. Scientific relevance	2
1.3. RESEARCH QUESTION	3
2. THEORETICAL FRAMEWORK	5
2.1. INTRODUCTION.....	5
2.2. CULTURAL STUDIES.....	5
2.2.1. Representation.....	7
2.2.2. Ideology.....	8
2.3. ENCODING/DECODING	10
2.4. FILMS IN CULTURE	12
2.5. FEMINIST FILM THEORY AND MASCULINITY STUDIES	15
2.5.1. Femininity and Masculinity.....	15
2.5.2. Feminist Theories.....	16
2.5.3. Feminist Film Theory.....	17
2.5.4. Masculinity Studies	19
2.6. PREVIOUS RESEARCH	20
2.7. CONCLUSION.....	22
3. METHODOLOGY	23
3.1. INTRODUCTION.....	23
3.2. CHOICE OF METHOD	23
3.3. THEMATIC METHOD.....	25
3.4. SOCIAL SEMIOTIC METHOD	25
3.5. SAMPLING	26
3.6. OPERATIONALIZATION.....	27
3.6.1. Televised Sports Manhood Formula	28
3.6.2. Virginal daughters	29

3.6.3. Nicknames.....	29
3.6.4. Infantilization	30
3.6.5. Shrew	30
3.6.6. Emotional expressiveness.....	31
3.6.7. Mise-en-scène.....	31
3.6.8. Distance.....	31
3.6.9. Angle	32
3.6.10. Costumes & Props.....	32
3.6.11. Lighting.....	32
3.6.12. Colour.....	33
3.7. DATA ANALYSIS	33
3.7.1. Thematic analysis.....	34
3.7.2. Social semiotic analysis.....	35
3.8. VALIDITY AND RELIABILITY	36
3.9. CONCLUSION.....	37
4. RESULTS AND DISCUSSION.....	38
4.1. INTRODUCTION.....	38
4.2. RESULTS AND DISCUSSION.....	38
4.2.1. Portraying gender through sexuality	38
4.2.2. Masculinity as an exclusion of femininity	42
4.2.3. Virginal Daughters.....	45
4.2.4. Gendering nicknames	51
4.2.5. Shrewish behaviour.....	54
4.2.6. Emotional expressiveness.....	56
4.2.7. Negotiating identity	58
4.3. CONCLUSION.....	63
5. CONCLUSION.....	66
5.1. ANSWER TO THE RESEARCH QUESTION	66
5.2. IMPLICATIONS OF THE FINDINGS.....	68
5.3. LIMITATIONS AND RECOMMENDATIONS FOR FUTURE RESEARCH.....	69
REFERENCES.....	71
APPENDIX A: Information about the movies	80
APPENDIX B: Social semiotic analysis examples	83

APPENDIX C: Codebooks	86
Legend of the codebooks.....	86
Movie 1 Codebook	88
Movie 2 Codebook	105
Movie 3 Codebook	121
Movie 4 Codebook	138

1. INTRODUCTION

1.1. BACKGROUND INFORMATION

This research is aimed at understanding how gender is portrayed and what the gender ideology in four figure skating movies is. The Cutting Edge movies are four movies that have been released between 1992 (The Cutting Edge, n.d.) and 2010 (The Cutting Edge: Fire and Ice, n.d.). These films focus on a man and a woman who become a pair and train together to fulfil their ambitions of winning at the next important competition (such as World championship or Olympics) in Pair skating. The Cutting Edge (Movie 1)¹ movie released in 1992 is a romantic comedy with a subgenre in sports (AFI Catalog of feature films, n.d.), whilst the three sequels are categorized as romantic dramas (The Cutting Edge: Going for the Gold, n.d., The Cutting Edge: Chasing the Dream, n.d., The Cutting Edge: Fire and Ice, n.d.). Even though The Cutting Edge: Going for the Gold (Movie 2), The Cutting Edge: Chasing the Dream (Movie 3) and The Cutting Edge: Fire and Ice (Movie 4) are seen as sequels to The Cutting Edge on IMDb, all four movies have the same premise and can be viewed as stand-alone movies as well. The premise of the movies is that the athlete needs a new person to join him or her in pair skating. The pair skater finds a person who comes from a community (e.g. hockey) that would likely negatively judge one for participating in figure skating, thus has not trained the sport and is unlikely to be good enough to win at the competition, which is the desire of the skater. However, it turns out one has a lot of potential and talent, therefore having little trouble winning the competitions that lead up to the major and most important competition. Secondly, despite the disagreements at the beginning of the movie, the pair also fall in love with each other by the end of the movie, which is a hurdle that almost prevents them from performing (AFI Catalog of feature films, n.d.).

Moreover, this thesis studies gender specifically in figure skating movies because of the interesting socio-historical relationship between masculinity, femininity and figure skating. Initially, figure skating was a men-only sport and mass women participation in skating began almost 100 years after the first figure skating club was formed (Adams, 2010). Figure skating

¹ Onwards movies will be referred to by their chronological release date. The Cutting Edge is Movie 1, The Cutting Edge: Going for the Gold is Movie 2, The Cutting Edge: Chasing the Dream is Movie 3 and The Cutting Edge: Fire & Ice is Movie 4.

today is associated with femininity and male effeminization, which is in contrast with the original development of the sport which supported the hegemonic masculinity and was deemed to be an appropriate leisure activity and exercise for men (Adams, 2010). Therefore, the analysis of these movies can help answer the question about how is gender portrayed in movies about the sport commonly associated with femininity.

1.2. RELEVANCE

1.2.1. Societal relevance

Over 15 figure skating movies in the USA have been produced up until 2018, and their popularity is rising. For example, Netflix is set to publish a 10-episode drama TV show about figure skating (Ausiello, 2018). In addition, The Cutting Edge movie, that has grossed over 25 million USD in domestic release and has often been played on TV channels in the 1990's (Dobbins, 2017), can be found on multiple lists that suggest which figure skating movies to watch, often in high ranking (e.g. Manna, 2018; Antonation, 2018; Thorne, 2017). The analysis of The Cutting Edge movies will advance the learning about female and male athletic characters in moving pictures, particularly in Hollywood productions, which might encourage movie producers to rethink their future cinematic athletic heroes (Lieberman, 2015). Athletes and those alike can find this research as a helpful guide in understanding society's and movie industry's view on athletes. Viewers of these movies who read this research may discover they were encouraged to adopt and identify with ways of thinking that might realistically be untrue. Viewers may also realize how movies perpetuate gender stereotypes through their personal cultural consumptions (Leavy & Trier-Bieniek, 2014).

1.2.2. Scientific relevance

As for the scientific relevance of this study, it contributes to the under-researched area of academic interest which aims to understand the movie representations of female athletes (Lindner, 2011). In addition, according to the researcher's knowledge, it is one of the few studies that research gender of athletic characters in fictional movies, particularly in sports movies that do not revolve around overtly masculine and aggressive activities (Adams, 2010). Movies were analysed because most of the research often methodologically analyses news media and journalists' comments during the competitions (e.g. Messner, Dunbar, & Hunt,

2000). Therefore, this research helps fulfil the gap in the academic literature that lacks the understanding of the portrayal of gender in sport movies that are deviant cases, meaning that the movies do not entail typical sports that perpetuate the hegemonic masculinity (e.g. hockey), but in fact they challenge the patriarchal ideology (Adams, 2010). Furthermore, the research contributes to the relatively new academic field masculinity studies as it aims to understand the portrayal of masculinity. This contribution is particularly important because the first two movies were published during the time of highly masculinized cultural atmosphere (Wiegman, 2002), which was also evident in the performances of male figure skaters from Northern America (Adams, 2010). Therefore, the analysis of the movies created and published in the macho atmosphere of the 1990s and early 2000s brings additional value to the results as they track the cultural and societal evolutionary representation of the dominant masculinity of that era.

Furthermore, the results and discussion chapter elaborates on the found themes, which were often based on existing concepts. This research has, therefore, proved the presence of certain concepts, concepts which were sometimes found outside of movies, such as the *Televised Sports Manhood Formula (TSMF for short)* by Messner, et al., (2000). For example, the results of this research connect Messner et al's (2000) study of televised sports to the fictional cultural products. The presence of compatible concepts between fictional and non-fictional media content implies a strong relationship between the production of fictional movies and the influence of televised ideology onto the viewers. Those findings can complement the existing theory in cultural studies which argues about the influence and inter-connectedness of cultural products due to their nature to reproduce and signify cultural and societal norms and expectations (Storey, 2001).

1.3. RESEARCH QUESTION

Considering the aforementioned, the research asks How is gender represented in The Cutting Edge movies? This research question entails the understanding of the role of male and female athletes in a wider societal and cultural framework through their representation in popular Hollywood movies. The question asks how are main and secondary characters portrayed as symbolic forms of signifying cultural and societal ideas and expectations about

gender. Although the majority of the analysis focused on the main female and male characters, the secondary characters were also analysed, especially in terms of their significance to the main characters. Furthermore, the research also seeks to understand how the representations of women and men in the movies relate to representations circulating in society. As the movies were analysed, special attention was also given to tracking the findings between each movie to document the possible evolution and changes in gender representation in the movies throughout the years.

The theoretical framework, which guides the research and helps answer the topical question comes from cultural studies, feminist film theory and masculinity studies. Cultural studies claim that cultural products influence the culture through their reproduction of the ideology and vice versa. Feminist film theory emphasizes the portrayal of women on screen being different from the portrayal of men. Masculinity studies emphasize a multiplicity of masculinities present in society. Thus, all three disciplines were selected to be implemented in this research because they guide the paradigm through which the movies were analysed. The theories argue about the inequality between genders in the society and the skewed perception of how men and women should behave, which is why this research seeks to understand gender representation.

2. THEORETICAL FRAMEWORK

2.1. INTRODUCTION

The theoretical framework of this thesis follows sections about the aim of the study and its societal and scientific relevance. The theories presented in these sections are important to understand as those are fundamental ideas on which the research is based. It begins with the elaboration on cultural studies, followed by two prominent concepts in the scientific field, ideology and representation. Furthermore, the importance of movies is explained, which is followed by a discussion on feminist film theory and masculinity studies. The latter two concepts serve to bring forth examples of views on gender, such as traditional expectations of femininity and masculinity. Furthermore, the reader is introduced to the encoding/decoding model in order to understand that the aforementioned representation and ideology can be read differently by different people. Lastly, the most relevant literature on discussions about gender in figure skating movies is presented. As the chapter comes to an end, its content is shortly summarized in the conclusion section which is followed by the chapter on the research design and methodology.

2.2. CULTURAL STUDIES

Cultural studies is an interdisciplinary field of study, closely related to anthropology and sociology whilst also borrowing concepts from semiotics. It is concerned with contemporary cultures and how cultural practices relate to power systems (Nelson, Treicher, & Grossberg, 1992).

Culture is a web of values, beliefs, behaviour patterns, non-material goods and material objects that guide and integrate into people's lives. The material and non-material cultural products are physical things and intangible ideas created by and consumed by the members of society (Macionis & Plummer, 2008). These cultural products imply cultural practices which consist of certain ideas, logics and directions that people follow, act upon and think of during everyday mundane life tasks, either consciously or not. Cultural products can (re)produce and symbolize cultural norms, ideas and values found within the society (Storey, 2001). Thus, cultural studies explores the reproduction of those ideas and values within cultures.

Production and symbolic portrayal of the core ideas of the dominant ideology in the culture is given meaning by the members of the society. As people's behaviour relies on meaning and the significance of those actions for their lives, culture is an important factor that influences their behaviour (Macionis & Plummer, 2008). However, the production of meaning in cultural practices that are entangled with ethnicity, gender or class structures differ within and across societies (Macionis & Plummer, 2008). The process of understanding the creation and understanding of meanings in cultural texts is not specific to cultural studies. Academic fields such as gender studies also search for meanings. For example, the feminist film theory, which is used in this study, seeks to understand meanings associated with the representation of women in film.

Furthermore, the fact that cultural studies deals with culture allows it to explore a variety of concepts. Some of the concepts it focuses on are ideologies, class structures, gender and ethnicity, and how they operate in society (Nelson et al., 1992). Cultural studies aims to understand ideas, images and practices which are symbolically produced as material goods in a cultural language. The cultural language then consists of concepts, ideas and feelings and is a combination of other languages, such as the body language, the written language, the language of movies and the language of music, etc. The concept of the language is borrowed from semiotics where it is understood as a system of representation because the cultural alphabet always provides meaning to what is being expressed (Hall, 2013).

Therefore, cultural studies, among other things, aims to understand how gender-related practices are reinforced through cultural products and signifying messages embedded in those products. Alongside masculinity studies and feminist film theory, cultural studies complements this research because the three academic fields are similar and they all study gender and representation. As gender is a social construct that resulted from cultural practices (Leavy & Trier-Bieniek, 2014), cultural studies attempts to understand the power relations within and around genders as one of the elements that shape society and influence cultural practices. These power relations can be researched in cultural products, such as movies, through the analysis of signs that make up the language (Nelson et al., 1992). Cultural studies theorizes about the language of movies because it produces and broadcasts meanings into society.

Movie language practices serve as a signifying system which can promote hegemonic views circulating within the society (Barker, 2008). Theorists of cultural studies aim to understand texts, which are cultural material goods. By understanding texts, these scholars seek to identify and understand the meanings formed in society (During, 2005). Therefore, cultural studies are concerned with understanding the multitude of ways through which people make sense of their communities and the world (Barker, 2008). As people consume cultural products they perceive the mediated representations put in the movies.

2.2.1. Representation

Representation refers to the ways in which the world is perceived by people and to the ways in which people depict their messages to others (Hall, 2013). Representation entails interlinked ideas about identity that are diffused with cultural products and their processes, such as consumption and production of movies. Studying representation is one of the central focus points in media and cultural studies. Studying representation means asking whose realities are shown in movies and whose realities are silenced (Kidd, 2015). Moreover, when studying representation in movies, researchers may discuss misrepresentation and underrepresentation. For example, misrepresentation of gender in movies refers to an inaccurate portrayal of masculinities and femininities. Misrepresentation in movies is often researched in gender studies and it can be understood as a way of stereotyping women's and men's roles in media content. For instance, Friedan (as cited in Chaudhuri, 2006) found that women are generally defined as obedient housewives, but feminist scholars argue that women's identity surpasses the singular housewife identity (Chaudhuri, 2006). By coming to such a conclusion, it is clear that women's realities are not accurately represented in media content because the realities of some women are shown, whilst the realities of other women are muted. Therefore, when representations are created, they include certain ideas, values and attitudes that perpetuate ideologies. Continuous representation of women as obedient housewives supports the ideology of hegemonic masculinity (Chaudhuri, 2006). Therefore, the reinforcement of ideology in movies demands questioning power, authenticity and meaning (Kidd, 2015). Thus, as representation in movies is a question of visibility and accuracy, cultural studies analyse representation as a means of understanding the dominant ideology in those

movies. By analysing representation as a way of understanding ideology in movies, cultural studies seeks answers in both immaterial cultural goods, such as values and norms portrayed through representation, and material products which are movies.

Furthermore, representation is a crucial part of the meaning-making process of reading cultural texts. This is because it is through representation that meaning is produced and reciprocated between the members of the society who share a culture. “Representation is the production of the meaning of concepts in our minds through language” (Hall, 2013, p. 3). The meanings in the representation though, are not simply found by those at the receiving end, rather they are produced and encoded by producers and they are read and decoded by the audiences. Audiences and the producers are capable of communication through cultural products because the dominant immaterial cultural goods are commonly understood and shared between the members of the community (Hall, 2013). Moreover, repetitive and dominating representations of singular ideology have an effect on social and cultural aspects of society as people exhibit their own interpretations which consequently influence culture. Influence on culture and culture’s influence on people may then reciprocate the same ideas if the media content stays homogenous (Hall, 2013). For instance, representation of men in hockey-related movies is of homogenous nature, which, in essence, implies hockey players are aggressive, overly-masculine and remarkably strong (Cermak, 2017). If the audience has no possibility of seeing a different portrayal of hockey players, it will affect the society’s ideology and therefore expectations of men, which will not allow for changes in cultural norms and values.

2.2.2. Ideology

Ideology, according to Graeme Turner (as cited in Storey, 2001, p. 2) is the “most important conceptual category in cultural studies”. Ideology can be defined as an organized consensus regarding the opinions and beliefs about processes and behaviours in society. It can be understood as a ‘way of seeing’ life and its connotations, such as one’s expectations, values, beliefs and goals in one’s life (Macionis & Plummer, 2008). Hall (1980) defines ideology as a cluster of “themes, concepts and representations through which men and women ‘live’ in an imaginary relation, their relation to their real conditions of existence...” (p. 65). Ideology

consists of categories which assume conditions in which men and women should live in. For example, some of these categories could include conditions that relate to one's views on the role of women in sport or the role of men in romantic relationships. Some may believe women have no place in sport, as has been historically the case (Adams, 2010), whilst others would disagree. Therefore, these two groups of people share different ideologies. These categorical beliefs, whilst often unconscious, are represented and lived through in lives of the members of the society (Hall, 1980). Thus, some people may not attempt to engage in sport because movies which only represent men as athletes, in turn misrepresenting female athletes, affected their cultural and societal expectations, values and beliefs. However, it is important to note that the ideology that dominates in society is often enforced by the member(s) of the community who hold power or high social status (Macionis & Plummer, 2008). Therefore, cultural studies has interest in ideology because it is connected to power relations and systems within society.

As mentioned, one of the methods for broadcasting an ideology onto masses is through cultural products, such as movies. Considering that cultural texts like movies are reflections and expressions of power relations in society, cultural products are thus sign vehicles of ideology. Therefore, the ideological beliefs can be consciously or unconsciously enunciated by people who partake in the communication process of encoding and decoding the movie, thus possibly presenting "distorted images of reality" (Storey, 2001, p. 3). The fabricated presentation of reality is also referred to as false consciousness and it implies that those in power spread the ideology that works in their favour, or in other words, against those who do not hold power or high status in the society. It is often that people who hold cultural capital are those who reinforce the dominant ideology (Storey, 2001). The people who gained educational credentials, cultural experiences or something else fueling cultural capital, are commonly the producers of media content (Storey, 2001). Accordingly, the cultural texts produced by people with high cultural capital will likely be occupied with codes which relate to the ideology of producers. Therefore, movies can serve as ideological forms and their purpose is to serve as sign vehicles for spreading a specific and limited representation of the world. For example, producers' beliefs that women are secondary to men and that the audience that identifies as male has the privilege of gaining pleasure from seeing women being sexualized is reinforced

through the representation of gender in movies. Producers' representations thus may reflect and maintain limited cultural norms and values. By doing so, gender is misrepresented through the continuation of movies perpetually supporting that ideology. As the patriarchal ideology continues to be supported, it influences society's values and belief, ultimately affecting cultural practices and representations.

2.3. ENCODING/DECODING

The production processes of movies include technical skills and established routines, rules and ideologies of the directors, producers and the media company. The movie-making process is influenced by their beliefs and values, which ultimately affects the representation they create for the movie (Hall, 1973). However, producers may or may not come from different cultures compared to their audience or other people involved in the movie, which consequently implies that these people may or may not share the same norms, values, beliefs regarding gender. Representation consists of two processes and in order to understand the meaning, one must have a developed conceptual map and a language system (Hall, 2013).

Firstly, mental representations are correlations between sets of concept definitions and objects, people and events. However, the mental representations are also correlations between immaterial concepts, such as sexism, friendship and love. The mental representations are carried in people's minds and serve to help to understand the world meaningfully, thus representing the world. Therefore, meanings constructed through representation are dependent on the "system of concepts and images formed in our thoughts which can stand for or represent the world, enabling us to refer to things both inside and outside our heads" (Hall, 2013, p.3). The idea of the mental representation is the basis of the concept of encoding through which producers create meaning, and it is reliant on the shared cultural language to be understood. It also refers to the complicated relationships made between concepts. The order, the clusters and the relationships between concepts are important in the system of representation because all those processes imply an individual understanding of meaning. The second process in the system of representation is language. Language is made up of signs which connect the meaning of a concept to its material presence (Hall, 2013). In the theories of this thesis, language as a term is used broadly and inclusively. For example, a language can be the

angle of a camera in a movie because it implies a meaning of power (bird's view implies no significant power, ant's view implies a great deal of power). However, as the example illustrates, language does not reflect the world. Instead, language serves as a representational system through which meaning is produced culturally. Meaning is constructed within the language because it works via signifying practices (Hall, 2013).

Therefore, if beliefs about gender roles are homogenous, the reception of the movie's representation of gender roles will seem as natural and will be taken for granted (Hall, 1973). However, diverse views on gender between the producers and the audience result in people being misrepresented or underrepresented. Therefore, Stuart Hall (1973) explains three possible ways of reading texts.

Firstly, audiences can decode movies according to their dominant meaning. Reading the dominant code means that the viewer decoded the hegemonic codes of the sign vehicle. The audience, therefore, shares the ideology with the producers. The viewers not only understood what the producers were trying to convey with the movie but also agrees with the dominant messages encoded in the movie. In that case, the viewer is the ideal viewer because one proves that a perfectly transparent communication between the director and the viewer is possible through film as a medium, or sign vehicle (Hall, 1973). Decoding a sign vehicle in its dominant meaning implies the reader is located within the dominant ideology and shares and evinces the understanding of the codes in their intended meaning(s) (Hall, 1973).

The second approach to decoding is negotiated meaning. When a viewer decodes movies with a negotiated meaning, it means that they acknowledge the prevailing codes in the movie, but they do not agree with all the codes they have read. Readers are not ready to accept the ideology within the sign vehicle as the encoder had it intended. This type of reading can be understood as a reading that finds an exception to the rule (Hall, 1973).

Finally, it can happen that readers decode a movie in its oppositional meaning. Readers who interpret a sign vehicle in its oppositional meaning understand the main ideology or the dominant messages encoded in the sign vehicle, but they do not agree with it whatsoever. Oppositional reading happens when signs that are usually decoded in dominant ways, are starting to be read in disagreement and are thus given an oppositional reading (Hall, 1973).

Furthermore, De Lauretis (1984) argues that gender is socially constructed through language and representation, which are intertwined within movie texts. The audience, no matter the gender or sex, is “a stable unit of consciousness” (De Lauretis, 1984, p. 14) and audience’s ideological identification is in a state of constant formation via newly learned codes and ideological messages. “While codes and social formations define positions of meaning, the individual reworks those positions into a personal, subjective construction.” (De Lauretis, 1984, p. 14). Therefore, researchers reading The Cutting Edge movies from feminist film theory and masculinity studies perspectives requires them to read in such a way that possible negotiated or even oppositional meanings are found. By interpreting the codes in the movies, the author can collect data and come to conclusions about the representation of gender in four romantic comedies which centre on sport. As a degree of representation is known, the assumptions on the dominant ideology can also be made.

2.4. FILMS IN CULTURE

Discourse is a system of ideas and accumulation of knowledge which are created around themes or ideologies. Discourse is then one of the more significant factors that influence the creation of one’s identity. Power is present in all forms of culture thus making perceived ‘truth’ of how life seems, to be heavily embedded in the culture. The ‘truth’ of how life seems to be is ingrained in cultural products through the popular representations consumed from movies. Therefore, culture, discourse and relations of power influence the creation of an individual’s identity, which can ultimately affect one’s conduct in different life situations, such as work, school, home and leisure activity. Movies as cultural products tend to be both (1) created by people who have power and cultural capital and (2) are decoded by people who have developed an identity partially through cultural discourses (Buckland, 2004). Oftentimes Hollywood movies can be created by producers who have been influenced by the patriarchal ideology, and audiences who watch the movies may be influenced by movie representations of the dominant ideology. Therefore, those who decode hold less power in influencing the mediated representations, than those with cultural capital who encode the movies. Thus, considering culture is a convergence point of different societal aspects, such as gender and sport, cultural studies explore both the production and the consumption of movies as

representations of cultural practices' influence on the creation of the movie, and the movie's influence on the cultural practices. However, it is not only movies that partake in this representational system of affecting ideology through cultural products.

Therefore, the production of and the reception of movies are ultimately created by socio-cultural and ideological forces and processes that operate in society. On a micro level, these processes are not visible without detailed research, but on a macro level, the result of these processes is also not seen because they are taken for granted by the reasoning behind the (unconscious) ideology prevailing in society (Pribram, 2004). In essence, a movie is a communication tool between the producer and the viewer decoding the images, sounds and texts on the other side of the screen. It is a form of communication that displays cultural discourses which ultimately affect the audience (Mikos, 2013). Knowing that even producers are influenced by cultural discourses, although still maintaining a high level of cultural capital and power, which is clear just in the fact their movies are broadcast on television, it is assumed that movies are also subjective constructions of representation (Mikos, 2013). Although various elements affect the production and the creation of the movie (e.g. budget, demand in the market), the subjective constructions of representation that belong to the producer are drawn from various cultural discourses and one's specific interests (Mikos, 2013).

Movies are often consumed in the daily routines of people and their reach can be enormous as they also captivate the interest of audiences on international levels. Television is the most popular type of entertainment in the USA as it provides millions of viewers with the information and the cultural experiences that most citizens get. Considering that a TV can perform as a socializing agent too, it is important to understand messages projected on screens that serve as a "socializer and cultural unifier" (Rapping, 1994, p.139).

Television and DVD forms of distribution of entertainment content were increasingly the most popular methods of watching videos in the period when the analysed movies were being released (Madrigal, 2018; Fischer-Baum, 2017), thus making TV and DVD the most significant systems of representation. While *Movie 1* was distributed in cinema theaters (AFI Catalog of feature films, n.d. and *The Cutting Edge*, n.d.), the sequels were directly aired on ABC Family (now Freeform) television channel thus constituting into television programming and were

soon released on DVD format too (Webb Mitovich, 2006; *The Cutting Edge: Going for the Gold*, n.d.; “The Cutting Edge: Going for the Gold,” 2019; *The Cutting Edge: Chasing the Dream*, n.d.; “The Cutting Edge: Chasing the Dream,” 2019; *The Cutting Edge: Fire and Ice*, n.d.; “The Cutting Edge: Fire and Ice,” 2019). In addition, television still occupies more than half of the leisure time in USA (Krantz-Kent, 2018) where The Cutting Edge movies can be watched.

Therefore, the Hollywood representation of gender, which is a product of USA cultural discourses, is consumed in cultures outside of the USA. One of the functions movies have as cultural products encoded with messages is to help shape one’s perceptions of socio-cultural relationships and issues. The perceptions of socio-cultural issues may reflect on one’s adoption of cultural norms and values. In effect, the messages conveyed by the audience is a result of the broader circulation of ideologies (Dutt, 2014). Consequently, movies become one of the most important vehicles of ideology for numerous cultures, thus influencing the perception of gender and adoption of ideologies as geographically far as the movies are consumed. Therefore, even though most movie genres claim to be of entertainment nature and should not be taken any more seriously than any other leisure activity, the power of movies to (re)produce and spread ideologies about gender is particularly pertinent (Dutt, 2014).

Moreover, it is argued that cultural products aimed at masses and consumed by large quantities of people can desensitize the audience (Macionis & Plummer, 2008). Desensitization of audiences may happen if the broadcasted messages are repeated on TV and appear natural to the viewer. Continuous representation of same ideas only makes them seem trivial and reduce the importance of the discourse about social issues on television, but it also creates a state of mind in which the continuously consumed messages in movies are taken for granted (Helsby, 2005). Therefore, the issue of representation is not questionable if the content being consumed is taken for granted. Thus, the audience confirms the hegemony of messages and reinforces ideological beliefs, which impacts one’s world views (Helsby, 2005). Movies cannot easily show gender expectations people live through every day because such a lifestyle and mindset is deeply integrated within the community, making it hard to be perceived as extraordinary (Bolton, 2011). Thus, certain cultural studies and feminist and masculinity studies focus their attention particularly at investigating the normalized representation of gender in

movies. Therefore, the aforementioned misrepresentation of women as mere housewives, if frequently and repetitively represented in movies, may influence discourse around the role of women in general and the portrayal of women in movies. The influence, however, would not be apparent as it would be taken for granted, which is why cultural studies seek to analyse cultural products and question representations in movies.

2.5. FEMINIST FILM THEORY AND MASCULINITY STUDIES

2.5.1. Femininity and Masculinity

Feminist and masculinity studies originate from a belief that women and men should be politically and socially equal, although it besets a multitude of issues, theories and positions within the terms. The focal point of these studies is gender. Gender is a social construct which is assigned to people. It is a composite of ideas, assumptions and beliefs that are in relation to biological sexes (Leavy & Trier-Bieniek, 2014). Therefore, women and men can be, and usually are, judged based on how feminine and masculine they are. Women and men are put into categories (femininity and masculinity) and criticized how well they fit into those categories (Leavy & Trier-Bieniek, 2014). The level of fitting into the socially constructed norms of gender within the ideology can result in the stereotypical and singular vision of gender. Men are supposed to behave in a masculine way, whilst women are expected to behave in a feminine way (Leavy & Trier-Bieniek, 2014).

Masculinity as a concept refers to physical and behavioural traits commonly associated with boys and men (Maconis & Plummer, 2008). Not easily defined, these traits are oppositional to feminine traits and they often include independence, intelligence and competency, rationality, assertiveness, analytical skills, being strong, brave, ambitious, active, competitive, insensitive, sexually aggressive and attractive due to the gained success and achievements (Maconis & Plummer, 2008). Femininity, on the other hand, are behavioural and physical traits usually associated with girls and women. Those include being submissive, dependent on other, not capable, more emotional, having intuition, being weak and more easily scared, unambitious, passive, not competitive but rather cooperative, the sex object and being attractive due to their physical appearance. This notion of femininity is in opposition to the notion of masculinity (Maconis & Plummer, 2008). So, if the representation of women as

good housewives entails all the attributes that are socially associated with femininity, the polar opposite of that is masculinity, which entails ideas and associations of masculinity that contrast femininity. Regarding the previously mentioned examples, hockey portrays masculinity as men being strong and independent, whilst the role of a woman as a housewife represents women as weak and dependent. The binary view of gender in western cultures means that femininity and masculinity are seen as antonyms (Leavy & Trier-Bieniek, 2014). Singular view on gender is so innate and familiar that their supremacy over women and men is assumed and even almost required. The recurring unidimensional representations of gender influences ideology within a culture (Leavy & Trier-Bieniek, 2014).

Therefore, conducting research informed by cultural studies means examining and investigating the (lack of) changes in gender representations in relation to the overarching ideology shared in a culture. The problem with assigning people a gender role is that the assumptions of those roles can become over-simplified and even more stereotyped and generalized (Leavy & Trier-Bieniek, 2014).

2.5.2. Feminist Theories

Feminist theories are essential to the feminist film theory as they are regularly applied to the analysis of cultural products, such as movies for instance. One of the most influential theorists is Simone de Beauvoir (as cited in Chaudhuri, 2006) whose groundbreaking “The Second Sex” book published in 1949 heavily influenced the direction in which the feminist movement was going. Throughout her book, she attempts to argue against the myth of eternal feminine, which refers to the biological aspects as well as spiritual aspects of people, i.e. women. The eternal feminine concept refers to the idea of women being the natural embodiment of grace, inferiority and emotional expressiveness (de Beauvoir as cited in Chaudhuri, 2006). In essence, her book argues that women are not born as women but rather, they are moulded to become the desired vision of a woman that the patriarchal society demands. The notion of learning to be a woman through cultural structures is also referred to as *becoming* or *becoming a woman*. Therefore, as eternal feminine applies to attributes that are envisioned to belong to women, it can also be understood as femininity (de Beauvoir as cited in Chaudhuri, 2006). Thus, femininity implies learning to accept and perform the qualities

presumed to belong to women. In addition, de Beauvoir (as cited in Chaudhuri, 2006) emphasizes that women are constructed as the Other. Women are the Other because they are constantly and naturally compared to men and are therefore seen as the secondary being, as the attribute to men. The woman, therefore, does not exist, or at least is not perceived as an autonomous being and her existence is only relevant as a sexual being. Instead, the woman is referred to in reference to a Man (de Beauvoir as cited in Chaudhuri, 2006). Men, then, are associated with rationality and superbness that transcends the body, whilst women are associated with irrationality and solely being bound to their body. The idea of the eternal feminine was used to oppress women because the ideology demanded that attributes within femininity are their norms for behaviour and values in life. Therefore, the concepts of femininity and masculinity create disparity between genders (de Beauvoir as cited in Chaudhuri, 2006). Those are just some examples of perceptions on gender, but they stand as supporting columns to feminism (Chaudhuri, 2006).

2.5.3. Feminist Film Theory

The feminist film theory makes gender its fundamental matter of interest and has been developed in the context of western cinema, such as Hollywood productions (Gentile, 1985). Most notable topics included reproduction, physical appearance and family life. Feminist film theory assumes that motion pictures echo the ideological and socially constructed ideas and perceptions of gender (Hayward, 1997). It is based on feminist viewpoint and ascribes gender issues in relation to the mainstream cinema. Thus, cultural studies and the feminist film theory are interrelated in a way that both can study representations of gender in movies. However, the feminist film theory could be considered as a sub-theory in gender studies and gender studies could be a part of cultural studies. Therefore, cultural studies can encompass a broad range of subjects. Differences between the two academic fields are not very significant because gender is studied in both fields and both fields are interdisciplinary. It is due to this openness and flexibility of disciplines why this research draws on these fields of study.

In 1963 Betty Friedan recognized the role of and the influence of media and its products onto the reinforcement of the patriarchal hegemony. By referring to examples from popular culture, Friedan (1963) emphasized the repetitive circulation of the unidimensional portrayal of

women in media products. Replacing the eternal feminine with the feminine mystique, Friedan argues how the feminine mystique socially accustomed women to being satisfied with aspiring to be mothers and housewives. The recognition of feminine mystique resulted in social backlash and controversy when women aspired to have a life outside the home and have a job. Women were made to feel guilty for “undermining their husbands’ masculinity and their own femininity, and for neglecting the children” (Friedan, 2001 as cited in Chaudhuri, 2006, p. 17). The cultural definition of femininity was changing in society.

Thus, Friedan was one of the first to recognize the societal perception of women as ‘good’ and ‘bad’, which can also be understood as the virgin and the whore whereas the virgin is the ‘good’ woman who is an obedient wife, whilst the ‘bad’ whore woman is resented for attempting to fulfil herself with a career. The perception of women as good/bad or virgin/whore is an example of the patriarchal domination in the society’s ideology.

The disparity between genders is due to the patriarchal culture through which gender hierarchy and sexual inequality are reinforced. The patriarchal hegemony, though, is sourced from religion, language, traditions and cultural products that help to construct people’s world view, thoughts and ideas that ultimately make up the dominant ideology. “Those are the vehicles for myths, created by men and constructed from their viewpoint, which are then mistaken for ‘absolute truth’” (Chaudhuri, 2006, p. 16). Therefore, the hegemonic patriarchy which defined masculinity and femininity kept being reproduced through their representations in movies (Chaudhuri, 2006), consequently slowing down cultural and societal changes, particularly those related to gender.

Moreover, women and men are simultaneously a part of and not a part of the ideology of gender. Femininities and masculinities found in movies represent certain groups of women and men. Those who were not represented in movies were also left out of the ideology and through the lack of representation were also left out of the culture. Therefore, as certain gender identities are left out of the gender ideology, they are accordingly not typically shown in most movies (De Lauretis, 1984; Hayward, 1997).

2.5.4. Masculinity Studies

Similarly to the feminist film studies researching the portrayal of women on screen, masculinity studies also questions the representation of men in society, including movies. For a long time, the term masculinity and men were put together in a constant normative view that equated sex with gender and was also a synonym with the face of patriarchy and women's inferiority (Wiegman, 2002), similarly to how femininity and women were synonyms too. However, in the 1990s, studies of masculinity bloomed in the overly-masculine cultural environment, particularly in Hollywood movie productions (Wiegman, 2002), which is particularly interesting as the first *The Cutting Edge* movie came out in 1992 (AFI Catalog of feature films, n.d.). Considering the discourse on gender focused on women and femininity, particularly the idea of being the Other to men, masculinity studies had to define what a *Man* is.

A Man in this context is a man as represented by the media and perceived by society. Media researchers had to conceptualize how exactly does media portray men. This is particularly relevant because, historically looking, a Man has been defined by his masculinity differently over time. For example, with the arrival of the 1970s and the cultural, social and technological changes, masculinity was associated with the “new sensitive man” (Dennis, 2012, p. 110). He was smart, creative, peaceful and not too worried about physical appearance and fitness. The new sensitive man, however, was then challenged by the more ‘traditional’ masculinity in the 1990s. This newly come masculinity included aggressiveness and dominance and other traits commonly associated with traditional masculinity mentioned earlier. Therefore, masculinity studies seeks to understand how male privilege and male power are formed and represented, as well as how male power and privilege affect women and men (Gardiner, 2002). It is closely related to feminism as it also aims to further explore the institutionalized power relations within the society. Moreover, masculinity studies aspires to learn who retains masculinity, who restricts and who ascribes value to masculinity as an ideal identity of individuals and society. It focuses on personal experiences men have lived through and onto providing evidence of men’s experiences and, more importantly, their gender-specific suffering (Gardiner, 2002). Similar to the feminist film theory, masculinity studies recognizes that the

notion of masculinity is constantly reinforced via produced mediated content and representations available for reading in those contents. This field of study recognizes that masculinity as a concept was formed through various cultural, societal and political processes, which in turn affected individual members of the society, communities found within societies and institutions. (Gardiner, 2002). In essence, masculinity studies is an interdisciplinary field of study which recognizes that, alongside women, men have also been formed through biased representations of gender in movies which influenced the dominant ideology. Such biased representations and their effect on the ideology resulted in an unequal distribution of power and privilege. Therefore, masculinity studies can be considered as a branch of cultural studies because both investigate cultural representations and their power relations within society. The often-related compound of attributes given to men and the perception of men as a singular unit of identification leads to the myth of masculine sameness, which connotes that masculinity has a monogamous definition adopted in the patriarchal ideology which expects men to behave in pre-defined and restricted ways. (Gardiner, 2002).

De Lauretis (1984) argues that gender is socially constructed through language and representation, which are intertwined within movie texts. The audience, no matter the gender or sex, is “a stable unit of consciousness” (De Lauretis, 1984, p. 14) and audience’s ideological identification is in a state of constant formation via newly learned codes and ideological messages. “While codes and social formations define positions of meaning, the individual reworks those positions into a personal, subjective construction.” (De Lauretis, 1984, p. 14).

2.6. PREVIOUS RESEARCH

Representation of gender can be analysed in relation to sport in movies. Research regarding the representation of athletes in moving pictures is scarce, particularly of female characters and even more so in figure skating as a sport. Lindner’s (2011) and Lieberman’s (2015) essays investigate the representation of gender in sports movies, although each in separate ways. The aim of this section is to relate the most relevant research with this thesis as a way of showing the existing presence of the imbalanced representation of fictional athletic characters in terms of their gender.

Katharina Lindner's (2011) research about female athletic characters in movies was conducted using a qualitative content analysis. She observed almost 200 movies that have been released between 1990 and 2006 within the European and Anglo-American socio-cultural contexts. Lindner (2011) noted that female athletes were the main character of the movie in only 14% of the movies she analysed, whilst both male and female athletes as main protagonists in the movie occupied mere 6%, thus making male athletes the main character in 80 % of western sports movies. These findings are not surprising considering that in western society "sport is a man's world" (Messner et al., 2000, p. 282). Moreover, she recognized that male athletes who pursue feminine sports, such as figure skating, are distinctly represented as heterosexuals, particularly mentioning *The Cutting Edge* she emphasizes that the heterosexuality is continually reinforced. Therefore, Lindner's (2011) study provides insight into the quantitative aspect of the representation of gender in movies. Such results indicate the presence of the patriarchal ideology and hegemonic masculinity in movies. For example, her findings about the heteronormative representation of masculinity indicate the reinforcement of the hegemonic masculinity and patriarchal ideology.

Furthermore, Viridiana Lieberman (2015) wrote a book in which she drew on several theories, such as film theory, feminist theory and cultural studies in sport. With an emphasis on feminist view on gender, Lindner (2015) did a textual criticism and compilation of published research. Her book entails summarized discussions of different movies with athletic female characters. In addition, although not the whole series, she analysed *The Cutting Edge* movie and provided inspiration and insight for this research. Her most poignant points are that the movie starts with the sport but ends in romance. Framing female athletes' journey in movies through a love story resembles Friedan's (1963) theory about women being represented only as housewives. In other words, in both sports movies and movies in Friedan's (1963) research frame women's stories through values ideologically associated with traditional femininity. Furthermore, Lieberman (2015) recognized the gender differences between the main characters, as well as the class gap. Her arguments indicate that women are not taken as seriously in sport as men are, which supports the concept of women being the Other. However, Lieberman (2015) also noticed that women are significantly more frequently put in sports that

promote feminine values, which are in society seen as feminine sports because they are expressive. Figure skating would be one of those sports. However, her findings are more observational and descriptive rather than products of rigorous academic criteria as she shortly explains the scenes and what can be critiqued from a feminist viewpoint. This study will contribute to Lieberman's (2015) findings with rigorous and systematic thematic and social semiotic qualitative research that follow the academic standards.

2.7. CONCLUSION

In conclusion, this chapter addressed the theories of feminist film theory and masculinity studies, as well as cultural studies. In addition, the importance of film regarding ideology and representation was discussed. These specific theoretical tools were utilized due to their usefulness to accomplish the aim of the study, which is to understand the representation of gender in movies that may have been affected by the patriarchal ideology. To sum up, cultural theory seeks to rediscover ideologies in movies (Morley, 1992), whilst the feminist film theory and masculinity studies focus on the gender ideology within those movies (Chaudhuri, 2007; Gardiner, 2002). As cultural theory claims the derived meanings from movies have effects on the audiences (Morley, 1992), the feminist film theory and the masculinity studies emphasize the reflection of the dominant ideology in movies on the society, thus pointing out the perpetual reinforcement of patriarchal hegemony (Chaudhuri, 2007; Gardiner, 2002). The chapter ends with the explanation of Lindner's (2011) quantitative study on the representation of gender in sports movies in which she shows that male characters are the main protagonists in 80 per cent of the movies she has analysed. Lastly, Lieberman's (2015) book is mentioned because it analysed one of the four movies that are being researched in this thesis, although her book lacks rigorous research methods used in academic fields. The next chapter elaborates on the methods implemented in this research.

3. METHODOLOGY

3.1. INTRODUCTION

The upcoming subsections elaborate on the methodology through which the research about the portrayal of gender in The Cutting Edge movies was conducted. It consists of an explanation about why qualitative research was used and why were certain movies chosen. It explains what thematic content analysis and social semiotic analysis are and why were they used. In addition, the core meanings of the investigated concepts are explained. Furthermore, in the subsection about the method of the analysis, the exact chronological procedure of the data extraction and analysis process are presented. Finally, this chapter concludes with a reflection on the validity and the reliability of the research, followed by a conclusion.

3.2. CHOICE OF METHOD

This research relies on movies as data because it is “the primary message-centred methodology” (Neuendorf, 2002, p. 9), meaning that analysing media content is fundamentally researched as a way of understanding meanings of mediated cultural products. Movies and scripts as data entail cultural processes and representations which reflect meanings circulating in society, so they inform about the dominant ideology within society (Leavy & Trier-Bieniek, 2014). Therefore, movies and their scripts represent gender through a storyline intended as entertainment and members of society also learn the expectations of gender through the consumption of movies (Leavy & Trier-Bieniek, 2014). Furthermore, a thematic content analysis was conducted because it allows for the identification and understanding of implicit and explicit themes which are related to the feminist film theory and masculinity studies. On the other hand, a social semiotic method was used because it offers the possibility to analyse the non-textual but instead the technological aspects of the movies, like lighting and colour, which can signify certain meanings.

The portrayal of gender in movies was approached qualitatively because the researcher is interested in examining the connotative and denotative meanings about gender in the moving images, as opposed to statistical significances and numerical data (Schreier, 2013). Moreover, qualitative approach to understanding gender is an established and popular method

used by feminist researches (Bryman, 2016). Even more so qualitative methods in relation to feminism helps challenge the dominant ideology and understand encoded messages in popular American films (Leavy, 2011). A qualitative approach is appropriate for this study because it requires the data to be analysed and collected in an organized and uniform manner, which suits the research because it ensures that every piece of the scripts and movies related to the research question is examined following the same directions (Schreier, 2013). Furthermore, qualitative analysis is suitable because the researcher can always go back to the scripts and movies to recode or add codes inspired by the ongoing analysis (Schreier, 2013). Such flexibility allows both inductive and deductive approaches to be implemented (Schreier, 2013), meaning that any theoretically informed themes can be drawn from the theory or the data itself. The theoretically driven codes are most popularly used in research studying society, whilst the data-driven codes are anticipated in qualitative content analyses (Schreier, 2013). The combination of using the deductive and the inductive approach for data collection is a common practice in qualitative research (Schreier, 2013). Such open methodological approach was used in this study and complemented the analyses as the researcher was able to assess if concepts were present in the data or not, but also seek for new possible concepts and themes. Additionally, the thematic and social semiotic methods are flexible as they allow for inductive and deductive approaches. Both methods make it possible to create codebooks that entail categories created per theoretical concepts while also creating new categories inspired through the iterative analysis of the data (Schreier, 2013).

Furthermore, the qualitative approach helped reduce the data. As this study is only focused on gender, the qualitative approach allowed the researcher to focus on meanings related to gender whilst ignoring meanings related to class, for example (Schreier, 2013). Lastly, researching existing cultural products via thematic and social semiotic methods affords authentic data and the social norms can be identified without the risk of affecting the data (Leavy, 2011). Therefore, the portrayal of gender in *The Cutting Edge* movies was deductively analysed through a thematic analysis of the movie scripts and social semiotic analysis of the movies.

3.3. THEMATIC METHOD

Thematic analysis was used in order to analyze all four movie scripts. This method is a way of systematically recognizing patterns which manifest cogent data relevant to the research question and then analysing the recorded qualitative information (Maguire & Delahunt, 2017). Thematic analysis was used to identify and interpret meanings present at both latent and manifest levels in the texts (Boyatzis, 1998). Through this process, the codes were accumulated and consequently put into suitable categories of thematic patterns. The codes and their interpretations were supported by the data extracted from the texts (Guest, MacQueen, & Namey, 2014).

Thematic analysis was used because it is adequate for large amounts of texts, such as dozens of pages of movie scripts (Guest et al., 2014). The opportunity for flexibility and adjustability to the researcher's needs makes it one of the popular analyses used in qualitative research. The method's flexibility to include different theoretical frameworks allowed for broad social and cultural phenomena to be researched, perfectly fitting an approach that assesses existing theories (Guest et al., 2014), such as the *Televised Sports Manhood Formula*, *virginal daughters* and *shrew*. The interpretations of the texts easily accessible to almost anyone allowed for a transparent methodological process, as well as iterative and easy access to data. The data was easily accessed repeatedly because of the technological functions of replaying the videos starting at different time stamps. The collection process was unobtrusive, meaning that the data was not affected during the collection, seeing as it is an immaterial cultural good (Guest et al., 2014). Deconstructing texts to see what data emerges is a beloved method by many feminist scholars (Leavy, 2011). In addition, the thematic analysis produced rich and descriptive data that made it possible to answer the research question (Leavy, 2011).

3.4. SOCIAL SEMIOTIC METHOD

Social semiotics was used for the analysis of all four of The Cutting Edge movies. Social semiotics is concerned with learning what can be communicated with visual mediums and what the possible interpretations of the researched movies can be (Jewitt & Oyama, 2011). The viewer's position can be taken while the social realities displayed in the film texts are questioned (Iledema, 2011). Therefore, social semiotics is primarily focused on "human semiosis

as an inherently social phenomenon in its resources, functions, contexts and effects” (Hodge & Kress, 1988, p. 261). Therefore, social semiotics aims to understand socially constructed meanings that are created via various semiotic codes (Hodge & Kress, 1988). Social semiotics consists of a mimetic plane, which implies the existence of possible alternative realities, and semiotic plane, which implies semiotic events that link the producers of the signs and the receivers of the signs in an important affair (Hodge & Kress, 1988). In addition, it differs from the more commonly known study of signs as communication because instead of signs it focuses on resources. As relations in social semiotics are constituted in power and solidarity, the resources allow “people, places and things to be depicted from above or below (or at eye-level), and from the front, the side or the back” (Jewitt & Oyama, 2011, p. 5). Therefore, social semiotics allowed researchers to analyse the data, such as movie characters and locations, from different power angles.

Social semiotics was a suitable tool for critical research as the method was applied to different situations in which dimensions, such as representation and setting, were viewed and analysed. Social semiotics allowed the researcher to look at meaningful data from different angles. Those angles imply a degree of power constituted in them and can have wider socio-cultural implications (Jewitt & Oyama, 2011). These angles and other technical aspects are explained in the operationalization section. In addition, this method acknowledges that visuals can deceive on their denotative levels, which is an important aspect as through this method the researcher will look beneath the surface and interpret the connotative meanings (Jewitt & Oyama, 2011). Moreover, three metafunctions are performed in semiotic work. The ideational, interpersonal and the textual metafunction allow for researching representations of the characters, interactions between the characters and the audiences, and compositions of movies and how they are framed (Jewitt & Oyama, 2011). As the methodology assumes power, it goes hand in hand with the feminist film theory and masculinity studies which too understand the disbalance of power and misrepresentations on the screen (Hodge & Kress, 1988).

3.5. SAMPLING

The sample of this research consists of four movies and four movie scripts. A criterion for the sample was to include movies that are homogenous, for the sake of consistency in data,

therefore movies that are sequels were a better choice (Flick, 2007). Another criterion was to choose movies that are not overly fictional, such as *Blades of Glory*, meaning that the plots of the movies chosen are somewhat plausible in real life and the sample is ordinary, meaning it is not a collection of extraordinary science fiction plots, for example (Flick, 2007). These four movies offer a unique opportunity to analyse both female and male gender as main characters, which ample of other ice-skating movies, e.g. *Ice Princes*, do not offer. Moreover, it was relevant that the movies were released recently, as analysing Hollywood movies from before the 1990s, such as *The Ice Follies* of 1939, would be less significant for contemporary society and science. The last criterion was to have between 3 and 5 movies, so the fact that this series contains 4 movies was heartedly welcomed.

The data for the thematic analysis were collected from unofficial scripts found online. Three movie scripts were taken from scripts.com, whilst the script for *The Cutting Edge: Fire & Ice* (Movie 4) was manually written as no correct version was found online. The scripts taken from scripts.com were remarkably accurate. Only occasionally few words were missing, which were added during the process of checking the accuracy of the scripts. The data for the social semiotics analysis were collected from the four movies for which the researcher had direct access throughout the analysis process. The details about the movies can be found in the Appendix A.

3.6. OPERATIONALIZATION

Operationalization is a tool through which the concepts present in this study have been defined and according to what criteria were they recognized. Operationalization serves to explain to the reader what is exactly meant by certain terms that he or she will later encounter in the results and discussion section (Frankfort-Nachmias & Nachmias, 1996; Leedy, 1993 as cited in Berg, 2001). Moreover, the explanation of the concepts contributes to the transparency of the research and one's understanding of the level of efficiency of the analysis. The concept definitions presented below are constituted from attributes that have been drawn from literature (Berg, 2001). The first six concepts relate to the thematic analysis and come from literature in cultural studies, feminist film theory and masculinity studies. The latter six

concepts, starting at *mise-en-scène*, refer to the technical concepts in the movie-making industry which were analysed in the social semiotic analysis.

3.6.1. Televised Sports Manhood Formula

Messner et al. (2000) conducted a research in which they analysed TV content that was aired in one week in May in 1999. Wanting to understand what the content that avid underage consumers of sports see on television is, they analysed 5 channels which offered sports programmes and the commercials that aired on those channels. In sum, Messner et al. (2000) collected 23 hours' worth of data in basketball, baseball, football, extreme sports and professional wrestling programmes. They distinguished 10 recurring themes which formed a general idea of what is a Real Man. These themes entail commentators' use of war metaphors, women playing the role of a gift for men or quantitative observation of the representation of sexes in commercials. Those 10 consistent themes form a *Televised Sports Manhood Formula* which indicates what a Real Man is.

According to the researchers, a Real Man is healthy, powerful, athletic, resilient, and most of all, a winner. Therefore, for a man to be a winner, he must overcome all of his obstacles, thus he is glorified, for example, if he plays with an injured body part or was poor during his childhood. A Real Man is not afraid to risk long-term health nor is he afraid to face the danger, such as fighting with other men if needed. He needs to be hostile and ready for combat, both whilst playing the game and in all other aspects of life. In essence, a man has to do whatever needs to be done to win the gold and become the Real Man (Messner et al., 2000).

The winning man gets the best sponsorship deals, he gets the best consumer products to enjoy and promote, grandeur status, popularity and recognition. He also wins the championships and as the most significant prize, gets an almost-worshipping level of attention from traditionally beautiful women. However, in order to be the winner, he must continuously prove himself as such. After all, he is only a winner until someone else replaces him. The Real Man is only as good as his last victory, a sponsorship deal or last purchase and consumption (Messner et al., 2000).

Moreover, the athlete will know he has become a Real Man, when he gets all the prizes mentioned above, but more importantly, when the authoritarian voices confirm it. These authoritarian voices are commonly white, male sports commentators who help reinforce the idea of how to view athleticism and athletes. In summary, the *TSMF* is a way of teaching young children and adolescents, who are mostly male, what athleticism is, how the winning athlete behaves and gains from his sacrifices and suffering. It teaches boys that successful athletes have to pay a price of some sort in order to gain access to fame, glory and, most valuable, women and their admiration (Messner et al., 2000).

3.6.2. Virginal daughters

The concept *virginal daughter* relates to the whore/virgin dichotomy mentioned in the theoretical framework chapter. *Virginal daughter* is the term referring to the Friedan's (as cited in Chaudhuri, 2006) virgin, one of the two main ways media portray women. Although it is commonly applied to movies from the early cinema days, contemporary Hollywood still maintains codes that reinforce such an idea (Benshoff & Griffin, 2004). Originally, the *virginal daughter* was represented via Victorian-era codes, meaning that a woman's purpose was to bear children, thus was not expected to gain pleasure from sexual activities. She is worshipped by the men in her life, which would be brothers and fathers, and is assumed to be a virgin until she gets married. Benshoff and Griffin (2004) argue that women's roles in early American cinema portrays women as good as their Victorian-era models because the women would be constructed to be situated in their homes and would be associated with child-like behaviour and needed their fathers and husbands to protect them from men's sexual aggressiveness (Benshoff & Griffin, 2004). Therefore, a *virginal daughter* is a good woman who does historically typical woman's work, behaves in accepted feminine manners and serves as a prize to the men whose children she will bear.

3.6.3. Nicknames

Nicknames can indicate several personal attributes. However, the most important findings for this thesis are that men's nicknames are more often associated with their attributes, whilst women's nicknames are more likely to be about their gentle characters (De Klerk & Bosch, 1996). Both Phillips' (1990) and De Klerk and Bosch's (1996) studies found that

men's nicknames are probably going to be identified with their attributes, be it physical, personal or contextual. Men's nicknames portray men stronger and more mature, which popularly makes them seem to be more masculine (De Klerk & Bosch, 1996). Also, men would usually be nicknamed by their peers (De Klerk & Bosch, 1996). Women, on the other hand, get nicknames from their father (Phillips, 1990) which commonly used by family members (De Klerk & Bosch, 1996). Women's nicknames seem to implicate pleasantness, kindness, goodness, and sometimes even childishness. Nicknames given by fathers are pet nicknames, such as honey, babe, sweetie, etc. (Phillips, 1990).

3.6.4. Infantilization

Infantilization means treating people who are mentally and physically mature as if they were not so mature and as if they are children. Infantilization can be demonstrated by simply calling 25-year-old people as girls or young ladies, instead of women. Infantilization deducts people's status and instead treats them with the status of a person they think is socially appropriate. For example, referring to a doctor should not be done by referring to one by their first name because the societal implication of referring to someone by their first name and by their title is not the same and require different environments (Messner, Duncan, & Jensen, 1993).

3.6.5. Shrew

Shrew is a female stock character in literary and visual arts (Vasvári, 2002). A *shrew* is a woman who is opposing the feminine standards of "obedience, chastity and silence" (Kamaralli, 2007, p. 1124), thus she is perceived as outspoken, combative, defiant and ill-tempered. Tales which include *shrews* tend to have a resolution in which she is no longer a shrew, but instead, her behaviour has been appropriately adjusted (Vasvári, 2002). She challenges the power balance between her and her romantic partner, thus inflicting a threat to masculine dominance in their relationship (Vasvári, 2002). *Shrew's* roles in literary pieces would usually entail being feared or ridiculed. Such characters denounce the traditional separation of gender attributes (Kamaralli, 2007).

3.6.6. Emotional expressiveness

Emotional expressiveness refers to one's capacity to non-verbally signal own emotions (Riggio, 2017). Emotional expressiveness is conditioned by cultural factors and it can reinforce social norms. Therefore, the relationship of displaying emotions between men and women has been structured culturally, making expressiveness an important element to study in gender relations (De Boise & Hearn, 2017). The traditional patriarchal structure conditioned men to be less emotionally expressive because by not communicating own emotions men do not show that they can be irrational, dependent and weak. Therefore, the incompetence to express emotions implies complying with the cultural demands of the patriarchal hegemony (De Boise & Hearn, 2017).

3.6.7. Mise-en-scène

Mise-en-scène is a term that originates from theatre and in film production practices it refers to the staging of movie shots (Hayward, 1997). A shot is the film's smallest unit of meaning and its reading depends on the distance and the angle between the camera and the object or subject being recorded. In the creation of a mise-en-scène, the directors express themselves through settings, which include the location and its environment, costumes and lighting (Hayward, 1997). Furthermore, analysing iconography means observing and categorizing visual motifs in mise-en-scènes, which can also include the colour of the setting and props, as well as "point to social and sexual changes" (Hayward, 1997, p. 179). Elements of mise-en-scènes present themselves on a denotative level, but substantial attention needs to be given to the iconography because it yields the connotative reading (Hayward, 1997). Therefore, the choices of colour, props and camera angles, for example, affect the presentation of the movie and the viewer's understanding of autonomous scenes and characters (Benyahia, Gaffney, & White, 2008).

3.6.8. Distance

The distance of the camera in relation to the subjects on screen and the amount of setting that is (not) occupied by the subject emphasizes how important is the setting or the intimacy with the subject. Therefore, if movie characters are shown in shots that reveal only the character's face, the setting is not important, and the intimacy produced by a close-up shot is

relevant. On the other hand, if the characters are shown in a way that displays the props, the colours of the background and size of the character compared to the setting, for example, it implies greater importance of the mise-en-scènes elements (Hayward, 1997).

3.6.9. Angle

Furthermore, the angle of the shot also puts forth connotative meanings to the scene. Three different shot angles signify a degree of power in the movies and always imply someone is looking from the camera's point of view (Hayward, 1997). A low-angle shot is a shot in which the camera is placed below the eye level of the subject shown on screen. This point of view represents the subject on screen as authoritarian, powerful, significant and menacing (Hayward, 1997). Conversely, in a high-angle point of view, the camera is placed above the eye level of the subject on screen. This camera angle suggests the character which is being looked at as vulnerable, overpowered and desirable (Hayward, 1997). Finally, the eye-level camera angle assumes equality with the character on screen. Therefore, the connotative meanings are assumed through the distance and the angle of the shot (Hayward, 1997).

3.6.10. Costumes & Props

Costumes are the clothes worn by characters and props refer to any object seen in the scenes (Benyahia et al., 2008). Clothes serve a role as a uniform, thus associating the characters with a group of people (e.g. athletes wear gym or fitness clothes), which also signifies their ranking within the group. Clothes and props can also indicate the character's personality and fundamental themes in the movies (Benyahia et al., 2008).

3.6.11. Lighting

Lighting refers to the multitude of methods that present mise-en-scènes in a desired way through the positioning of lights. Besides the look, lighting also affects the mood of movies and is distinguished by their positioning and muteness (Benyahia et al., 2008). Therefore, high key light ensures little contrast between bright and dark areas (Bordwell, Thompson, & Smith, 1979) and has no shadows (McGregor, 2016) making it popular in use for romantic comedy movies (Benyahia et al., 2008). In contrast, low key light emphasizes the contours of objects and subjects (Pramaggiore & Wallis, 2005) and has more shadows than light (McGregor, 2016).

3.6.12. Colour

Movies can bring colour into the viewer's life (Benyahia et al., 2008) and indicate at characters' emotions (Hayward, 1997). By using "simple natural colours" (Benyahia et al., 2008, p. 38) the movies' replication of reality seems more realistic, thus supporting the denotative meaning. On the other hand, movies can accentuate colours and thus carry symbolic meanings and set the mood of the scene (Hayward, 1997). Moreover, colour in movies is often compared to its origin from nature. Therefore, warm colours such as red, orange and yellow, are associated with warmth, whilst cold colours like blue and green express coldness (Hayward, 1997).

3.7. DATA ANALYSIS

The analyses of individual films and scripts were compared to each other and a synchronic and a diachronic analysis were implemented. Thus, all four movies and scripts were analysed with regards to the relationship of the data between the movies, and with regards to the evolution of the content through the years (Berger, 2014). Presence of concepts in the analysis was confirmed if the understanding of the present codes was accurate. The accuracy of codes was acknowledged if the code was in line with the definition of a concept the codes belong to. The themes that were a cluster of codes signified a concept. The theme would be affirmed only if the code appeared at least twice in one movie or at least once in two separate movies (Boyatzis, 1998). The analysis processes included both deductive and inductive approaches. Specifically, the extracted themes were driven by data (scripts and movies) and by the existing theoretical concepts. Therefore, this research has relied on a combination of deductive and inductive approaches, although all themes were informed by the theoretical framework. In other words, all themes were inspired by the theory and some even include theoretical concepts. However, some other themes, such as Accepting figure skating, is based on the theory which differentiates between masculine and feminine sports and the theory that claims that men are masculine and participate in masculine activities. Therefore, although the theories inform about the expectations from masculinity, it does not necessarily and explicitly provide insight about specific situations found in the data, such as men participating in

feminine sports. The systematic method of the thematic analysis was done following Boyatzis's (1998) and Saldaña's (2016) instructions.

3.7.1. Thematic analysis

Before the analysis of the script began, certain concepts and preliminary assumptions about the possible categories were present because the researcher had checked and read the scripts for their accuracy. The beginning of the analysis involved anticipating themes, or in other words, "recognizing the codable moment" (Boyatzis, 1998, p. 11). During this stage, it was crucial that the researcher welcomed all sorts of information by being open and flexible about patterns that could be identified in the scripts. Therefore, all recognizable codable moments were manually noted during the open coding stage. The codes were noted by writing a description of the code next to the sentence or a paragraph (Boyatzis, 1998). Although no same actions happen in the scripts, the behavioural and emotional patterns do repeat. Moreover, for the sake of reliability, every time a code was present it was identified (Boyatzis, 1998). This process was iterative because scripts from third and fourth movies, for example, showed patterns of new themes, which is a common practice in qualitative research. As new themes were noticed, the patterns were searched for in other scripts if possible (Guest et al., 2014). Themes were recognized by seeking patterns that display similarities and differences between codes, frequency of code repetition, the sequence of codes and correspondence between the codes (Saldaña, 2016).

The end of the manual thematic analysis included writing down preliminary results and ideas. Furthermore, the codes were transferred from the analogue version to the electronic version. Excel was used for the categorization of codes. Transferring codes was also useful for double coding. Double coding was also a method of ensuring the rigor of the study, meaning that repeated coding ensured the tenacity of the coding precision (Saldaña, 2016). Moreover, axial coding was done whilst the data was being transferred to the electronic version. Axial coding was implemented by assigning a colour or a font effect to each theme. The colour coded codebooks can be found in Appendix C. The process of repetition in coding and colour assignment was done in order to improve the quality of the procured data and determine if the analysis needs to be expanded or refined (Guest et al, 2014). Re-reading the data allowed for

the modification of the codebook because new observations resulted in the emergence of new codes. Indeed, the double coding showed to be useful. The colour-coded themes grew in number as the analysis progressed from script for Movie 1 to the script for Movie 4. New themes that emerged include Overprotective brother, Alex D. as a strong character and Accepting figure skating. Although codes were noticed during the initial analysis, the exact themes including those patterns were not developed until the double coding and axial coding. Moreover, considering this research had no other coders, the possible bias for the analysis of the data was reduced due to a time gap between the initial and secondary coding (Guest et al, 2014).

3.7.2. Social semiotic analysis

Social semiotic analysis was conducted by watching movies and making notes of all possibly relevant resources. The resources the researcher focused on in this study include colour, location, camera angle, types of shots, lighting, props and clothes. The data was inductively collected directly from the mise-en-scènes. Therefore, through the search for metasigns of social realities that could relate to theoretical concepts and be seen in the opposition of what is not shown was conducted (Berger, 2014). Data about the characters and their actions and the elements of mise-en-scènes as forms of communication were collected, organised and analysed with respect to the film theory, the feminist film theory and masculinity studies (Berger, 2014). Additionally, the collected data were compared and contrasted between the four movies. However, most of the data extracted during the social semiotic analysis served for the plot development and therefore could not be rationalized in terms of the theoretical framework.

The most significant resources regarding the portrayal of gender were props and costumes and distance of the shots as demonstrated in the results and discussion section. Therefore, the findings from the social semiotic analysis that contributed to the research are related to the *virginal daughter* concept and the *Televised Sports Manhood Formula*. In addition, the theme of the emotional expressiveness could not have been documented if it were not for the social semiotic analysis because the scripts do not include parentheticals. Crying and facial expressiveness were important signifiers of emotions that distinguished

female expressiveness from the male. Besides emotional expressiveness, no other theme occurred in the social semiotic analysis. Instead, most of the codes emphasized the presence of themes found in the thematic analysis.

3.8. VALIDITY AND RELIABILITY

Social semiotics supports the benefits of analysis being somewhat guided by researcher's interpretation (Iedema, 2011) because whilst analysing movies the researcher can position herself as a viewer, considering movies are forms of cultural communication aimed at an audience (Mikos, 2013). Therefore, experiencing movies as they are lived by the audience, being one of the goals of qualitative research (Sharts-Hopko, 2002), enhances the trustworthiness of the data (Guest et al., 2014). In addition, the inclusion of social semiotics alongside the thematic analysis increases the trustworthiness, as it is a common method to triangulate one-coder research (Guest et al., 2014). Moreover, the credibility of findings is apparent in the fact that identified themes were at least inspired and guided by theory or they were the exact concepts from the feminist film theory and masculinity studies, and it is also apparent because the recorded semiotic signs in mise-en-scènes and their connotative and denotative meanings were understood from film theory.

Furthermore, this research followed a rigorous and consistent methodology, which is evident in the codebook appendices. The researcher thoroughly and consistently coded the data in both methods, regardless of their repetition and following the same definition for a concept for each code. Moreover, in accordance to the expert suggestions (e.g. Iedema, 2011), the systematic and organised data collection and analysis methods decreased the probability of illogical conclusions whilst increasing the transparency of the findings and the results (Guest et al., 2014). Likewise, the double coding process also heightened the probability of accurate data interpretation and that there were no unrecorded data (Guest et al., 2014). In addition, the accuracy of the interpretation during the thematic analysis was increased because the researcher was familiar with the characters' intonation and the setting of the texts. The accuracy of quotes in the results and discussion section, for example, cannot be disputed, thus contributing to the reliability and validity of the research (Guest et al., 2014).

However, whilst transcribing the dialogues of Movie 4, as there was no script available, the researcher did not succeed to record every word. In addition, not all phrases said in Spanish and Chinese in Movie 3 and 4 were recorded or coded because of the researcher's lack of ability to interpret them accurately. Nonetheless, not understanding a small number of words cannot affect the overall results of the thesis and therefore this problem should not be regarded as endangering the credibility of the thesis. Furthermore, the researcher is susceptible to bias as she identifies as a feminist and used to train figure skating. However, personal bias was reduced by following Elo, Kääriäinen, Kanste, Pölkki, Utriainen, & Kyngäs's (2014) checklist for researchers who want to increase the trustworthiness of their research. By informing herself with the sample when checking the accuracy of the scripts and by asking herself the recommended questions, the researcher of this study optimized the trustworthiness in its every stage (Elo et al, 2014). Furthermore, continuously coding the data per the same concept definitions minimized the chances for a biased codebook. The available codebooks and the fact that the findings were derived directly from the movies which are available to everyone, increases the transparency of the research (Guest et al., 2014).

3.9. CONCLUSION

This chapter has elaborated on multiple aspects of the reasoning behind the conducted methods of the research. The Cutting Edge movies were chosen because in this context they are an ideal sample for studying the portrayal of gender in figure skating movies. Thematic analysis and social semiotic analysis were chosen due to their ability to complement each other by studying textual and visual aspects of the movies. These methods also ensured transparency and that the researcher found meanings in the texts, which are evident in the social semiotic reports and codebooks with colour-coded themes, which can be found in Appendices B and C.

4. RESULTS AND DISCUSSION

4.1. INTRODUCTION

The results and discussion section presents and elaborates on the results of the research. Seven themes in total are explained in the following pages. The first theme (1) refers to portraying gender through sexuality, from the athlete's perspective and women's lack of presence in those activities. It is followed by a discussion on (2) masculinity as an exclusion of femininity which emphasizes the construction of athletic character as a foundation to masculinity. Furthermore, the next section explains 5 ways in which, besides the sexuality, the movies portray the female characters as (3) *Virginal daughters*. A section on (4) nicknames follows which explains/discusses the difference between giving masculine and feminine nicknames to characters in these movies. (5) *Shrewish* behaviour, a concept contrary to the *virginal daughters* is also a recognized theme of this research, which is followed by the (6) emotional expressiveness or the lack of, depending on the gender. Furthermore, the next section explains how femininity and masculinity had to adapt to the desired expectations of cultural ideology and Alex Delgado (Alex D. for short for the female character to be distinguished from Alex as a male character) as an outstanding character and representation of femininity. Lastly, the conclusion summarizes the overall findings.

4.2. RESULTS AND DISCUSSION

4.2.1. Portraying gender through sexuality

Male and female characters sexual activities are presented differently in the movies. Two themes are present, women as prizes, which is drawn from the *Television Sports Manhood Formula*, and the frequency of participating in sexual activities.

(1) Women as prizes

The very first time the audience meets Doug (Movie 1) is when he wakes up from a one-night stand and does not know the name of the woman in his bed:

"Doug: I'm just about four hours late here, Rita.

Gita: "Rita"?

Doug: I don't believe this.

Gita: "Rita"?

Doug: Leta?

Gita: "Leta"?

Doug: Anita.

Gita: Namen, Gita.

Doug: Gita." (Movie 1).

The one-night stand, the fact that Doug also has relations with a woman named Peckarovski later in the movie, and Kate's comment: "The only problem that he has is finding his zipper fast enough." (Movie 1) imply Doug possesses the ultimate prize; having women's admiration. The listed arguments showcase continuous effort to represent Doug as a Real Man (Messner et al., 2000) who can with no judgement (except for Kate's) engage in sexual activities.

Male characters are sexually active without being in committed relationships. If they were, it would nullify the value of having women's admiration as their prizes. Men are not portrayed as being in romantic relationships because such representation of masculinity would contradict the dominant view on how men are supposed to behave. Therefore, male characters do not have, or at least deny, their desire for intimacy because that way they are portrayed as the Real Men who identify within the hegemonic view of masculinity (Mooney-Somers & Ussher, 2010).

Furthermore, Messner et al. (2000) claim that the role of women in sports programming is to serve as "sexy, masculinity-validating props" (p. 383). The findings in their research of televised sports could also be argued for some secondary female characters in these movies. Women's roles emphasize how the main male characters are Real Men, thus women commonly not having any other purpose than representing sexualized props for men. Secondary female characters' roles are diminished in two ways. In Movie 3 Celeste picks up a pair of pink, lace panties and asks Zack if he had company last night, to which he replies "And some fun it was. All she wanted to do was talk about skating" (Movie 3), thus quite straightforwardly indicating

that the girl admired Zack because of his connection to figure skating. The indication is apparent because *TSMF* suggests that the role of women in televised sports is to support and cheer for men, whilst simultaneously being the sexual objects and giving them the pleasure of looking at their bodies (Messner et al., 2000). The woman whose panties belong to is not even shown in the movie, which adds emphasis on how small her purpose is, both for the movie plot and to Zack. Therefore, the first way in which secondary female characters' importance is diminished is through their absence, for example insinuating woman's presence through her pink, lace underwear with no actual owner introduced in the movie but knowing her admiration for the main male character was his sport. The second way of decreasing the importance of female secondary characters is done by abating their skills and intelligence, as this example illustrates:

"Woman: Mind if I sit here?

James: You a reporter?

Woman: Yeah right. Doesn't that involve reading or something?" (Movie 4).

Through the dialogue, it is apparent that the woman's qualities, at least the intellectual ones, are robustly diminished. The woman's purpose is even further abated by the setting (they are at a bar) which is not commonly associated with femininity (on the contrary, it can be associated with promiscuity) and the fact she is a representative of conventional beauty standards. Although women's bodies, at least in the mentioned scenes, are not shown like it was of women in Messner et al.'s (2000) study, all these women fulfil the role which is to be the prize for the Real Man.

(2) Sexual (in)activity

Furthermore, the extent to which men and women are portrayed as sexually active is imbalanced. It was noticed that it is more clearly insinuated that men are sexually active in all four movies, whilst for women, such insinuation is not so apparent. Even though the main female character in the first movie is engaged, the implication for sexual activities is far more probable for the main male character in Movie 1, which is Doug, as the example above

illustrated. Moreover, in addition to no present connotation of women being sexually active, Movie 2 emphasizes how the main female character Jackie is not. It is through the conversation of her friends who say:

“Friend 1: I think she just needs to be alone.

Friend 2: Yeah, it's not all she needs.

Friend 1: Of course, I'm too much of a lady to say what.

Friend 2: No, you're not.

Friend1: True. Sad but true.”(Movie 2).

Not only does this illustrate Jackie’s sexual inactivity, but it also emphasizes how her friends cannot explicitly vocalize their thoughts. The friends are influenced by the culture’s expectation of women to be sexually passive, which is why she says she is a “too much of a lady” (Movie 2) to even express such unfeminine thoughts. In the traditional view of femininity, it would not be feminine to talk about sexual activities, let alone act upon such desires. Unable to directly speak about sexual activities and the women being sexually inactive stresses seeing women as sexually innocent, or in other words, women are sex objects as they are passive and desired, unlike men who are sex subjects because they are active and desire others (Mulvey as cited in Chaudhuri, 2006).

Therefore, the irrelevance of secondary female characters confirms one of the ten themes Messner et al. (2000) noted in their research. They found themes of men being overtly more sexually active and secondary female characters serving as prizes to men through their admiration for them relates to the traditional definition of masculinity. Hegemonic masculinity defines men as sexually active (Macdonis & Plummer, 2008; Chaudhuri, 2006), and the analysed movies reinforce and confirm such an ideology where only men are allowed to be openly sexual.

In conclusion, such division in who is and who is not allowed to engage or even speak of sexual activities in movies propagates Grindstaff and West’s (2011) and Lieberman’s (2015) argumentations that in sport, heterosexual interests need to be present in order to retain the

culture's view on gender roles. Representing men as those who have access to sex whilst not being in committed relationships means that masculinity is defined through heterosexuality and frequent relations with women (Mooney-Somers & Ussher, 2010). Therefore, the fact that secondary female characters are portrayed as props to men implies masculinity appreciates polygamy and indiscriminates men's heterosexual behaviour. Such an attitude places women in a position of an object, making them the Other who is inessential and dispensable. Portraying women as sexually innocent and inactive perpetuates the idea that women are pure, virginal and virtuous beings unless they are the bad woman who defies cultural norms (Friedan as cited in Chaudhuri, 2006). Broadly speaking, women in The Cutting Edge movies can either behave promiscuously and adore the winning Real Men, or they have no sexual relationship whatsoever.

4.2.2. Masculinity as an exclusion of femininity

Masculinity can also be understood in terms of what it does not include (MacKinnon, 2003). Therefore, in these movies, it is also demonstrated through the choice of sport and absence of female characters. Doug Dorsey (Movie 1) and James McKinsey (Movie 4) are the only two male characters in these movies who were newcomers to Pair skating and previously trained a sport performed on ice. Doug trained hockey, which is associated with aggressiveness, potent masculinity and admirable physicality, and sports movies reinforce these associations (Cermak, 2017). Making Doug a hockey player allowed the movie to reinforce the idea of Doug as a Real Man even when he was in more feminine and attenuating environments (Cermak, 2017). For instance, Kate and Doug are fighting over which music they should skate to. Kate suggests the conventional classical music, whilst Doug insists on rock genre.

“Doug: Kate, this is tired. Ten thousand other skaters will cue up the same boring crap. This doesn't get it done. It's like the costumes. Let's be different. Let's kick a little ass.

Kate: If you wanna see some asses kicked...why don't you throw on some jeans and skate to this. If you wanna win, you play it straight.

Doug: This is boring.

Kate: Unacceptable. Would you stop?” (Movie 1).

Men and traditional masculinity are associated with rock (Leonard, 2007) and the classical music Kate was playing comes from an era before women's liberation movements thus associated with traditional view on femininity too. Therefore, this fight emphasizes Doug as a Real Man who likes music associated with masculinity, thus pertaining his identity of a Real Man. He fights the traditional music suitable for figure skating because he needs to convey his masculine values into the feminine sport and not allow for himself to be feminized. Another example includes a scene where Doug rips off his costume because his masculine values are against such embellished attire which may make him seem more feminine than he is.

Moreover, Doug's hockey-related attributes are transparent throughout the movie. For example, Doug is ready to go through ludicrous risks and methods to fix the damage on his eye as he says "Okay, you don't do it, but somebody, somewhere... Down in Mexico City...they shoot shark piss up your nose, and make you sit in traction for eight months." Doug's ridiculous idea exemplifies how he is determined to face the risks and puts the team first. Also, he says to a coach that he is "in the best shape of my life. I'm like a rock. I skate five, six hours a night, speed drills, stick drills, roadwork" (Movie 1). Even though Doug has not been accepted to any ice hockey clubs, he is still determined and loyal to the sport and training. The last example is more distant from Doug's hockey world as the environment is more suited to the figure skating instead. In one of his first days training with Kate, he says "Think I can't put up with your shit?" (Movie 1) through which he is trying to convey a message that he is resilient to problems such as *shrews*.

The resilience, the determination and loyalty are some of the key attributes Cermak (2017) noted to be characteristics of hockey players in hockey-related movies. Considering hockey is a sport in which categories are divided by gender, i.e. women play against women, men play against men, the fact that producers of Movie 1 decided to make Doug a hockey player is not surprising at all. Doug was put in a sport that is already associated with hegemonic masculinity, but for James, the short-track speed skating had to be associated with masculinity through his nicknames. Therefore, the hegemonic masculinity was reinforced through the portrayal of Doug and James in gender-divided, feminine-lacking, masculinity-oriented sports.

Moreover, the main male characters' families were not particularly present in the movies. Besides two scenes of Doug talking to his brother, for all other main male characters the family is not present whatsoever. In addition, Zack and James have tragic backstories about their families. Zack's parents died and he has a distanced relationship with his grandfather, and James's father left him when he was young, and he lived with his mother in a car (Movie 3; Movie 4). In addition, when the audience learns about these aspects of the main male characters' lives, it is not presented as tragic as similar discussions women had in the analysed movies. For example, Zack says "About 15 miles. He flies in and out in his chopper. I wave as he [grandfather] passes." (Movie 3), which humorously indicates at a distanced family relationship. The portrayal of their hardships about family is quickly brushed away and the topic changes, thus making it difficult for the audience to sympathize with them. Instead, no sympathy is needed because the movies mostly portray them as strong and unaffected by those life problems. When the movie informs about Alex D. (Movie 3) having to have to quit figure skating, the scene includes her intimate conversation with her mother in which they both confessed they cried to sleep because she had to quit the sport, comforting each other and more distressed tone of voice (Movie 3).

However, as will be elaborated in more detail in the *virginal daughters* section, women always had a family by their sides and were frequently comforted by their parents. Relating female characters with family, whilst, on the other hand, relating male characters with overcoming difficult family-related obstacles with no representation of nurturing family in their lives, consequently creates a division between genders. Since Doug, Alex, Zack and James (Movie 1; Movie 2; Movie 3; Movie 4) are hardly associated with family, the movies represent masculinity as separated from family and family values, whilst associating Kate, Jackie and Alex D. (Movie 1; Movie 2; Movie 3; Movie 4) with domesticity. This form of separation between gender associations makes men seem more independent and more capable of overcoming life hardships, whilst women are dependent on being nurtured and comforted by family, thus creating an assumption that femininity implies upholding family values.

4.2.3. Virginal Daughters

The concept of the *virginal daughter* is present in all four movies. Five subthemes can be tied to this concept in The Cutting Edge movies. The theme of women's lack of sexual activities has already been discussed at the beginning of the chapter so it is not included here.

(1) Props

Firstly, it is through the use of props that movies signify purity and innocence of *virginal daughters*. For example, Kate's accessorize includes pearls, which historically symbolize virtue, faith, purity and virginity (de Jongh, 1975). Pearls in Movie 1 symbolize good feminine values particularly because they are combined with Kate's conservative clothes. Positioning pearls in white colour, which is often a signifying colour of innocence and purity in western cultures, on her neck over her turtlenecks overall epitomizes an embodiment of a *virginal daughter*. The combination of Kate's (Movie 1) necklace and her concealing outfits visually connects to the conservative view on societal expectations from women. Kate's visual presentation symbolizes patriarchal expectations of women to be virgins and behave in an innocent, apologetic and submissive manner, which constitutes Friedan's (as cited in Chaudhuri, 2006) good girl.

Therefore, the main female character is represented as a *virginal daughter* with great effort and attention. Through her speech and her clothes and accessories, Kate (Movie 1) represents an embodiment of an ideal submissive and pure woman who is faithful in God and obeys the paternal figures in her life. However, Kate as a character changes throughout the movie, which will be discussed in more detail in the upcoming subsections.

Moreover, pink props could be seen in Alex D.'s room in Movie 4. Alex D. is a character who is less associated with the concept of *virginal daughter* and is portrayed as a strong(er) independent woman compared to the other main female characters. Therefore, considering Alex D. is a more emancipated woman, the placement of props that are in pink colour, such as nightgown, bed sheet or lamp in her bedroom, is a significant detail. The relationship between Alex D. and pink accessories in her bedroom represents two opposing identities which suggest how femininity is constructed in Movie 4. Seeing as pink has become a gendered colour associated with girls in the 20th century in western cultures (Frassanito & Pettorini, 2008), the accessories serve as feminizing props. Because Alex D. (Movie 4) is a character who would not

typically wear pink clothes (e.g. she almost always wore black on ice practices) nor was she portrayed as feminine as other main female characters, the choice of colour for props is particularly interesting. Therefore, pink as a choice of colour in the most intimate space one can reside in symbolizes her inner femininity, meaning that she is, in fact, feminine but not as overtly as Kate in Movie 1. The function of pink props is to make Alex D. essentially seem more aligned with traditionally culturally accepted norms, values and expectations of women. The fact that the props belong in her bedroom indicates her relationship with feminine values. She does not portray traditional femininity when she is in public, but in private the pink coloured props represent that even a strong woman can be associated with societal expectations of young girls who are still learning feminine values and societal expectations of women. Thus, Alex D. (Movie 4) is still represented as traditionally feminine, although it does not override the independent and strong aspect of her character. Therefore, Alex D. is not the societal ideal representation of a good girl, but she still entails elements of such expectations. The pink props, therefore diminish Alex D.'s public gender identity as a performance and suggest her real identity is more feminine than can be observed outside of her home. Pink props serve to enhance the presence of traditional feminine qualities in Alex D.'s (Movie 4).

(2) Over-protective paternal figures

The second main aspect is the presence of over-bearing paternal characters. Kate (Movie 1) has a distanced father who has a lot of influence on her life. She is constantly told how to behave and what to do by her father, even though she is presumably an adult (no ages are ever communicated). The idea of the father being overprotective and constricting Kate is most clear when she says "I guess I would like to go back to the beginning and have you say... win or lose, I could just be your daughter." (Movie 1). The example hints at Kate's dissatisfaction with her relationship with her father. She feels as if his love for her depends on her success in figure skating. For example, Kate is engaged to a man who works for her father, which removes the possible conflict about the choice of the fiancé and supports the tight relationship between the two men. Therefore, Kate's (Movie 1) relationship with her father resembles the traditional gender relations from the Victorian-era where fathers would marry off their daughters without consulting the daughters and often for some sort of a profit. Such

relationships allowed men to control women, precisely like Kate is feeling controlled by her father. Moreover, Alex Delgado in Movie 3 is at times protected by her brother. He has a habit of defending his sister which happens on three occasions. It happens when (1) he tries to persuade Zack to talk to Alex D., (2) when he gets in a fight with a coach because the coach did not think highly of Alex D., (3) and when he confronts Zack for hurting Alex D.'s feelings. Alex D.'s brother perpetuates the idea of being the member of the family who has to protect the honour of his sister, much like Victorian-era men would stray away unwanted suitors to their female members of the family (Benshoff & Griffin, 2004). Such behaviour by men supports the idea of women being the Other. If women cannot defend themselves or fully make decisions for themselves, then the independence of women is questioned. Women's lack of autonomy in these movies suggests that they, as the Other, need to be protected by those who can, the men. Having such overprotective male figures reduces women's opportunities to be capable and strong characters, making them associated with the traditional belief in women as incapable and dependent.

(3) Family

Thirdly, in all movies, the pair skaters had to live together. Men moved to live at the main female character's place in all movies. Even though there was an opportunity for women to move to the man's place of residence, at least in Movie 3 and Movie 4, it did not happen. Such repetition of theme creates the idea that women cannot escape home and the men cannot be trusted to control their sexual desires. Alex D.'s quote illustrates the subconscious idea perfectly when she says "Well, Zack's more than welcome to move into the restaurant and don't worry, my brother will make sure he doesn't do any sleeping." (Movie 3). Sleeping in this context is related to Zack making sexual advances towards Alex D. because she mentions her brother in particular, which is significant because the role of the brother had already been established as a protector of his innocent sister. Alex D. (Movie 3) could have instead moved to Zack's place considering he lives in a spacious and luxurious house by himself, whilst she is cramped up in a small apartment with her family. Therefore, instead of giving Alex D. an opportunity to enjoy better housing conditions, the movie does not let her escape her home she shares with her family.

Although it is not explicitly confirmed by the movies that female characters have no to little income, nor do the female characters explicitly state the reason why they still live with their parents, it can be assumed that placing women in family homes implies they share the patriarchal ideology. Considering women still live with their parents, apart from Movie 4, even though they appear to be of age symbolically indicates their values in life. Such values imply appreciating family, which is one of the main characteristics that make a woman a *virginal daughter*. Family presence is heavily associated with traditional feminine values because of the historical placement of women into households and oppression to aspire to be a mother (Friedan, 1963). Thus, women live with their family until they get married. Furthermore, living with their families removes the possibility of showing women independent and taking care of themselves. Historically women were not part of the work force and instead they took care of their homes and children (Welter, 1966; Friedan, 1963), meaning that women were financially dependent on their husbands. This oppressive social norm assumed women's position in the society hierarchy was below men because they could not take care of themselves. Therefore, continuously not representing main female characters live on their own or have a job suggests the presence of the patriarchal ideology which sees women as incapable and subordinate to the shared patriarchal values.

Both assumptions suggest that the main female characters should be associated with the ideology in which women are married off and/or are not a part of the workforce. Removing the family out of their residences removes the implication of women being innocent daughters who need protection. Therefore, the fact that men always had to move into the women's places ensures that there will be family members present to protect women from men's sexual desires. If the movies would place women at men's residences, it would imply they are capable and independent enough to live with a man out of wedlock. Such practices, though, do not happen in the movies, which further supports the idea of women being the Other. Women are the Other because they cannot be sexual subjects. Women are the sexual object who need to be defended from sexual subjects by the presence of other male figures in the house.

However, in Movie 4, Alex D. lives by herself, although her mother visits frequently. James moves in with Alex D., but they are still not left alone to live as independent adults.

Instead, Alex D. and James are playing a game which would be considered as a risky move for a woman who wants to remain innocent. Whilst they are playing a game, Alex D.'s mother comes home and interrupts further development of the game. Thus, the mother, even though she does not technically live with her daughter and is also a woman and not a patriarch as in other movies, still serves a family role that protects their offspring from promiscuous activities. Such interruption further proves the point that these movies cannot allow women to be sexual subjects because if they were, they would no longer be feminine. Even when women are living independently and support themselves with a job, they are still unable to have sexual freedom.

(4) Tolerance

The last subtheme refers to women tolerating behaviour which they did not enjoy and did not do themselves. For example, in Movie 4 James comes to Alex D.'s door intoxicated in the middle of the night and she does not want to speak to him. She tries to close the door four times, but each time James puts a hand on the door, stopping her from closing it. Such behaviour may indicate at the power relationship between the two characters, meaning that James is trying to assert his dominance and persuasive powers over Alex D. to get what he desires. Moreover, women had a pattern of apologizing more frequently than men. Additionally, when they would apologize, women would show more remorse and be harsher to themselves, compared to men. For example:

"Celeste: No, it was me. I was stupid and out of position. I should've stopped, but I just froze.
Zack: I was going too fast. I was... I was pushing you too hard." (Movie 3).

The dialogue exemplifies how Celeste, who fell down whilst being held by Zack, calls herself stupid, arguably a harsher criticism than skating too fast. Even if it was not their fault, women would apologize, whilst men might argue it was not her fault, but would still not say sorry. Such apologetic and polite behaviour where women tolerate impolite manners done by men relates to the theory of politeness, as described by Brown and Levinson (1988). Although their theory is specifically aimed at explaining verbal language used in social situations, the arguments of the theory of politeness can be applied to non-verbal behaviour too, considering politeness includes behavioural multiplicity. Therefore, the theory states that people behave

politely because they are motivated by their desire they want to fulfill, or they want to be excused from an unwelcome situation (Brown & Levinson, 1988). Behaving politely in those situations is due to being socially inferior in comparison to the other person, not knowing the other person well and increasing the chances of displaying consideration towards the other person's feelings (Brown & Levinson, 1988). Therefore, since Brown and Levinson (1988) argue that politeness is a result of feeling socially inferior, then it can be argued that female characters in The Cutting Edge movies oftentimes seemed more polite and submissive to impolite behaviour because they were represented as accommodating to male characters. Furthermore, research shows that men and women apologize equally frequently. However, men have a higher threshold for believing an apology is required, meaning that women judge their offenses more harshly and consequently apologize more often (Schumann & Ross, 2010). Thus, female characters' tendency to be more apologetic and tolerant of others' behaviour represented theoretically correct behaviour (Schumann & Ross, 2010; Brown & Levinson, 1988) due to their lower threshold for judging offenses and impositions that would make someone else uncomfortable.

The representation of women as customarily polite, docile and amenable relates to the aspect of the patriarchal ideology that assumes women as good *virginal daughters*. The women from the movies analyzed are constructed as *virginal daughters* because they lack control and interpret social norms in a manner that makes them seem more susceptible to apologizing. Considering lives of *virginal daughters* are heavily controlled by men, male characters' sporadic apologies and their unwanted behaviour being tolerated by women could be understood as a method of showing that women are still submissive to men's way of conduct. Such display of cultural expectations and women's tolerance for dismissive demeanour represents modern characteristics of the patriarchal ideology in western societies.

To sum up, the main female characters, particularly Kate (Movie 1) and Jackie (Movie 2), were mostly represented as virginal daughters. Their portrayal was done through props, lack of (insinuation for) sexual activities, presence of the over-bearing family members, tendency to apologize and tolerating bad behaviour and finally, patronizing nicknames which are explained

in the upcoming subsection. *Virginal daughters*, therefore, are associated with family values and traditional view on women as innocent, kind, pure and incapable.

4.2.4. Gendering nicknames

Three types of gendered nicknames that refer to different behavioural traits were identified in the analysis. The first nickname categorization is related to the *virginal daughters* concept because it implies innocence and kindness, whilst simultaneously also incapability and powerlessness, which are synonymous with the description of the *virginal daughters* (Benshoff & Griffin, 2004; Chaudhuri, 2006). Female characters are frequently called patronizing names, such as “sweetheart”, “honey”, “sweetie” or “baby” (Movie 1; Movie 2; Movie 3; Movie 4). Although calling someone by one of those nicknames may seem endearing and as an act of affection (Wierzbicka as cited in De Klerk & Bosch, 1996), women also understand them as patronizing or condescending. The relationship communicated via patronizing nicknames between opposing genders is an indicator of the social attitudes represented in the movies (Phillips, 1996). “Sweetie” does not entail the same intensity of power and respect as much as calling someone “miss” does. Public consensus on the discussion of the matter argues that calling adult women by such names makes them feel less respected and belittled, and is seen as condescending (Sharma, 2016; Valenti, 2014). Presumably the only appropriate context in which it is acceptable to refer to women like that is in intimate relationships, such as those of couples or parent-child relationships. Main female characters being called sweetie by their parent is a noticeable pattern in the movies. However, even though it is between parent-offspring, the daughters are no longer children, thus making it less appropriate to be called like that even though it is done by their parents. Therefore, dependent on the context, but still significant, female characters are infantilized throughout the movies.

Moreover, women reported (Sharma, 2016; Valenti, 2014) they feel that they are made look weak and vulnerable particularly when strangers refer to them as “darlings”. For example, the main male characters referred to their skating partners with patronizing nicknames whilst dismissing their authority (e.g. “Yeah, but that’s on you sweetheart” (Movie 4)) or they commanded their partner to reconsider something in a rude and condescending tone (e.g. “Hold that thought, honey”, (Movie 1)).

Although the literature does not directly inform about these specific nicknames, authors like Messner et al., (1993) observed infantilization and the hierarchical disparity between genders in sports commentators' speeches. Therefore, the patterns the authors noticed implicate female athletes being referred to by their first names and gender-orienting words like girl or young lady (Messner et al., 1993). Previous research has shown that female athletes are addressed by names that abate their power and status and instead bridge the representation of female athletes with children's attributes. Therefore, by comparing previous research with findings from these movies, it can be deduced that using infantilizing vocabulary undermines women's importance and their opinions and status are lessened. Moreover, the implication of meaning in "sweetheart" when used by men in everyday speech normalizes the idea that women are supposed to be a representation of kindness and dependence. Therefore, the *virginal daughters* will always be "honeys". The prevalence of such demeaning habit prompts women to be the Other who is not seen as equal to those to whom people do not refer to in infantilizing pet nicknames, that is, men.

The second type of nicknames refers to Messner et al.'s (2000) theme of sport being a place of war. The movie viewers learn that not only Doug appeals to women, but he is also very successful at hockey. The way in which the hockey tournament sports commentators referred to Doug is: "Doug Dorsey, the phenom from Mayhorn, Minnesota. What a super story. A writer called him: "The Minnesota Machine."" (Movie 1). Therefore, not only does the commentator refer to him with a glorious adjective, but he also mentions that other journalist nicknamed him using war jargon. Using war and weaponry language is one of the 10 reiterating themes in the *TSMF* (Messner et al., 2000). Although in their analysis the jargon was used to illustrate sports action, "The Minnesota Machine" is synonymous and indicative of Doug's own athleticism at hockey matches. The use of such language when describing player's aggression and method of playing serves to blend with military destruction (Jansen & Sabo, 1994, according to Messner et al., 2000), thus creating an association between a historically masculine-only activity of being in the military with the also historically masculine-only sports activity. Such military-related comments whilst speaking of sport perpetuates the idea of masculinity to include aggressiveness and associated sport to this vision of masculinity. This consequently excludes

women from relating to the sport, positioning them as the Other. The fact that the movie made the audience aware of Doug's nicknames is a signal that the authoritarian voices, who are often white male sport commentators (Messner et al., 2000), as they are in the analysed movies too, metaphorically proclaimed him to be a Real Man. The confirmation by the voices of authority is the last step in being recognized as a Real Man in the world of sport (Messner et al., 2000).

The last recognized category of nicknames is related to the theme in *TSMF* about men behaving in a deviant and violent manner. James McKinsey's nicknames in Movie 4 include: "James Bad Boy McKinsey", "King of the bad boys" and "King of short track speed skating". The viewers also learn that "his antics are legendary" (Movie 4). These nicknames and the description of his behaviour are symbolic representations that suggest how to view and understand this character. They indicate that he is not the most well-behaved athlete. Messner et al. (2000) found that sports commentators emphasize the deviant behaviour of athletes when expressing whimsical and playful attitudes whilst talking about physical or verbal fights, which is accompanied by video footage. The Cutting Edge movies reflecting real-life sports journalists' habits implies that the portrayal of James Bad Boy McKinsey could be considered as an accurate representation of a male athlete in gender-divided sports. In addition, as men occupy more jobs as sports journalists than women, they play a significant role in perpetuating the masculine stereotypes found in sport (Messner et al., 2000). Therefore, as was found in Messner et al.'s (2000) research of television programmes, these figure skating movies reflect the cultural practices, consequently helping to reinforce the gender stereotypes found in sport as a cultural practice.

Although it is never explained what James's antics include or how he got the nicknames, the suspicion that James is ill-behaved on or off ice is thus clearly understood by the viewers. The viewers give meaning and reasoning for those nicknames due to their explicitness and because the nicknames echo traditional televised sport discourses (Messner et al., 2000), therefore one can understand what the nickname represents from one's previous experiences with televised sports. Implementing such nicknames leads to the conclusion that the movie confirms Messner et al.'s (2000) theory about aggressiveness being very appreciated and valued in sport. Thus, James McKinsey is a Real Man who is not afraid to be the aggressor on

and off the ice, which, in the movies, ultimately brings him the best sponsorship deals and the admiration of women.

In conclusion, main male characters are given masculine nicknames that emphasize the attributes one is expected to admire about them; strength, decisiveness, aggressiveness and readiness for combat, for instance. Consequently, giving men those nicknames supports the hegemonic view masculinity and its association with sports. Main female characters, on the other hand, never got any validating, celebratory nicknames about their skills or character. Instead, the only nicknames they are given signify the society's pressure on women to be the kind, gentle, caring good girl that can be addressed in paternalizing style.

4.2.5. Shrewish behaviour

Besides being portrayed as *virginal daughters*, main female characters can also be represented as *shrews*. This concept is particularly pertinent with the main female character in the Movie 1 and is substantially evident in the second movie too. Movies 3 and 4, however, do not display *shrewish* behaviour to the same extent, it is lessened. Kate, the main female character in Movie 1, is a great example of a *shrew*, nonetheless simultaneously also being a *virginal daughter*. She is not afraid to speak her mind when she decides to do so. Although when she does, her father and the coach try to coerce her into submission. For example:

“Father: Kate, this has to stop right now. Rick knows what's best, honey. He's the one that got us here.

Kate: How sweet. He lets us tag along.

Father: You're gonna go back out there, you're going to apologize, and you are going to get to work.

Kate: I wouldn't bet the ranch, Dad.

Dad: Where do you think you're going?

Kate: I'll be in my cell.

Father: What--? What are you--?” (Movie 1).

This conversation could be understood simply as rude, but further proof of Kate being a *shrew* comes in the movie. For example, Kate has been searching for a new partner but apparently, she has been difficult and the cause for new partners to quit. Or, as the coach summarized it:

“Coach Pamchenko: Two years, eight partners. This one too small. That one too big. Too loud. Too much sweat. Not enough sweat. Jack, she is a tremendous skater. Everyone is saying this. Petite. Powerful. Intelligent. But always is coming to the big B. What a bitch.

Father: What about Spindler?

Coach Pamchenko: Spindler? Spindler say before he skate with her... he wear garlic from neck and sleep with cross.” (Movie 1).

Therefore, the *shrewish* behaviour is communicated by Kate and commented on by male characters, thus affirming her behaviour as unacceptable. Female characters are *shrews* because they dare to disobey direct orders from men, they are not afraid to insult and curse and they have the audacity to speak their minds. Therefore, The Cutting Edge movies introduced *shrews* to be feared, or at least difficult to handle. The representation of women as *shrews* perpetuates the idea that women who stand up for themselves, voice their opinion and communicate dissatisfaction are not wanted or accepted by society. *Shrewish* behaviour does not lead to success or reward because the unfeminine qualities do not align with the values of the patriarchal ideology (Guillén, Mayo, & Karelaia, 2018). Moreover, as seen in the example/quotation above, the father tries to convince Kate to correct behaviour by using a patronizing nickname. The nickname’s purpose is to revive her feminine side. By calling her “honey”, Kate’s (Movie 1) father reminds her that she is the *virginal daughter*. The message he sends across means that she is a good girl who should listen to the authoritarian masculine figures, both him and the coach. Therefore, as female characters rebel and behave as *shrews*, others try to contain her unwanted behaviour in order not to disturb the hegemonic patriarchy.

Considering *shrewish* behaviour is a social construct imposed by the patriarchal ideology, it can be connected to the women’s hardships in climbing the career ladder. Research

shows that women must balance their own assertiveness with the ideological demand for traditional femininity (Guillén et al., 2017). For women to succeed at work, such balance is needed because they are not perceived equal to men in business environments. Pure confidence without the display of feminine characteristics does not lead to success (Guillén et al., 2017). Thus, considering training a sport also has hierarchical figures, like coaches, and co-workers, like partners, female characters need to level their *shrewish* behaviour with their feminine behaviour if they want to be liked and not be identified with “the big B” as Kate was referred to by her coach (Movie 1).

On the other hand, the main female character in Movie 3 and 4, Alex D., was not portrayed as a *shrew*. Instead, her character seemed more capable and independent, compared to Jackie (Movie 2) and Kate (Movie 1). It is through the wording of her sentences that indicate she is less combative, ill-tempered and defiant, whilst still being outspoken. Instead of throwing insults that associate with primitivism like Kate, Alex D. claims her arguments more subtly. For example: “All you saw was my dust, baby. Not a great selling point for you.” (Movie 3). It is also because of the lack of scenes with verbal fights that Alex D. seems more emancipated and less of a *shrew*. Therefore, the first two movies intentionally contain scenes which perpetuate the stereotypical representation of angry women, making them occupy the role of a *shrew*. Alex D., whilst still entailing elements of both a *shrew* and a *virginal daughter*, is depicted as a character with a multitude of attributes and versatile individuality. Therefore, she embodies the stereotypical and common duality of female characters in movies far less than Kate (Movie 1) and Jackie (Movie 2), who are great examples of *virginal daughters* and *shrews*, do.

4.2.6. Emotional expressiveness

Throughout all four movies, women generally show more emotion. Female characters are shown crying several times, and occasionally it can be assumed they have cried. In addition, through facial expression and tone of voice, the viewers can understand the emotional distress even if characters are not crying. Furthermore, only women were comforted, which was exclusively done by their family members. Setting female characters in such position requires them to be close to their family, which movies ensured by providing the presence of the family who can comfort them any time. Moreover, perpetually showing scenes where female

characters are emotionally distressed and being comforted, reinforces the myth that women are excessively emotional (Heesacker, Wester, Vogel, Wentzel, Mejia-Millan, & Goodholm, 1999). The saturation of scenes with emotional female characters implies that they are weak and the excessive scenes of them crying indicates irrationality. Such connotations align with the view of the patriarchal ideology that women are weaker beings and not as strong and rational as men are (de Beauvoir as cited in Chaudhuri, 2006). Moreover, mental weakness of female athletes is an established theme within sports media (Nicely, 2007). Emphasizing mental state of female athletes, which in the analysed movies entails showing only female characters cry, represents them as weak and incapable of dealing with pressures in life (Nicely, 2007). Considering The Cutting Edge movies are based on romance, it is understandable that the characters are portrayed more upset about dissatisfaction with their love lives than with their success in sport. However, portraying female athletic movie characters as excessively emotional, therefore, reinforces the widespread idea that women do not have sufficient “motivation and mental strength to achieve athletic success” (Nicely, 2007, p. 29) whilst encountering problems in life.

Men, on the other hand, are not portrayed with emphasized emotional elements, making them follow the masculinity guidelines which support the myth of men being emotionally stronger (Householder, 2015). Although men also get angry and hurt, they do not express their feelings so directly, such as women do when they cry or almost cry. The closest men were to show signs of vulnerability was when the coach tried to have James speak about his absent father and a difficult childhood. James does not confront the topic but instead angrily walks away. In the next scene, James (Movie 4) is wearing sunglasses inside his home. Considering what is the proper use of sunglasses, it can be assumed that James is trying to masquerade his face and hide his eyes as they might be showing signs of crying. Therefore, James acts according to the ideals of the traditional masculinity and does not allow anyone to know he is vulnerable, has weaknesses and needs comforting too. James’s (Movie 4) behaviour aligns with the patriarchal expectations of men.

However, the movies do not portray men emotionless. In fact, men do get hurt almost as much as women do due to the romantic tensions being the theme throughout the four

movies. However, the message that men's feelings are hurt is sent differently than those of women. Women cry but men do not do anything. It is through the silence and passive-aggressive remarks that men (do not) express their feelings. For example, Doug asked Kate to remove her engagement ring while they practice, "Do me a favour, will ya, take off the rock while we work. It's cutting the hell out of my hand." (Movie 1) in which not only was he unable to call the ring for what it is but asked it in a rude manner, almost commanding. The connotative reading of that query suggests that he is hurt because Kate accepted the proposal, but he is unable to express his emotions.

Furthermore, figure skating is an expressive sport, meaning that it is socially agreed that the sport is adequate for women to participate (Lieberman, 2015). As figure skating, then, requires expressiveness and emotional signalling, the fact that the main male characters who entered the world of figure skating (i.e. excluding Zack from Movie 3) mocked it for its artistry is not surprising. Since men suppress their emotions (De Boise & Hearn, 2017), the judgmental attitudes of them towards the expressive and feminine sport is rightfully explained by the influence of the hegemonic masculinity which dictates to be opposite of what women are. However, considering the pinnacle of main male characters' emotional expression is when they admit they are in love with the main female characters at the end of the movies is parallel to them winning a competition, thus demonstrating they dismiss certain masculine traits. Men accept that they too can be expressive and even feminine in sport, which is further elaborated in the next subsection.

4.2.7. Negotiating identity

"Sport is a man's world" (Messner et al., 2000, p. 232), thus making it difficult for society under the patriarchal ideology to accept feminine sports and female athletes as equal to men and masculine leisure activities. Masculine sports heavily perpetuate the idea of heterosexuality as a norm (Roper & Polasek, 2014), as can be seen in the *TSMF* and the fact that heterosexuality is one of the traits of a Real Man (Messner et al., 2000). Feminine, or expressive, sports, such as figure skating (Lieberman, 2015), are today viewed as a sport suitable for women due to its perception as lacking focus on strength and speed (Roper & Polasek, 2014). Therefore, sport as a popular leisure activity and televised programming is

bound to mediate, construct and reproduce certain views on gender (Roper & Polasek, 2014). As such, transitioning between a masculine to a feminine sport induces certain gender identity negotiations.

(1) Men accepting figure skating as a legitimate sport

Doug Alex and James (Movie 1; Movie 2; Movie 4), are the three main male characters who have not trained figure skating before, thus making it an obstacle for them to identify as a figure skater as easily as Zack (Movie 3) does. Therefore, those three characters were presented as having difficulties accepting they are involved with figure skating. Doug (Movie 1), for example, lied to his brother and said he joined the navy. Alex (Movie 2) was more transparent about his transition to figure skating, but also experienced prejudice about it and was not taken seriously by his girlfriend. James initially started figure skating as a PR stunt and experienced consequences in which he lost sponsorships and was ridiculed by his coach and manager. All these men also initially mocked figure skating because it is more expressive and seemingly does not entail masculine traits. They also demanded more “ass-kicking” (Movie 1; Movie 2; Movie 4). In the context of The Cutting Edge movies, ass-kicking refers to more aggressive, defiant, coarse and rebellious way of skating, as opposed to graceful, elegant, soft and traditional way of skating. For instance, negotiation with masculine identity is illustrated in the conflicts over music and outfits for the choreography. The main male characters refuse to skate to classical music and wear highly decorated, sequined and pink outfits, as they are not how one would describe “ass-kicking”. Going against the traditional figure skating music, costumes and choreography earned the pairs victories at competitions. As pairs won by implementing dangerous and never-before performed elements to their routines, the movies imply that the contribution by a Real Man to the sport is what it needs in order to be accepted by the patriarchal hegemony. Otherwise, if male characters did not have had to go through the negotiation of identity, they would have been presented as part of the marginalized masculinity as that is the masculine categorization of men who dare to figure skate (Lieberman, 2015; Grindstaff & West, 2011; Leavy & Trier-Bieniek, 2014). However, the characters’ cultural environments changed from those in which masculinity is highly validated, appreciated and expected, to the culture in which male expressiveness is desired, whilst certain other masculine

traits are not wanted. This kind of negotiation of gender identity allowed the male characters to evolve and expand their own identity. Admitting to liking figure skating and even confessing it is harder than their previous sports means that the hegemonic masculinity was no longer the appropriate norm dictating one's behaviour and values. However, the male characters did not represent the marginalized masculine men. They introduced elements from dominant masculinity into figure skating which made it appropriate for all other Real Men to accept this sport. Introduction and social and cultural acceptance of new masculine traits, such as not being ashamed to desire a romantic commitment and embrace expressiveness and feminine sports, can be seen through Doug's brother, for example. Initially, Doug (Movie 1) was embarrassed to confess he is training figure skating and was laughed at when he told the truth at his brother's bar. However, the end of the movie shows a scene in which the whole bar is celebrating Doug's performance, including his brother. Therefore, portraying men who embodied a Real Man as reluctantly joining and even suffering consequences for being figure skaters, but eventually accepting figure skating as a legitimate sport and consequently negotiating own masculine identity implies that the traditional masculinity traits may be seen as outdated and disliked. In other words, main male characters successfully retained their identity as Real Men even after joining an activity designated for marginalized masculinity, presumably because they successfully acquired the admiration of the desired women and won the major competition, thus fulfilling (some) requirements of being a Real Man (Messner et al., 2000).

(2) Becoming a woman

In addition, women also negotiated their identity. Throughout the movies, the female characters were set up to become women. It is due to the *shrewish* behaviour and heterosexual interests that Kate, Jackie and Alex D. (Movie 1; Movie 2; Movie3; Movie 4) could become women. The *shrewish* behaviour had to be present so that female characters have an opportunity to grow their personalities. The heterosexual interests were a major aspect of the movies because, besides the plot of the movies, it ensures that the female athlete does not represent a deviation from the patriarchal norm. Establishing female characters as heterosexual is an important aspect of their personalities because it subdues to the patriarchal norms, but

more importantly it refutes the fear of lesbian characters. Female athletes constantly prove their heterosexuality or hide their homosexuality because that helps them be perceived as more feminine, thus be more accepted by the societal patriarchal standards. The patriarchal ideology that requires heteronormativity in female athletes does so because by mere pursuit of a (masculine) sport, the women are perceived as less traditionally feminine (Roper & Polasek, 2014).

Therefore, Kate and Jackie (Movie 1; Movie 2) successfully balanced their *shrewish* persona with the societal expectations of them having to be feminine. They successfully displayed the desired feminine traits which were appreciated by the romantic love interests, similarly to how businesswomen have to balance their identity to get promoted (Guillén et al., 2017). Moreover, considering sports are commonly associated with and celebrate and reinforce masculinity, women have difficulties establishing themselves as equally successful athletes who are not the Other to male athletes and masculine sports (Lieberman, 2015). The movies portrayed the main female characters negotiating their athletic identity and balancing it with one of feminine and heterosexual identity. It is not appropriate for women to do sport, so their role in the movies must shift from the one which threatens the hegemonic masculinity to the role that shows women wanting men and not the medal. Even Jackie in Movie 2 says “I don't know what I want.” (Movie 2) amid competition and Alex D. (Movie 4) almost misses a competition because she is being too emotional and irrational about her relationship with James. It is through the concept of *virginal daughters* that the main female characters represent femininity, which ensures the audience does not question their sexuality. Questioning others sexual orientation is a common social habit in sports environments and much effort is put into presenting the female characters as heterosexual. Therefore, women are represented as *virginal daughters* so that they can display feminine traits even off ice, thus distancing themselves from assumptions about non-conforming lesbian behaviour (Roper & Polasek, 2014). Since female characters are *virginal daughters* it made it easier to establish a heterosexual love interest and become women. It is through the crying, family presence, scenes that display their womanly bodies, apologetic behaviour and being placed in the domestic environment that the movies establish foundation ground for female characters to identify

themselves as feminine and throughout the movies become the desired women. Admitting love to their partners reinforces the heteronormative expectations in sport and the heteronormative ideology in society. Female characters behave less as *shrews* as the movies come to an end, meaning that they have adjusted their roles and their behaviour to be in accordance with societal expectations. As women adapt and enter the role of a romantic partner, they then represent the traditional view on femininity which implies women are the Other to men and their legitimate place in society is as obedient and submissive wives. Therefore, as heterosexual relationships are continuously displayed in the movies, it places women and men in the stereotypical categories of femininity and masculinity. Perpetuating the typical views on gender supports and reinforces the heteronormative and patriarchal interests in society.

(3) The successful woman who is not successful

Special attention needs to be addressed to Alex D. (Movie 3; Movie 4) as she is in two movies and does not embody a *virginal daughter* and a *shrew* as much as Jackie (Movie 2) and Kate (Movie 1) do. As already mentioned, Alex D.'s independent personality is diminished through the props and the active presence of her mother and brother. In addition to that, it is also lessened through sexualization because she takes off her shirt multiple times in the movies. Although still having clothes underneath the shirt, the fact that she took off her shirt so many times in the movies was noticeable and hard not to bring up in the results section. Such a small, yet very persistent method of sexualizing a seemingly independent woman indicates that her lack of feminine traits needs to be compensated for through her womanly body. Alex D. becomes a woman in Movie 4 before it ends. She is the only main female character for whom it is certain she is sexually active because she sleeps with James in the middle of Movie 4. Taking into consideration she embodies a more modern feminine female character, Alex D. becomes a woman earlier than female characters in other movies because only saying that she loves James or hearing James loves her would not be sufficient enough for her character.

The main characters of both genders tend to be successful in their own previous occupations. Unlike other characters, Alex D. has already won a gold in Pair skating, which happened in Movie 3 and was acknowledged in Movie 4. However, her authority and even the

representation of her as a successful athlete is negated through the framing of the scenes. Besides tolerating men's dismissive behaviour such as James walking away while she is still talking, she is also symbolically represented as less authoritarian and less powerful than James. For instance, she can be seen several times close to James's (Movie 4) van which has a large picture of his face on it. Such positioning of Alex D. in relation to the bus on which the male figure is grandiose implies her minuscule value.

Therefore, although Alex D. initially seems like a female character who is liberated from patriarchal expectations of women, she is still represented in a way that compliments hegemonic masculinity. She is only as liberated as the patriarchy allows her. For example, instead of showing Alex D. acquiring a flattering nickname like James and being happy and wealthy after winning a gold medal, she is dependent on her job as a coach and romantically unhappy and single. Although coaching figure skating is fine on its own, the Movie 3 insinuated coaching children is unsatisfactory and is not something one should aspire to. Although Alex D. claims she does not have time for a boyfriend and is not actively looking for one, she still ends up with James. Thus, Movies 4 does not allow femininity to be liberated from patriarchal expectations as they present Alex D.'s current life situation after winning the gold medal as unsatisfactory, therefore making her become a woman and her true self. After Alex D. becomes a woman, she is more emotional, irrational, needing her mother's comfort and also cares more about winning the man rather than the medal. Thus, by the end of Movie 4, her identity is represented as closer to the *virginal daughter* than it was at the beginning of the movie.

4.3. CONCLUSION

This chapter outlined the most pertinent themes found in the analysis of the four The Cutting Edge movies. Women as prizes and the sexual inactivity of female characters indicated the stereotypical but historically popular view on feminine values (Leavy & Trier-Bieniek, 2014). The portraying gender through sexuality theme implies that women do not seek pleasure in sexual activities, instead, their presence in the movies is as sexual objects for the Real Man to use and gain pleasure from. The reinforcement of heterosexual relations and romantic couplings continuously represents only one out of many sexual orientations, thus making other sexual orientations invisible. The masculinity as the exclusion of femininity and nickname

section explained that through the choice of sport and nicknames, the main male characters' masculinity is pre-established before they enter the world of figure skating. Moreover, the *virginal daughters* section explains in detail 4 methods in which, mostly Kate (Movie 1) and Jackie (Movie 2), but Alex D. (Movie 3; Movie 4) too to some extent, were represented as polite, traditionally innocent and feminine figures, which is also connected to the infantilizing nicknames. *Virginal daughters* section comes in contrast with the section about *shrewish* behaviour as yet another way to demonstrate patriarchal hegemony and stereotyping women. This is followed by the emotional expressiveness section which explains that men are generally less emotionally expressive throughout the movies than women, which is in accordance with previous research. Finally, the negotiation of identity section elaborates on female characters becoming women and traditionally masculine men accepting modern traits, as well as expanding on Alex D. as a particular character. Therefore, the results show that the movies do not portray masculinity and femininity as polar opposites. To some extent the men and the women are represented with multidimensional identities. However, the majority of findings point to the representation of gender in the traditional terms.

A subquestion of this thesis asks if there are any changes throughout the movies, considering the span of movies releases is between 1992 and 2010. In the 18 year span, the movies do differentiate in some aspects. The representation of the main female characters as *virginal daughters* decreased significantly, as can be seen in the last paragraph of the negotiation identity subsection being dedicated to Alex D., the main female character in last two movies. Alex D. (Movie 3; Movie 4) and Kate's (Movie 1) representations of femininity differ significantly, as the latter is practically an embodiment of a *virginal daughter*, whilst the former only entails few aspects ascribed to *virginal daughters* concept. Parallel to that, the representation of *shrewish* behaviour also decreased. Although it was not as accentuated as representation of *virginal daughters*, it does decline after Movie 1. As far as masculinity is concerned, the traditional portrayal of it decreased with Alex and Zack, the main male characters of Movies 2 and 3, but then it unquestionably increased with the portrayal of James as a "Bad Boy" in Movie 4. In addition, although Zack was already a figure skater when he was introduced, that does not mean that he represented a completely oppositional category of

masculinity. In fact, he struggled to maintain his masculinity through aggressiveness, for example. However, the gender-attributed nicknames and the emotional expressiveness did not change. The nuanced changes across movies indicate a slight ideological change in the expectations of women and a greater tolerance for inclusion of feminine sports within the hegemonic masculinity.

5. CONCLUSION

This thesis contains 5 chapters through which the researcher elaborated on the research question and its importance to the scientific fields and society and it contains the theoretical framework in which the relevant gender theories were explained. Furthermore, the methodology chapter justified and explained the methods utilized for the analysis and the results and discussion section entailed the presentation and explanations of the main findings in their relation to the theory. The final chapter is the conclusion chapter in which the research question will be answered and the implications of the findings, the limitations of the research and suggestions for future studies will be explained.

5.1. ANSWER TO THE RESEARCH QUESTION

This research asked how is gender portrayed in four movies centered on pair skating and romance. Through the social semiotic analysis and thematic analysis, the research has demonstrated that traditional masculinity and femininity values are symbolically encoded in The Cutting Edge movies. Feminist film theory, masculinity studies and cultural studies guided the content analyses as those theoretical approaches study and criticize uniform and stereotypical representation of gender in cultural products such as movies.

The findings suggest that the representation of gender in The Cutting Edge movies perpetuates the patriarchal ideology in which women behave and should aspire to behave as kind and innocent *virginal daughters*, and men embody the stereotypical view on masculinity. However, the representation of masculinity had adapted accordingly to the male characters' social and physical environments. Masculinity, therefore, was aligned with society's traditional expectations of men, although when men left their overly masculine environments, their masculinity adapted to new values and norms. The adaptation of masculinity and the negotiation of own identity was the result of participating in a feminine sport where non-masculine traits were appreciated. The representation of femininity in all four movies aspired to represent women as those who are subordinate to men and can mostly be found in family homes, regardless of the extent to which female characters are portrayed as a *virginal daughter* or a *shrew*. According to the theoretical framework and, in comparison to movies' male characters, emphasizing women being surrounded by family, increased emotional diegetic and

visual expressiveness and minimum sexual activity, The Cutting Edge movies support the patriarchal ideology in which the portrayal of women is reinforced as the *Other*. In the patriarchal ideology, these Other beings should strive to satisfy the society's expectations of femininity (de Beauvoir as cited in Chaudhuri, 2006). For the reasons mentioned above about the portrayals of gender, masculinity is allowed to evolve and accept new traits and still be respected by the society, whilst on the other hand the four movies continuously persist to represent femininity as inflexible and formulaic signifiers which are inferior to patriarchy. Moreover, the genders were not represented as polar opposites, as the definitions of masculinity and femininity suggest. Although the analysed movies portray genders quite differently, the level of difference between them is not as strong as was suggested by the theoretical framework (Macionis & Plummer, 2008).

Furthermore, a subquestion of this thesis asked if the portrayal of gender varied in-between the four movies, considering they were published across a span of 18 years. The most meaningful evolution of gender lies in the fact that the last two movies entailed a woman who is unquestionably represented less as a shrew and a virginal daughter, compared to the first two movies. However, femininity in Movies 3 & 4 is still portrayed in terms of traditional expectations of women's behaviour. Secondly, male characters in Movies 2 & 3 were not represented as traditionally masculine as they were in Movies 1 & 4. Alike the main female character in Movies 3 & 4, the main male characters in Movies 2 & 3 were represented in a way that validated the hegemonic masculinity, but the extent to which their portrayed masculinity was deemed traditional was lesser. Therefore, the movies reflected the changing societal attitudes and expectations of femininity across years only in a nuanced way, whilst different degrees of masculinity are likely not connected to the evolution of the movies throughout the years.

In conclusion, the answer to the research question shows that, although the disparity between genders is not as strong as anticipated, the main finding of the research is that the traditional expectations of gender are highly present in symbolic codes of the movies. Most signs indicate at the patriarchal ideology, but the characters, particularly female characters, are not represented as one-dimensional as they were in early cinema. The social construction of

gender in The Cutting Edge movies perpetuates gender as traditionally feminine and masculine, which ultimately supports the patriarchal ideology.

5.2. IMPLICATIONS OF THE FINDINGS

The findings of this research have societal implications. Firstly, in this paper it was found that the *Televised Sports Manhood Formula* theory was quite applicable to the analysed fictional movies. Considering *TSMF* is based on research of non-fictional television broadcasting of sports competitions (Messner et al., 2000), the connection between the findings of this research and the *TSMF* implies producers may be influenced by their experiences of watching broadcasted sports television programming. Moreover, the connection implies that, besides news media, fictional movies also participate in the ideology which educates young boys about their mental and physical masculinities which lead boys to learn, appreciate and possibly strive to become the Real Man (Messner et al., 2000). Therefore, these findings and their implications may contribute to the theory which states that consuming the encoded messages in media content influence the audience.

Furthermore, following the theory that media consumption and ideology can influence the representation of gender in movies (Storey, 2001), the findings about femininity and female characters reflect the treatment of female athletes in non-fictional media reporting. The Cutting Edge movies, therefore, signify real-life media practices in sports reporting, which implies that the societal attitudes and the dominant ideology towards athletes is biased and unequal (Carty, 2005). In other words, the movies support the cultural and professional sports reporting practices, which insinuate that men must sacrifice their health or social acceptance, the ultimate prize they will get is admiration of women and aggressiveness is acceptable and glorified (Messner et al. 2000). Whilst on the other hand, compared to men, women are inferior, family-oriented and less capable as athletes (Nicely, 2007). The aforementioned implications and the findings may help advance the academic fields of research that study the connections and interrelations between the news industry and entertainment industry's portrayal of gender of athletes.

Secondly, the patriarchal hegemony accepted evolving masculinity in the analysed movies, but the un-traditional display of femininity was not accepted. Therefore, the efforts put in keeping the traditional femininity preserved seems more important and more likely to happen than preserving the traditional masculinity values. The fact that men can fluctuate between masculinities whilst women always must become women implies the power difference and the difference in given respect and value to women in the society (Carty, 2005). Therefore, the findings about the fluidity and acceptance of gender, or lack of, connote that women are secondary to men and that the traditional femininity is more valued than traditional masculinity. This understanding is in opposition with the theory which states that men cannot challenge masculinity by effeminizing themselves (Richardson, 2014). Thus, this research may inspire academic fields to investigate the representation of acceptance or rejection of changing gender in cultural products. Furthermore, as movies are cultural products made for consumption and knowing the encoded messages and themes the analysed movies carry, the implications of the findings may have an impact on the viewers. The audience may perceive The Cutting Edge movies' representation of gender as a norm, as expected in the society and also inhibit such values and expectations onto themselves.

5.3. LIMITATIONS AND RECOMMENDATIONS FOR FUTURE RESEARCH

One of the main limitations of this study is the fact that the sample size only allowed for four movies to be analysed. Due to the time constriction and formal requirements, more movies could not have been studied. Therefore, although samples tend to be smaller in qualitative studies, it would be best to analyse more, if not even all, Hollywood movies that involve figure skating. By doing so, a coherent study would be conducted that would be able to fully understand the portrayal of gender of ice-skating athletes and other characters in those sports movies. In addition, such research, like this one too, would fill the gap in the academic literature whereas little is known and research about sports movies that do not depict traditional sports associated with masculinity. Presumably insightful implications and findings would be drawn from such a research because it would indicate at professional movie-making norms for gender and it would also understand the main gender-related messages sent in figure skating movies.

Furthermore, another limitation of the study is sample criteria. Considering the sample had to follow certain criteria, it was not suitable to study just about any movie about figure skating. The researcher was limited to study The Cutting Edge movies because the majority of other figure skating movies were released in mid-20th century, thus making them hard to come by and not particularly relevant for the society and science, or they were filmed in languages which the researcher does not understand. Since the researcher is fluent only in Croatian and English, she was constricted to study any movies released by English-speaking countries. Considering USA produces more movies than any other English-speaking country, it was inevitable to study Hollywood productions. Therefore, besides analysing a greater sample, the recommendation for future research would be to analyse movies produced outside of Hollywood. Findings about research on, for instance, Canadian-produced figure-skating movies could provide understanding of movie representations of gender in cultures that differ from USA culture and bring insight of a variety of cultures. Additionally, for future research it may be interesting to study if the phenomenon of evolving masculinity, as described above, is present in other movies and other cultural products, and whether the men who adapted their masculinity were socially accepted or rejected.

REFERENCES

- Adams, M. L. (2010). From mixed-sex sport to sport for girls: The feminization of figure skating. *Sport in History*, 30(2), 218-241. doi:10.1080/17460263.2010.481208
- American Film Institute. (n.d.). The Cutting Edge [Online entry on a website]. Retrieved from <https://catalog.afi.com/Catalog/moviedetails/59220>
- Antonation, A. (2018). Ten Ice-Skating Movies From Fails to Gold (Including a New Colorado Film) [News Article]. Retrieved from <https://www.westword.com/arts/ice-skating-movies-ranked-10380389>
- Ausiello, M. (2018). Emma Roberts to Star in 'Edgy' Ice Skating Drama Spinning Out at Netflix [Online article]. Retrieved from <https://tvline.com/2018/10/11/emma-roberts-spinning-netflixfigure-ice-skating-series/>
- Barker, C. (2008). *Cultural studies: Theory and practice* (3rd ed.). Los Angeles: SAGE
- Benshoff, H., & Griffin, S. (2004). *America on film: Representing race, class, gender, and sexuality at the movies*. Malden, MA: Blackwell Publishing.
- Berg, L. B. (2001). *Qualitative research methods for the social sciences* (4th ed.). Pearson: Needham Heights, USA.
- Berger, A. (2014). *Media analysis techniques*. Los Angeles: SAGE.
- Benyahia, S., Gaffney, F., & White, J. (2008). *As film studies : The essential introduction* (2nd ed., The essentials series). London: Routledge.
- Bolton, L. (2011). *Film and female consciousness : Irigaray, cinema and thinking women*. Basingstoke England: Palgrave Macmillan. doi:10.1057/9780230308695
- Bordwell, D., & Thompson, K. (1990). *Film art: An introduction* (3rd ed.). New York: McGraw-Hill.
- Boyatzis, R. (1998). Transforming qualitative information: Thematic analysis and code development. Thousand Oaks: Sage Publications.
- Bryman, A. (2016). *Social research methods* (5th ed.). Oxford: Oxford University Press

- Buckland, W. (2007). Film Semiotics. In *A Companion to Film Theory*, T. Miller and R. Stam (Eds.). doi:[10.1002/9780470998410.ch6](https://doi.org/10.1002/9780470998410.ch6)
- Carty, V. (2005). Textual portrayals of female athletes: Liberation or nuanced forms of patriarchy? *Frontiers: A Journal of Women Studies*, 26(2), 132-155.
- Cermak, I. *The Cinema of Hockey: Four Decades of the Game on Screen*. [Google books version]. Retrieved from https://books.google.nl/books?id=I_EHDgAAQBAJ&pg=PT4&lpg=PT4&dq=cermak+2017+hockey&source=bl&ots=ZPLiiUvh8A&sig=ACfU3U04k0b2jqz4BN0uAaleOqA08mOhZg&hl=nl&sa=X&ved=2ahUKEwiwm4z8iYXjAhUSalAKHZBFafAQ6AEwE3oECAgQAQ#v=onepage&q=cermak%202017%20hockey&f=false
- Chaudhuri, S. (2006). Feminist film theorists: Laura Mulvey, Kaja Silverman, Teresa de Lauretis, Barbara Creed. London: Routledge
- De Boise, S., & Hearn, J. (2017). Are men getting more emotional?: Critical sociological perspectives on men, masculinities and emotions. *Sociological Review*, 65(4), 779-796. doi:10.1177/0038026116686500
- De Jongh, E. (1975). Pearls of virtue and pearls of vice. *Simiolus: Netherlands Quarterly for the History of Art*, 8(2), 69-69. doi:10.2307/3780417
- De Klerk, V., & Bosch, B. (1996). Nicknames as sex-role stereotypes. *Sex Roles*, 35(9-10), 525-542
- De Lauretis, T. (1984). *Alice doesn't: Feminism, semiotics, cinema*. Bloomington: Indiana University Press.
- Dennis, J. P. (2012). Men, Masculinities, and the Cave Man. In *The Handbook of Gender, Sex, and Media*, K. Ross (Ed.). doi:10.1002/9781118114254.ch7
- Dobbins, A. (2012). How Does The Cutting Edge Hold Up? [Online article]. Retrieved from <https://www.vulture.com/2012/07/how-does-the-cutting-edge-hold-up.html>
- Messner, M., Duncan, M., & Jensen, K. (1993). Separating the men from the girls: The gendered language of televised sports. *Gender and Society*, 7(1), 121-137

- Dutt, R. (2013). *Behind the curtain: women's representations in contemporary Hollywood* (Master's thesis, London School of Economics and Political Science). Retrieved from <http://www.lse.ac.uk/media@lse/research/mediaWorkingPapers/MScDissertationSeries/2013/msc/112-Dutt.pdf>
- During, S. (2005). *Cultural Studies: A Critical Introduction*. London: Routledge.
- Elo, S., Kääriäinen, M., Kanste, O., Pölkki, T., Utriainen, K., & Kyngäs, H. (2014). Qualitative Content Analysis: A Focus on Trustworthiness. *SAGE Open*.
<https://doi.org/10.1177/2158244014522633>
- Fischer-Baum, R. (26th November 2017) WHAT 'TECH WORLD' DID YOU GROW UP IN? [News article]. Retrieved from https://www.washingtonpost.com/graphics/2017/entertainment/tech-generations/?utm_term=.d0e4fc294f4f
- Flick, U. (2007). Sampling, Selecting and Access. In U. Flick (Ed.), *Designing Qualitative Research* (pp. 25 – 35). London: SAGE
- Frassanito, P., & Pettorini, B. (2008). Pink and blue: The color of gender. *Child's Nervous System*, 24(8), 881-882.
- Friedan, B. (1963). *The Feminine Mystique*. New York: W. W. Norton & Company, Inc.
- Gardiner, J. K. (2002). Introduction. In J. K. Gardiner (Ed.), *Masculinity studies and feminist theory*. New York: Columbia University Press.
- Gentile, M. C. (1985). *Film feminisms: Theory and practice*. Westport, Connecticut: Greenwood Press.
- Grindstaff, L., & West, E. (2011). Hegemonic masculinity on the sidelines of sport: Hegemonic masculinity on the sidelines of sport. *Sociology Compass*, 5(10), 859-881.
doi:10.1111/j.1751-9020.2011.00409.x
- Guest, G., MacQueen, K., & Namey, E. (2014). *Applied thematic analysis*. Thousand Oaks, California: SAGE Publications.

- Guillén, L., Mayo, M., & Karelaia, N. (2018). Appearing self-confident and getting credit for it: Why it may be easier for men than women to gain influence at work. *Human Resource Management*, 57(4), 839-854. doi:10.1002/hrm.21857
- Hall, S. (1973, September). *Encoding and Decoding in the Television Discourse*. Paper presented at the Council Of Europe Colloquy on "Training In The Critical Reading of Television Language". Retrieved from <https://www.birmingham.ac.uk/Documents/collegeartslaw/history/cccs/stencilledoccasional-papers/1to8and11to24and38to48/SOP07.pdf>
- Hall, S. (1980). Cultural studies: Two paradigms. *Media, Culture and Society*, 2, 57 – 72.
- Hall, S. (2013). The work of representation. In S. Hall (Ed.), *Representation* (pp. 1-15). London: SAGE
- Hayward, S. (1997). *Key concepts in cinema studies*. London: Routledge.
- Helsby, W. (2005). *Understanding representation* (Understanding the moving image). London: BFI Publishing.
- Heesacker, M., Wester, S. R., Vogel, D. L., Wentzel, J. T., Mejia-Millan, C. M., & Goodholm, C. R., Jr. (1999). Gender-based emotional stereotyping. *Journal of Counseling Psychology*, 46(4), 483-495. <http://dx.doi.org/10.1037/0022-0167.46.4.483>
- Hodge, R., & Kress, G. (1988). *Social semiotics*. Cambridge: Polity Press.
- Householder A.K. (2015) Girls, Grrrls, *Girls*. In: Trier-Bieniek A. (Ed.) *Feminist Theory and Pop Culture. Teaching Gender*. Sense Publishers: Rotterdam
- Iedema, R. (2011). Analysing Film and Television: a Social Semiotic Account of Hospital: an Unhealthy Business. In T. Van Leeuwen & C. Jewitt (Ed.) *The Handbook of Visual Analysis* (pp. 183 – 206). London: SAGE
- IMDb, (n.d.). The Cutting Edge [Entry on IMDb]. Retrieved from https://www.imdb.com/title/tt0104040/?ref =nv_sr_1
- IMDb, (n.d.). The Cutting Edge: Going for the Gold [Entry on IMDb]. Retrieved from https://www.imdb.com/title/tt0463953/?ref =nv_sr_2

- IMDb, (n.d.). The Cutting Edge 3: Chasing the Dream [Entry on IMDb]. Retrieved from https://www.imdb.com/title/tt1110626/?ref =nv_sr_3
- IMDb, (n.d.). The Cutting Edge : Fire & Ice [Entry on IMDb]. Retrieved from https://www.imdb.com/title/tt1600058/?ref =nv_sr_4
- Jewitt, C., & Oyama, R. (2011). Visual Meaning: a Social Semiotic Approach. In T. Van Leeuwen, & C. Jewitt (Ed.), *Handbook of visual analysis*. London: SAGE.
- Kamaralli, A. (2007). Female characters on the jacobean stage defying type: When is a shrew not a shrew? *Literature Compass*, 4(4), 1122-1132. doi:10.1111/j.1741-4113.2007.00447.x
- Kidd, J. (2016). *Representation* (Key ideas in media & cultural studies). Abingdon, Oxon: Routledge Taylor & Francis Group.
- Krantz-Kent, R. (2018). Television, capturing America's attention at prime time and beyond. *Beyond the numbers*, 7 (14). [Publication by United States Department of Labor, Bureau of labor statistics] Retrieved from <https://www.bls.gov/opub/btn/volume-7/television-capturing-americas-attention.htm>
- Leavy, P. (2007). The feminist practice of content analysis. In S. N. Hesse-Biber, & P. L. Leavy (Eds.), *Feminist research practice* (pp. 222-248). Thousand Oaks, CA: SAGE Publications, Inc. doi: 10.4135/9781412984270
- Leavy, P. & Trier-Bieniek, A. (2014). Introduction to Gender & Pop Culture. In A. Trier-Bieniek (Ed.) *Gender & Pop Culture* (pp. 1 – 25). Rotterdam: Sense Publishers.
- Leonard, M. (2007). *Gender in the music industry: Rock, discourse and girl power*. Aldershot: Ashgate.
- Lieberman, V. (2015). Sports Heroines on Film: A Critical Study of Cinematic Women Athletes, *Coaches and Owners*. Jefferson, North Carolina: McFarland & Company, Inc. Publishers
- Lindner, K. (2011). Bodies in Action: Female athleticism on the cinema screen. *Feminist Media Studies*, 11(3), 321-345. DOI: 10.1080/14680777.2010.535316
- Maconis, J. J., & Plummer, K. (2008). *Sociology: A global introduction* (4th ed.). Harlow, England: Pearson/Prentice Hall.

- Madrigal, A. C. (2018). When Did TV Watching Peak? [News article]. Retrieved from <https://www.theatlantic.com/technology/archive/2018/05/when-did-tv-watching-peak/561464/>
- Maguire, M., Delahunt, B. (2017). Doing a thematic analysis: A practical, step-by-step guide for learning and teaching scholars. *AISHE-J: The All Ireland Journal of Teaching and Learning in Higher Education*, 8(3), 3351 – 33514. Retrieved from: <http://ojs.aishe.org/index.php/aishei/article/view/335>
- Manna, K. (2018). 13 figure skating movies to binge watch, because the winter Olympics can't come soon enough [Online article]. Retrieved from <https://www.romper.com/p/13-figure-skatingmovies-to-binge-watch-because-the-winter-olympics-cant-come-soon-enough-8134867>
- McGregor, L. (2016, May 16)). Lighting 101: A Quick Guide for Lighting Film [Blog post]. Retrieved from <https://www.premiumbeat.com/blog/basic-light-placements/>
- Mikos, L. (2013). Analysis of Film. In U. Flick (Ed.), *The SAGE Handbook of Qualitative Data Analysis* (pp. 409 – 423). London: SAGE.
- Messner, M., Dunbar, M., & Hunt, D. (2000). The televised sports manhood formula. *Journal of Sport & Social Issues*, 24(4), 380-394.
- Mooney-Somers, J., & Ussher, J. M. (2010). Sex as Commodity: Single and Partnered Men's Subjectification as Heterosexual Men. *Men and Masculinities*, 12(3), 353–373. <https://doi.org/10.1177/1097184X08322620>
- Morley, D. (1992). *Television, audiences, and cultural studies*. London: Routledge.
- Nelson, C., Treicher, P. A., & Grossberg, C. (1992). Cultural Studies: An Introduction. In C. Nelson, P. A. Treicher, & C. Grossberg (Ed.) *Cultural Studies* (pp. 1 – 19). London: Routledge.
- Nicely, S. (2007). *Media Framing of Female Athletes and Women's Sports in Selected SAports Magazines* (Master's thesis, Georgia State University). Retrieved from https://scholarworks.gsu.edu/communication_theses/31/
- Neuendorf, K. A. (2002). *The content analysis guidebook*. [Google books version]. Retrieved from

https://books.google.nl/books?id=huPVtmu4sigC&printsec=frontcover&source=gbs_ViewAPI&redir_esc=y#v=snippet&q=primary%20message&f=false

Phillips, B. (1990). Nicknames and sex role stereotypes. *Sex Roles : A Journal of Research*, 23(5-6), 281-289. doi:10.1007/BF00290049

Pramaggiore, M., & Wallis, T. (2005). *Film: A critical introduction* [Google books version].

Retrieved from

<https://books.google.nl/books?id=7CYJUwg69KsC&printsec=frontcover&hl=nl#v=onepage&q&f=false>

Pribram, E. D. (2007). Spectatorship and Subjectivity. In A Companion to Film Theory, T. Miller and R. Stam (Eds.). doi:10.1002/9780470998410.ch9

Rapping, E. (1994). *Media-tions : Forays into the culture and gender wars*. Boston, MA: South End Press.

Richardson, S. (2014). Blurred Lines of a Different Kind: Sexism, Sex, Media and Kids. In P. Leavy (Ed.), *Gender and Pop Culture: A text reader* (27 - 52). Rotterdam: Sense Publishers

Riggio H. R. (2017) Emotional Expressiveness. In: Zeigler-Hill V., Shackelford T. (Eds.) *Encyclopedia of Personality and Individual Differences*. Springer, Cham

Roper, E. A., & Polasek, K. M. (2014). In P. Leavy (Ed.), *Gender and Pop Culture: A text reader* (151-173). Rotterdam: Sense Publishers

Schreier, M. (2013). Qualitative Content Analysis. In U. Flick (Ed.), *The SAGE Handbook of Qualitative Data Analysis* (pp. 170 – 183). London: SAGE.

Schumann, K., & Ross, M. (2010). Why Women Apologize More Than Men: Gender Differences in Thresholds for Perceiving Offensive Behavior. *Psychological Science*, 21(11), 1649-1655.

Sharma, S. (2016). Dear Men, Please Stop Calling Me 'Sweetie' [News article]. Retrieved from <https://www.elitedaily.com/life/stop-calling-women-sweetie/1496233>

Sharts-Hopko, N. (2002). Assessing rigor in qualitative research. *The Journal of the Association of Nurses in Aids Care: Janac*, 13(4), 84-6.

Storey, J. (2001). *Cultural theory and popular culture*. Essex: Pearson Education Limited.

- Saldaña, J. (2016). *The coding manual for qualitative researchers*. London: SAGE
- Thorne, A. (2017). 11 must-see movies about ice skating if you just saw "I, Tonya" [News article]. Retrieved from <https://hellogiggles.com/reviews-coverage/movies/i-tonya-11-ice-skating-movies/>
- Valenti, J. (2014). Men who use nicknames for women to win fights are creepy, sexist and dumb [News article]. Retrieved from <https://www.theguardian.com/commentisfree/2014/apr/28/men-nicknames-for-women-sexist>
- Vasvári, L. (2001). Examples of the Motif of the Shrew in European literature and film. *Clweb: Comparative Literature and Culture*, 4(1). doi:10.7771/1481-4374.1142
- Wiegman, R. (2002). Unmaking: Men and masculinity in feminist theory. In J. K. Gardiner (Ed.), *Masculinity studies and feminist theory*. New York: Columbia University Press.
- Webb Mitovich, M. (2006). Cutting Edge 2 Tails Doug & Kate's Kid [News article]. Retrieved from <https://www.tvguide.com/news/cutting-edge-2-39976/>
- Welter, B. (1966). The cult of true womanhood: 1820-1860. *American Quarterly*, 18(2), 151-151. doi:10.2307/2711179

<u>APPENDIX A: Information about the movies</u>	80
<u>APPENDIX B: Social semiotic analysis examples</u>	83
<u>APPENDIX C: Codebooks</u>	86
<u>Legend of the codebooks</u>	86
<u>Movie 1 Codebook</u>	88
<u>Movie 2 Codebook</u>	105
<u>Movie 3 Codebook</u>	121
<u>Movie 4 Codebook</u>	138

APPENDIX A: Information about the movies

Title (Movie #)	The Cutting Edge (Movie 1)	The Cutting Edge: Going for the Gold (Movie 2)	The Cutting Edge: Chasing the Dream (Movie 3)	The Cutting Edge: Fire & Ice (Movie 4)
Main character name (gender)	Kate Moseley (female) & Doug Dorsey (male)	Jackie Dorsey (female) & Alex Harrison (male)	Alex Delgado (female) & Zack Conroy (male)	Alex Delgado (female) & James McKinsey (male)
Director	Paul Michael Glaser	Sean McNamara	Stuart Gillard	Stephen Herek
Writer(s)	Tony Gilroy	Dan Berendsen & Tony Gilroy	Randall M. Badat & Susan E. Jansen	Holly Brix
Date of release in USA	27 th March 1992	7 th February 2006	16 th March 2008	14 th March 2010
Duration	101 minutes	98 minutes	91 minutes	87 minutes
Suitability	PG	PG-13	PG-13	TV-14
Synopsis	Kate is a temperamental pair figure skater who is in a need of a new partner. Doug is a former hockey star whose career	Jackie is a spoiled daughter of Kate and Doug and she aspires to win her own gold medal at Olympics in	Zack is a pair skater who accidentally hurt his partner and needs to find a new one. Alex D. is a student at the local	Alex D. is now a figure skating coach who has not had a new partner since Zack. James is a talented but ill- behaved short track speed skater who

	<p>ended too soon. Coach Pamchenko brings them together and they train to win at the Olympics. Kate breaks up with her fiancée and finally stands up to her father. In the end, Kate and Doug become romantically involved and win the gold medal.</p>	<p>Ladies figure skating. She is injured and needs to find a new way to reach her childhood goal. Alex is a surfer and a rollerblader living a carefree and irresponsible life that leads him to lose his source of income. He decides to learn skating so that he can skate with Jackie. After Jackie and Alex have a few fights which are a result of their inability to communicate their feelings towards each other, the pair</p>	<p>community college and helps out in her family restaurant and recreationally plays hockey. Although Alex D. quit figure skating at the age of 10, she agrees to be Zack's new partner. Zack's coach drops them and they hire Jackie Dorsey as their new coach. Alex D.'s brother, the romantic relationship between the former coach and the former partner and the self-implemented rule not to be</p>	<p>was banned from the sport. As a stunt, James beings training Pair skating and invites Alex D. to be his partner. James sees Alex D. being kissed by someone else and due to the misunderstanding the pair breaks up. Convinced by her mother, Alex D. goes to the Olympics after all and James and her have another chance to win the competition. They make peace with each other and win the gold medal.</p>
--	--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

		ends up together by the end of the movie.	romantically involved with each other comes in the way of Alex D. and Zack's romance. Right before the most important competition, Zack and Alex D. admit being in love with each other.	
--	--	----------------------------------------------------	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--

APPENDIX B: Social semiotic analysis examples



Figure 1 Screenshot taken by author from The Cutting Edge: Fire & Ice, 2010.

In this scene Alex D. is coming to wake up James in his van. The shot is wide, therefore showing Alex D. as very small compared to the James's bus. The lighting is natural.



Figure 2 Screenshot taken by author from The Cutting Edge: Fire & Ice, 2010.

Alex D. is getting ready for bed. She is wearing a loose shirt and a strap is visible on her shoulder. There is a pink light in her room behind her. The angle is eye-level. The lighting is dimmed.



Figure 3 Screenshot taken by author from The Cutting Edge: Going for the Gold, 2006

Jackie is crying. She looks small, insignificant and vulnerable in the room because the shot is wide. Lighting next to Jackie is natural.







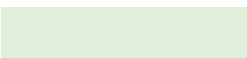









Figure 4 Screenshot taken by author from The Cutting Edge, 1992

Wide shot from bird's perspective shows Kate surrounded by standing men who play important roles in her life. Side light is natural but dimmed. Golden picture frame, flowers, the fire place signify richness. The angle and the position of the men suggests Kate's vulnerability.

APPENDIX C: Codebooks²

Legend of the codebooks

	Sexual activity references
	Shrewish behaviour
	Patronizing
	Associations with primitivism
	Virginal daughter
	Masculinity
	Accepting figure skating
	New man
	Commenting on physical appearance
	Aggressiveness
	Overprotective brother
	Alex D. as a strong character
	Ethnicity
	Women tolerating behaviour
Bold	Nicknames
<i>Italics</i>	Family

² Placement of colour on left or right side has no meaning.

Movie 1 Codebook

Text	Code
-No. No mistake. This is great. Late for the Olympics. I'm just about four hours late Here, Rita.	Sarcasm
- "Rita"?	name irrelevant
"Rita"?	Doesn't care about her name -> just met her
-Leta?	
- "Leta"?	
-Anita.	
-This is the Olympics, Kate. Thirty million people just called their families in from the kitchen to watch the replay. What do you think this is, Kate? Junior Pairs '82?	Not taking it seriously, disrespect
-No. As I recall, in '82 you were still humiliating me in private.	Burn
Maybe because you were still listening.	Kate now disobeying
I wanna see your ass in the air.	He gives HER instructions
Until Hercules here learns how to lock his grip, This will have to do.	Hercules
Name, son?	Patronizing
Hell, son, they're just about to start.	Patronizing
Kate, This has to stop right now.	correct your behaviour
Rick knows what's best, honey. He's the one that got us here.	patronizing, diminishing everyone else's roles
How sweet. He lets us tag along.	Recognizes he diminished roles
You're gonna go back out there, You're going to apologize, and You are going to get to work.	Demands given to Kate
I wouldn't bet the ranch, Dad.	Disobeying
Where do you think you're going?	AKA you don't have permission
I'll be in my cell.	Implying prison-like treatment

Honey, where I'm from, we stand for the national anthem.

Patronizing

Doug Dorsey, the phenom from Mayhorn, Minnesota. What a super story, A writer called him: "The Minnesota Machine. "

Phenom, super-story, Minnesota Machine

For the record...you've lost 18 degrees of peripheral vision in your right eye. Now, in most cases, this would be considered an inconvenience. But for a hockey player--

Anxious to go back to hockey

So how long before it comes back?

You've had extreme trauma to your occipital lobe.

Doc, how long?

You got a blind side, Doug. It's a permanent condition.

So there's an operation, right?

I'm afraid not.

Some micro-laser thing.... You open me up and--

Doug, I've specialized in ophthalmic surgery for over 15 years.

Okay, you don't do it, but somebody, somewhere....

Ludicrous idea

Down in Mexico City...they shoot shark piss up your nose, And make you sit in traction for eight months.

Little brother, Snyder can't make it. I need a hand.

Lovingly

I got a game.

Priority

Make me a sandwich.

Help ME

Dougie, wait a minute. Doug, I got no place else to go.

Lovingly

You're my brother, not my boss, okay?

Setting boundaries

Douglas, I'm not asking you, I'm telling you.

Setting boundaries

Get used to it.

Rude

<i>It's over, little brother</i>	Lovingly
Doug, sorry about the eye. Go piss up a rope	Profanity
...we'll buy you a ticket."	Sarcasm
Give me that goddamn letter!.	Profanity
Well, put me on the list, pal. You want something to eat, make it yourself.	Patronizing
Lovely. Let's do it again.	Sarcasm
Perhaps you are wanting to take shower, da?	Suggesting what SHE wants
What he needs is a ride to the airport.	Telling what HE needs
I've got laundry that can skate better than that.	Insulting
You should've been making her singles skater.	Leaving no choice for Kate
Two years, eight partners. This one too small. That one too big. Too loud. Too much sweat. Not enough sweat.	Kate is picky
But always is coming the big B. What a bitch.	Kate is disliked
Spindler say before he skate with her...he wear garlic from neck and sleep with cross.	Kate is a monster
Hey look pal, If you're a reporter, you're a little late.	Patronizing
I'm like a rock.	Very strong
Those are figure skates, pal.	Stating the obvious, patronizing
Woah, I should've held out for more.	Asked for more money
How you doing?	Interest in Kate, polite greeting
Nice to meet you.	Polite reply
Oh, my God.	Religious
What do you do? Soak them in battery acid?	Rude
Oh, I'm terribly impressed.	Unimpressed, sarcasm
What is this, final stages of Ukrainian alcohol psychosis?	Doug insulting Kate
Listen, I don't know how many slap shots you've taken to the brain	Rude
And let me assure you, it's over.	Close-minded

Hey Snow White relax	Patronizing
I'm no figure skater. I'm a hockey player.	Establishing identity
Get him out of my building	Kate demanding Coach
Temperamental? You know I can think of another word for it	Rude
Who do you think you are?	Kate challenging his status
I know exactly who I am. A guy who came a long way for lunch. Please don't let me keep you from the trough. I'm sorry, buddy. I wouldn't wish this on a snake. I'm out of here.	Quitting. Kate's behaviour is horrible.
Toe pick? Let me guess. It has something to do with personal hygiene.	Mocking
I wouldn't let that get in your way.	Insulting
I don't let anything get in my way.	Confidence
Katya, keep in line with him. is not race, Katya	Kate is corrected
What, you shower once a week?	Insulting
Is that an invitation?	Sexual advance
Oh, shit.	Profanity
You-- You cretin.	Insulting
What a waste of good ice.	Doug has better ideas to use the rink for
<i>Kate is Kate. She's an only child, raised without a mother. The strain of competition.... Sudden changes tend to bring out...her color.</i>	Excusing Kate's behaviour
Is that what that was? her color.	implying Kate's rude behaviour
This is called giving me a shot?	Challenging Dad, standing up for himself
Hold that thought, honey	patronizing

If we're working together, You might try being polite.	Doug informing Kate he doesn't like her behaviour
Think I can't put up with your shit?	
You won't be here long enough to make it worth the effort.	
I don't think you can skate.	Kate informing Doug that he isn't good enough.
There's two things I do really well, sweetheart. And skating's the other one	Patronizing. Possibly referring to sex
God. You really are a Neanderthal.	Religious, insulting
I hate to tell you, but I'm from Minnesota. That's south of Neanderthal.	Accepting jokes
What do you do for fun, polish your knife collection? Implied she has a cold heart	
Hey, I don't even enjoy a good tractor-pull.	Insulting stereotypes
Life of the party. Place must be crawling with guys.	Sarcasm, insulting
As a matter of fact, I do have a boyfriend.	Defending herself.
A rough gig. You keep him chained up in the basement?	Insulting
He's an M.B.A. Harvard.	defending herself
Bet you look good from a few thousand miles away.	Insulting
Please teach it how to breathe with its mouth closed?	Insulting, disrespectful
Douglas, you are stem.	Strong base
Katya, you are petal	Beauty
That's a traditionally accepted format.	Could've said that more politely.
Yes. Doug can read.	Joking on own account (but still answering her question)
Last thing I read was a letter canceling my scholarship...when I couldn't play anymore.	Doug does not read often
I was a hockey player. The only thing I had to read was a scoreboard.	He didn't have to put a lot of effort in studying
They revered me. I was a god.	Loved, talented
What a tragic commentary on our times.	Insulting

State championships, my last game...three hundred people carried me around their shoulders on the ice. It took the state police two hours to break it up.	Bragging, defending himself
I'm surprised you don't chuck it all and start your own think tank.	Insulting
So where'd you matriculate from?	Rude
All I did was play his stupid game.	Calling ice hockey stupid
Oh, my God. I thought you said it was just his nose.	Kate cares about Doug, religious
What? What's wrong?	
Maybe in about five years...you'll get it up to half-speed.	Doug's skills are poor
You have the mentality of a rock, you know that?	Insulting, stubborn
Hey, I worked there because I had to.	Sometimes we HAVE TO do some things
What the hell are you doing?	Profanity
Get out. Get out. Get out this second.	Commanding
I handle this stuff all the time. It's no big mystery.	Doug is sexually active
That's Bobby Hull's game sweater. That-- I've had that 15 years.	Doug gives Kate something sentimental
"Great Expectations."	Kate gives Doug a book
Well, it was either that or Curious George Plays Hockey. I took a chance.	Kate believes in Doug
<i>That's your mom, right? Boy, she was a knockout.</i>	Refers to him not reading much
	Commenting on physical appearance
What is this expression on your face? Is that a smile?	Challenging Kate's behaviour
I never knew you had so many teeth.	Jokingly insulting
You probably didn't recognize me in my rig here. It's pretty sharp, huh? Sixty-nine ninety-five.	Doug presenting himself as a decent man
Really? Using it as a doorstep or a coaster?	Insulting
No, I don't drink.	Kate is innocent, pure
I've never had a drink in my life.	
I hardly expect you to understand.	Kate doesn't expect Doug to understand her lifestyle

Naked male-insecurity really leaves me cold.

Kate calling them out.

Must be tough to stay away.

Sarcasm

If I was you, I'd invest in blindfolds.

Insulting

I mean my God They probably think we've got you under lock and key.

Religious

It's kind of a mess

I told this guy once I loved how ice smelled

Doug is passionate

I never thought about it.

Kate is "robotic"

I'm not surprised.

What did you mean by that?

Kate doesn't like her love for ice be challenged

I think you'd skate even better if you'd let yourself enjoy it a little.

It's our greatest hits. It's a video for your family...of us skating.

Kate proud of Doug

My dad booked some extra rooms...in Chicago, and we'd love them to stay with us.

Kate wanting Doug o allow his family to know about Doug's talent and she's unaware of judgements

My family?

Yes. To the nationals. They're coming, aren't they? I don't know.

Look at all you've done. They must be really excited.

Why wouldn't they come?

They're coming. Hale's waiting. How do you know if you haven't told them? I'm gonna tell them.

When?

Now. This weekend.

You sure?

Yeah, I'm sure.

Really?

Kate, believe me. I'm dying to tell them.

I'll be a son of a bitch.

Profanity

My brother Doug, home from the merchant marine. Did you forget how to use the phone? Come on. Move back, move back. He's been cruising all over the world...and he can't even get to the bar. Come on. Ensign Dorsey. No, no-- Lieutenant, Captain Dorsey, huh?

Doug lied

Cool it with the merchant marine.

Let's go outside and talk about this.

Doug doesn't want to share with everyone

Well, actually...it's kind of interesting.

I've been doing a little.... Been doing a little figure skating.

As if he doesn't train hard

Damn. What'd he say? You been doing what? Finger painting?

You just don't understand.

Come on, Doug, you're a hockey player. How good can you be? Face it. If you're lucky, a year from now...you'll be in a Snoopy costume in the frigging Ice Capades.

Doubting Doug

The girl. You're mixed up with this broad. That's it, isn't it?

Insulting

It's a great opportunity. It's figure skating. And I like it. It's a lot goddamn harder than playing hockey, I can tell you that. And the stuff we're doing, it's gonna be different. The costumes, the music. Everything is gonna be different. You'll see.

Swearing, Doug finally being honest.

Are they gonna make you shave your legs?

Joking

Screw this. I don't even know why...

Profanity, Doug (thinking) they can't understand

What do you think you're doing?

Doug doesn't have permission

Just getting started.

More to come in rebelling against FS tradition

This is Mozart.

Kate being traditional

It's not us.

Doug wanting to be honest

<p>Kate, this is tired. Ten thousand other skaters will cue up the same boring crap. This doesn't get it done. It's like the costumes. Let's be different. Let's kick a little ass.</p> <p>If you wanna see some asses kicked...why don't you throw on some jeans and skate to this. If you wanna win, you play it straight.</p> <p>This is boring.</p> <p>Unacceptable.</p> <p>Would you stop?</p> <p>Didn't work for you last time.</p> <p>What?</p> <p>You heard me.</p> <p>You have some nerve.</p> <p>Just listen to my music one second!</p> <p>Stop turning it!</p>	<p>Fight between tradition and being true to oneself</p>
Douglas is not boy. He is man. Is young, vigorous man.	He has needs?
I don't care what you call him. He has three months to qualify for nationals.	Kate focused on FS
so that you can give him two days to go off whoring in New York City?	Doug is sexually active

If I get her any higher...they'll need a putty knife to scrape her off the ceiling. Am I right?

Doug shows progress

"Tail"? Excuse me?

Kate is innocent

I'm eligible. Doug Dorsey, licensed to thrill.

Doug is excited

Slow down, champ. We've got a long way to go, you know.

Kate reasonable.

Hale, now is not the time.

Kate trying to stop Hale

Show them the ring, Kate.

Hale commands Kate

You know what I think is the saddest thing about sports? People who stay too long at the party.

Insinuating Kate should retire

Mistakes? You spent the last 10 years tying me into knots.

Coach didn't train her well

You were always difficult.

It was Kate's fault

and, oh, my God, there was Rick Tuttle

Religious

And you know what you said? You said, "Boy, do we have our work cut out for us."

Kate saying Rick never thought she was good

Oh, come on. This guy. A hockey player? Let's face it.

Pointing out Kate's flaws

Trusting partners was never your strong suit.

This guy, this hockey player...is the best skater I've been on the ice with. He gonna make you cry, he's so good. You know your way out. You let me down, it'll take them a month...to count the blade marks up your back.

Kate proud of Doug

Do me a favor, will ya, take off the rock while we work. It's cutting the hell out of my hand.

Doug asking politely but rudely at the same time so that he doesn't have to show emotion.

The ex-husband.

Doug joking

Who's the new wife?

No wonder you've been keeping him to yourself.

As if Doug is "kept" by Kate

I couldn't sleep. I wasn't tired.

Doug lying

He has the self-control of a rabbit.	Kate seeing right through it.
Nothing. My earring. I spend four years working my way back to nationals...and what happens? I'm skating to weird music...with a partner who can't even follow the simplest of instructions.	Kate is nervous, not trusting her partner, dislikes music
The only problem that he has is finding his zipper fast enough.	Sexual reference
I thought they looked good together.	Hale supporting Doug
Like you, huh?	Smart-ass comment
That's it. That is it. Call the front desk and get a room of your own. I knew this wouldn't work out. I can't even concentrate. I can't even find my lucky earring.	Kate kicking Hale out
This hasn't got anything to do with skating, does it? You're falling for him.	Hale seeing what's happening
What?	Kate denying she likes Doug
Doug.	
Yes.	
You are. You're falling for him.	
That's crazy.	
You think so?	
You're nuts.	

Am I?

You see how we act together.

Yes, I do.

We never get along. I mean, we're always fighting.

Foreplay.

Important later

He's not coming. He had to go up to Boston. Business problems.

Kate lying

Is okay with you? If you wanna worry about something, worry about ramjet the rookie here.

Rude

You look nervous. You look really nervous. How nervous are you? How nervous are you?

Kate worried about Doug

Look at me. Look at my eyes, look at my eyes. That's good. Okay. Now smile. Concentrate on my forehead. Okay. Now look at me and smile. There you go. There. Bigger. Okay. Now breathe. Breathe. Just don't breathe on me, okay?

Kate trying to calm Doug down

Foreplay.

Doug wanting to get it over with

This is horseshit. What crap are they trying to pull? We skated our asses off out there. You call this a sport? Bullshit.

Profanity

Doug. Douglas, you silly thing. Please don't think. That's what I like about the way I feel. Even if I tried to think, I couldn't. And I think too much, and I think so long. And it's so tiring. The world is spinning and spinning and spinning. Look.... Did you ever play with magnets? You used to have to push them around...and they'd push away and you push them around the table? All you really had to do was just flip them over, and suddenly.... Don't you see? That's why everything's been so awful. All we needed was a little flip.

Kate metaphorically talking about Doug and Hale

Oh, Hale shmale.

Disrespect to Hale

Not like what? Not like me?

Kate being insecure

God, just what I need. Someone else telling me what to do. In case you've missed it, I am throwing myself at you. I am tearing off my clothes...and you are giving me a rundown on drinking dos and don'ts.

Kate unhappy with not getting her way, religious element

Get out. I said, get out.

Kate commanding Doug

Do I ever.

Sarcasm

Excuse my surprise, but really, what a disappointment.

Well, look at you. God's gift to reckless abandon...revealed as nothing but a prude in wolf's clothing. You're a lousy drunk. And you're a lousy date. It didn't have to be like this.

Doug being honest with Kate, religious

Ask her for more towels, will you?

Doug asking politely

To think I was coming to apologize.

Kate regretting her actions

Were you or were you not engaged until last night?

Doug pointing out the obvious

You threw me out of your room.

Count your blessings She may not have waited much longer.

Religious, sarcastic

Spare me the details.

Commanding Doug

Where the hell do you get off?

Sexual reference, profanity

This is my fault? From the first day I walk into your rink, you treated me like a hired hand.

Doug pointing out, expressing his feelings

Then one night you get drunk, I'm supposed to Roll over and thank my lucky stars? I'm sorry. I don't downshift that fast.

No problem. I've been practicing that move for a year and a half.

Burn

You can't do that.

Kate pointing out the sport rules

No. No. It's illegal.

We can't do this.

Kate being the reason

We have five weeks.

What are you saying? I can't?

Kate being offended/insecure

Hey, listen. I have been competing for 13 years...and nobody tells me what I can or cannot do.

Defending herself

Are they gonna get it?

Dad asking about progress

Halfway is bullshit.

Profanity

<i>Kate?</i>	Gives himself a role, patronizing
<i>-I was just looking at the pictures of mother.</i>	Kate and Dad talk
<i>I can hear her now: "The Olympics." It's what she always dreamed of.</i>	
<i>Look at this thing. Just sitting here empty.</i>	
<i>We're almost there, honey. I can taste it.</i>	
<i>What if it stays empty?</i>	
<i>Not this time.</i>	
<i>Go to bed. You need your rest.</i>	
<i>I'm not tired.</i>	
<i>Kate.</i>	
<i>No.</i>	
<i>What are we doing? Why am I doing this?</i>	
<i>It's what you've always wanted.</i>	
<i>Always?</i>	
<i>Kate--</i>	
<i>I know. I'm going. These little pep-talks can be so exhausting</i>	
What if it stays empty?	Kate insecure
Go to bed. You need your rest.	Commanding Kate
It's what you've always wanted.	Dad telling her what she wants
I know. I'm going. These little pep-talks can be so exhausting.	Rude
Orgasmic.	Sexual reference by Kate, burn
You guys gonna be here a while?	Lost interest
Well, it looks terrible.	Kate criticising
Well, you should've mentioned that in Chicago.	Kate telling Doug what he should do
Enough.	
For the last time Button the goddamn button.	Commanding Doug, profanity/religious
Get over it.	Doug commanding Kate

You are an immature asshole of the lowest order.
If it was 40 below and that button...meant the
difference between a long life...and a horrible death
from hypothermia...I still wouldn't give you the
satisfaction.

Kate insulting Doug, profanity

Doug fighting with Kate

We're not doing it.
What in hell are you thinking of?

Doug deciding on skating

Profanity

Yes, you. What the hell is in your head?

Profanity, Doug being tired of Kate's behaviour

He's making like this is my fault.

Kate blaming Doug

You didn't deliver. What, you want a pat on the back?
When did I become the designated asshole? What
happened? Ask the ice queen.
We can win without the move.
Impossible.
Where the hell were you during this?

Profanity, insult

Doug being confident

Kate beign insecure

Fighting

Where was I? I was babysitting.

Loud and clear, folks:

Losing gracefully does nothing for me.

maybe you should Think about that in the future.

Is That what you told Brian in Calgary?

You can kid Yourself all you want about what
happened. I've seen the tapes. Brian was getting it
done. Ask him. He'll tell you.

Today it's about a button.

Doug calling them out

You people are all excuses.

You wanna point a finger--

You goddamn son of a bitch.

Insulting Kate, Profanity

Gotta find that go-to guy. You should've started with a go-to girl, Jack.

Insulting Kate

He's right. He is. All of it. We worked so hard for two years. And I just went and threw it all away. Don't what? Tell the truth? We can't buy back what happened today. We can't start over.

Kate admitting she messed up and she doesn't skate perfectly

Do you think I look at myself, at what I've become...and do you think I'm proud?

I don't know. I guess I would like to go back to the beginning and have you say...win or lose, I could just be your daughter. You came every day, and you skated. This must've been like a nightmare for you. I didn't know it was gonna end up like this. I'm sorry. I'm so sorry. For everything. Please excuse me. I'm going for a walk.

Kate apologising

Kate, wait. What are you saying?

Doug worried

This afternoon is my final skate.

Kate quitting

You'll be fine. You won't have any trouble finding another partner. Of course, they won't have my wonderful slap shot

Kate thinks Doug is a skilled skater

Do you know what I think would be wonderful? If you would go out there today and skate for these

Coach supporting them

people...the way I have seen you skate. Enjoy each other.

Kate, I'm sorry. My timing-- I know it stinks, but.... I just keep thinking this thing with us.... It's gonna go away. I keep thinking if I can just keep moving and checking... ...I'll get clear, but.... Do you understand what I'm telling you?

Doug being emotional

Look, we have to skate.

Kate being reasonable, focused

This won't wait. Kate, maybe I wasn't ready. Maybe-- Maybe you didn't give me much of a chance. Maybe-- I don't know. I just-- I just-- Kate, somewhere in the middle of all this I fell in love with you. I'm saying I love you. I'm saying it out loud. Don't say we're not right for each other...because we may not be right for anybody else. Will you shut up a minute. It can't be any harder to stay together than it was to stay apart. Kate. I need you. I need you.

Doug expressing his love

We're doing the Pamchenko. Oh, you heard me.

Kate trusting Doug

Then we agreed. We're putting it in.

Kate deciding on skating

It's out. It's in. Out. In. Out. In.

Fighting

The difference is... I'm in the mood to kick a little ass.

Kate on Doug's side

Movie 2 Codebook

Text

Code

Jacqueline Dorsey should easily repeat last year's victory.

Jackie won the competition last year

Well, let's not get too far ahead of ourselves...because as we've already seen here today, anything can happen.

Others messed up

Okay, now, listen to me.

Coach/mother authority

No.	Pushing back, rebelling
It is not a required element. You can't push it. The most important thing is to skate a clean program.	Different perspectives
No. The most important thing is to win.	
<i>Mom. It's not worth winning if you don't have to fight for it. I think you were the one who taught me that</i>	
Do me a favour, just try to come back without too much ice on your butt, okay?	Politely asking not to mess up
Well, I'm glad you said it, Oksana, because I think her best skating is still to come.	She can still improve, thinking about the future
<i>And that, friends, is straight from her father's mouth</i>	
She is not just beating this competition, she is destroying it	Dominating
<i>Let's just take it one step at a time, okay, honey?</i>	Patronizing
I've done everything I can do, Jackie. The rest is up to you.	Jackie has to fight for her career
Good. Then we should have nothing to worry about.	Jackie is confident
<i>Better.</i>	Different perspectives
<i>Better? That was amazing. For a double, it was okay. But for a triple, it sucked. Jackie, the fact that after only four months...you can even hit a double is amazing. Doubles are meaningless. This isn't pairs. Believe me, what I wouldn't give for a whistle and a penalty box. Why are you always so damn stubborn?</i>	Implying Jackie is difficult
<i>Because I take after my father.</i>	Jackie is disobeying
<i>All I'm asking is that you take some time off, all right?</i>	Reference to previous movie
<i>Rest. Don't think about skating for a while. See if there's something more to life.</i>	Implying she focuses too much on skating and should find alternatives
And I don't want any of your hockey goons messing up my ice.	Primitive

Hey, those hockey goons are helping to pay for this ice.

Hockey goons are not so important or valued from Jackie's perspective

Good workout?

Jackie is still all about figure skating

No. The gym was a total joke. Then I tried to do some laps--

Vacation, Jack. Muscles are supposed to atrophy. Just look at Elisa. Her butt was rock hard before we got here.

Commenting physical appearance

Yes, "Skating Girl." That's my superhero name.

Jackie's 'false' identity

Yeah, it's my own personal agony of defeat.

Sounds sarcastic but isn't

So, what are you doing...now that you're retired? I'm not retired. Hey, Sparky..why don't you bring us another round..with an extra splash of tact this time.

Sensitive topic, illustrates Jackie's struggle

Thanks.

No, just let her go. I think she just needs to be alone.

Jackie needs to release her sexual energy

Yeah, it's not all she needs. Of course, I'm too much of a lady to say what. No, you're not. True. Sad but true.

You gotta get out there, man. It's nice and tight with just a little curve.

Commenting physical appearance, commenting on waves and Jackie's body

We got a little bit of that around here too.

Oh, yeah? What's the story?

Shot down three of our finest. She's a lot tougher than she looks, man.

Killed, turned away, rejected

No. I think I'll let her come to me.

AKA I'll hold the power?

I wouldn't go out there if I were you.

Looking out, giving advice to the amateur

Really? And why not?

Not curious but challenging him

I think I can handle it.

Being confident

Will you give that back?

Powerless

You want me to come in there, or you wanna come out here?

Playing with power AKA Jackie's lack of

I just wondered if you knew how to skate or not.

Lying

Can I have your autograph, please?

Fame

I know, I know. It's a horrible picture.	Commenting physical appearance
Come on, sweetie, let's go.	Patronizing, mom talking to daughter
Will you let me go. Gosh. Okay, so go on.	
So then I decided to turn pro and medalled at the X Games.	He's successful
"Pro"? As in "professional"?	
You do this for a living?	
Yeah. More or less. I'm actually signing with a new sponsor this week.	
I was supposed to meet up with them this morning...but the waves just looked too damn good.	His priorities
He's just-- He's hard to describe.	She likes him
Which is odd, because you've done nothing...but describe him for the last three hours.	
I know. But there's just something about him.	
Maybe it's the fact he doesn't spend all day in a leotard and a dancebelt.	Perception of attractive men
Maybe it's his tattoos. He has three.	
It's just.... You know, for once, it was just-- It was nice.	So innocent
There was no agenda. It was just a girl meeting a boy.	
And it was nice.	
You really clean up.	Commenting physical appearance
Yeah, I'm okay. You know, I'm just surprised to see you here, that's all.	Uncomfortable with non-athlete job
I should really just go, because-- There's this party. But listen, I'll see you later, okay?	Distanced, powerful
Look, I'm sorry about how I acted earlier. It was rude and immature and I apologize.	Apologizes
So did you and your friends have a good laugh?	Recognized her discomfort
Don't go acting all wounded	Assuming his feelings

Intimidated? By you? Hey, look, don't flatter yourself. Flitting around on the ice is not exactly a real sport	Diminishing the sport, defending himself
Oh, my God, you wouldn't even last five minutes. Because you're embarrassed...don't take it out on me. I work incredibly hard.	defending herself, insulting him
Maybe. But I wonder where you'd be...if your parents hadn't won a gold medal...and built you a world- famous sports complex to go play ice princess in.	Questions her talent
Listen, you little arrogant jerk...everything that I have ever won, I have earned by working my ass off. I have skated until my ankles bled. I have woken up at 4:30 every morning for seven years. And until my accident, I did not miss one practice. Not one.	Insulting, rude, defending herself
Well, it sounds like you need to get out a little more.	Provoking her, also implying she's all about FS, rude
No. You listen. If I don't have a sponsor, then I can't go on the tour. I need you to call them back and tell them they're idiots if they pass up. There's a lot of other companies willing to-- Unreliable? You know what--? Forget it. You know what you can tell them? Got that?! Phone's broken.	Consequences of being irresponsible have caught up. Agressiveness
Damn. I knew I should've gotten that M.B.A.	reference to first movie
Girlfriend, angel of darkness. Yeah, that's her.	Duality of character
Well, I know what I want. Another beer. You?	Starting to become more responsible
No. No, I'm good. Thanks. <i>I guess I don't need to ask about your trip. Well, if sweetness and light was what you expected...I'd ask for my money back.</i> <i>Jackie.</i> <i>Look, Dad. I know what you're gonna say. And the answer is--</i>	
So. Where did you dig this one up?	Rude

What the hell are you doing here?	Rude, upset over invasion, profanity
I just flew 3000 miles to be here.	AKA put in effort, money, time
I'm not surprised you don't have a partner.	Alluding Jackie's problem is er personality
He just started figure skating three months ago.	Jackie didn't find a partner in 3 months
Why are you even talking to him? Don't you understand? He's just here to humiliate me.	Trying to regain control
You really need my help for that?	Rude
<i>Honey...he came all this way.</i>	Patronizing
How could I forget? What happened? No jobs at the Roller Derby?	Rude, dminishing his job
I drew the short straw.	He's the unlucky one
You know you're kind of cute when you get all mad. Your face gets all red and puffy.	Commenting physical appearance, flirting
I do not get red...and puffy, you slacker.	
Princess.	Flirting
You don't really expect me to skate with that, do you?	Rude
<i>Tell me what happened in California.</i>	
<i>Nothing happened in California.</i>	
I don't know. He loves the pageantry of it all. How should I know?	Presumably lying
<i>He quit his job.</i>	Sacrificed, risked
So? He used to park people's car for a living	Implying his job wasn't important
<i>He taught himself to skate.</i>	Effort, determination
You call that skating?	Rude, pointing out he's not experienced
<i>The guy is a natural. He seems strong.</i>	He skates well
<i>-He doesn't have bad habits.</i>	
You can stay. But we finish working when I say we're done. And the first day you go looking for waves, you are out of here.	Bossy, she holds the power
<i>Mom, any closer and he's gonna owe us two camels and a goat.</i>	

Just try not to get in my way.

She's still mentally a singles skater

Sorry. I guess I was too busy admiring your artistry.

Sarcasm

Alex.... Alex, no. Alex. Alex. Alex. What is the matter with you? What's the matter with me? My hand was right here. Yeah, that does me a lot of good, seeing as my hands were here. Okay. Well, maybe next time you'll get it right.

Fighting

The two of you need to learn to stop competing with each other...and getting in each other's way.

Change the attitude

Yeah, well, if Moon Doggie over here learned to pay attention....

Rude

Right now I'm anticipating a broken nose...if we don't tie down those elbows.

Hostility, aggressiveness

I feel like I need a shower, huh?

Inappropriate sexual remark

Mom. Listen, he's just gonna drag me down

You get your hands off me right now. Get off of me.

Discomfort

I'm suggesting we need some more ass-kicking.

Reference to previous movie

Isn't that how you won all those medals?

Alex shows respect to Jackie and FS

Yeah, well, I think my mom's afraid I might get hurt again.

Jackie shows she values other people's/family's opinion

I'll be curious to see what the judges think of that last move. Lock up when you're done...
...practicing.

Implying something else

Are you warm enough? You wanna go inside?

Alex shows he cares about Jackie's well-being

All right. I'm sorry about what I said on the beach that night.

Apologizing

No, let me finish. It's not a big deal. Will you let me finish? I shouldn't have judged you...like that. I was wrong, and I apologize.

Apologizing, being interrupted, Jackie growing as a person

No. No, I'm good. Don't get mad at me. You were a complete bitch. It's part of my charm.

Not apologizing, calling her a bitch

I just...needed to figure out what I wanted out of life.

Alex growing as a person

Let's get out of here. Come on. Let's go somewhere. Yeah, we'll have an adventure. Come on. We could drive down to Boston or to the cape. I've never seen the Atlantic Ocean before	Alex feeling adventurous
I'll let you drive.	Alex ready to give up control over where he's going
Our jumps are a disaster, our death spiral--	Interrupts her
Sorry, guess I misread the moment.	Apologizing
I'm sorry. But every practice just means so much right now.	Apologizing again, Jackie still determined
No more apologies, please. You're right. You're 100 percent right. I'm going to bed. Quick question. Have you ever done one stupid, passionate...spontaneous thing in your whole life? Yeah. That's kind of what I thought.	Alex getting upset, calling her out for being so focused on FS
<i>If you're that worried about him--</i>	Interrupts him
<i>What? No, I'm not.... Why would I be? I'm not his keeper. His alarm probably didn't go off, that's all. It's not like he drove off in the middle of the night...to see Boston or the Atlantic Ocean, right?</i>	
<i>Right.</i>	
<i>But, you know, just to be sure.... You know how Mom gets when we're late for practice.</i>	
I'll give you spontaneous. Surprise. Surprise.	Jackie trying to prove him wrong
Oh, that's funny, because he never--	Alex trying to assert dominance, power and control, interrupted
I can imagine. All that clothes-changing and smiling	Jackie still judging other occupations
Oh, how carefree...and spontaneous of you. I guess that-- That's what old friends do. You know, when they're not playing Find the Soap. That was fun. We should do it again. But you know what, we're already late. So if you're not too tired....	Jackie referring to Alex's comments about herself, being sarcastic and calling them out in a metaphor

Didn't ask. Don't care.

Jackie rejecting friendship and turning to business and formality

You are such a dog.

Referring to polygamy and bad behaviour, animal instincts

Oh, my God. That was unbelievable. That was the funniest thing I have ever seen. I mean, you were good. So good, really.

People from home don't take him seriously

But, Alex... ..oh, my God, if anyone back home ever saw you.... I'm sorry. I'm sorry. I'm sorry. But, Alex, come on, you can't be serious.

Apologizing, not understanding

This is a joke, right? No, it's not a joke. Maybe it started out that way. I don't know.

This isn't your world. You spent your whole life making fun of people like this.

I know. It's weird.

What's going on? Seriously.

What do you want me to say? I like it, okay? That's the whole answer. I like working hard. I like challenging myself. I like.... I like being part of something for a change.

And the girl? Do you like the girl?

Admits he likes Jackie and is still doing FS even though he knows it won't work with Jackie.

Yeah. Yeah, I like the girl. Okay. Think I'm gonna go. You know it's never gonna work.

Yeah, I know.

I'm sorry about that. She tends to talk..before she even thinks about what

Apologizing in her name

She just do a triple?	Jackie's effort pays off
<i>Baby.</i>	Patronizing
Where's your cheering section?	Referring to Heidi
What the hell are you looking at? Huh, Fabio?	Rude, shows aggressiveness
You're standing right in front of it. Sorry.	Apologizes for him
I'm getting pumped. How come no one's chanting? At the X Games, people always chant. I mean, come on.	Alex is out of home
Yeah, nice talk for a guy with a--	Gets aggressive, gets interrupted
You really have a police record?	Talking about it like it's a cool thing
What do you think?	
A long one?	
Buddy, we don't want any trouble. Okay, buddy, this ain't your fight.	Patronizing
See, we spend our day putting our hands in places I'm guessing....you could only dream about.	Giving a different value to figure skating, a sexual value
Hey, nice job, by the way.	Complimenting
I'm gonna say this once, just move it.	Aggressive masculinity
But I can't figure out how..you get so much distance on your throw. Now, I know you got the one hand here...and the other hand here?	
No. That's close. It's more like here.	
Okay.	
And then here.	
Then you just let her fly.	
That's my favourite part.	

I don't know. The landing needs work. You can't expect to get it perfect your first time.

Chanting, gotta love it

Morning, Pinata.

Hey, Blade Boy

Your girl's on.

I.... I just know that I won't be happy until I have a medal around my neck.

Pinata, can you take a look? I think I got an ice skate wedged in my back.

I can't believe it. I've never seen anything like this before.

Alex Harrison just did a triple.

but I'm guessing...he's just a little overenthusiastic.

You might wanna try it.

Get up, baby. Get up.

Never say I was the one who wouldn't follow through.

He'll be back. No, he won't. I know him.

We all say things to reporters, sweetie.

You always remind me of your mother. You know...no amount of medals could ever make me love you more.

I know, Daddy.

Now he's feeling more comfortable

Nicknames

Why not just say partner?

Jackie using Alex for personal gain

Alex is hurt

Commentators have seen a triple jump before, but they are referring to the fact that Alex is a newcomer to the sport.

Or talented? Contradictory to the previous sentence because this one makes it seem as if all you need to do for a triple is to be enthusiastic

Alex challenging Jackie

Patronizing

Rude

Jackie doesn't think Alex has changed

Affection, patronizing

Difference in dads between two movies

Affection, innocence

" Us"? I think you made it pretty clear there is no " us."	Telling her to go away
Just go home, Jackie.	
What the hell are you doing? Jackie, turn around. Jackie, turn around.	Alex worried about Jackie's safety
You really would, wouldn't you?	Alex recognizes Jackie's determination
God, are you pigheaded.	Stubborn
She and I just make sense.	Following logic, not heart
We understand each other.	
All I care about is if you can be on that ice tomorrow morning.	Jackie lying
That if I'm coming back...there's gonna be some changes. More jumps, more flips and a lot less flailing.	Alex taking control
Well, see if you can make it through a routine without walking off the ice first.	Burn
And I agree with Alex. If we're going to do this, let's do it right.	Both determined to win
Oh, and one other thing: We're only doing triples	Telling the coach what they are doing. Power move.
Excuse me? No. No. Definitely no. Nobody does side-by-side triples in competition.	Traditional
It's too risky. It's just not done.	
Yeah. Sort of. It was a long flight.	Jackie not 100% into it
-I said I was fine. There's nothing to be sorry about.	Jackie says love isn't a priority.
Besides, we're gonna win. And that's all that matters now, right?	
<i>I love you, Daddy.</i>	Innocence
Dorsey and Harrison have set the bar so high...	They performed well
Figure-skating trash talk, I like it. Sounds like everyone's gunning for us. Yeah, they are. And it's about damn time.	Alex at home again, they asserted dominance in the competition

I'm just used to being the gunner, that's all.	Alex isn't used to winning?
Can I buy you guys a drink? No, thanks. After we've soaked up all the accolades...and been sufficiently intimidating, I think we should get some sleep.	Jackie doesn't wanna drink, marks of acknowledgment
You go. I'm way too keyed up to sleep. I'll be good. All right? Hey, couple shooters down here. Nationals. Bring the bottle too, please. All right, everyone, to nationals, huh? Drink up. Bottoms up. So cold but so nice.	Alex is drinking, nervous, excited
I came by to make sure he was up. I found him all-- He looks horrible. I don't know what we're going to do.	Jackie is inexperienced with hangovers
You are going to the rink and warm up. I will handle Alex. Just go. We'll be fine. We'll be right behind you. Go.	Dad in control
Is your leg broken? I once skated in a playoff game with two broken ribs.	Dad reassuring, coaching Alex whilst showing of masculinity
Swell. When you die, I'll be sure to have your balls bronzed.	Symbol of masculinity
Man, it's really too bad, Alex, you know? Because you were so close. But kind of the story of your life, isn't it? Know what you are? You're one of those guys that go through life...bragging about what you're gonna do. And you take off running the minute you think you're actually gonna get it.	Dad calling Alex out, but still coaching
What are you--? Let's go. In you go. It's cold. Turn it off. All right, all right.	Dad in control
If you don't at least try, Alex, you're already a loser. So you tell me. To win, you have to be willing to fail	Could also translate to love

Why do I feel like I spend my whole life waiting for him?	Jackie could be alluding that Alex is her Prince Charming whom princesses wait for their whole life until they get a happy ending
It's just that sometimes I think you forget. I just don't wanna see you get your heart broken. Jackie.	
Well, you gotta look the other way...because it's already busted wide open.	Jackie is devastated
Your dad knew just what to do. Let's go warm up.	Acknowledges Dad and his methods and philosophy
Yeah, as far as Olympic villages go, it's pretty adorable.	Jackie sarcastic
Well, you managed to miss nationals.	Jackie resents Heidi
We thought that way we'd definitely have something to celebrate.	Alex isn't 100% confident they'll win
Really, there's more? Please do tell me...because I am sitting on the edge of my seat.	Jackie is hurt and sarcastic
You're quitting.	Jackie didn't even think of retirement
We're here. So, what, we do another season, some ice shows? Come on, then what, you know?	Alex pointing out their plan is to be finished and he has other aspirations in life
I don't know. I guess I really hadn't thought too much past next week.	Jackie doesn't have other aspirations in life right now
Now, technically, they've made no mistakes so far. But surprisingly, the performance by this American duo...has been passionless and very uninspired.	Reflecting Jackie and Alex's relationship, aka their communication
What the hell is your problem?	Rude, aggressive
Hey. Hey, don't walk away from me...when I'm talking to you. Hey.	Jackie walking away while Alex is talking. Alex assuming power.
That's easy for you to say. You're not the one being abandoned.	Jackie admits she's become attracted to Alex.
Abandoning you? Jackie, we're at the freaking Olympics, your dream. What the hell else do you want from me?	Alex sticking to the plan, trying to present logic and reason
Nothing. I want absolutely nothing.	Lies

On and off. Okay, more off than on. I guess I'm just a little anxious. And puffy.	Shows she remembers Alex's words
<i>You've worked your whole life to be here. You sacrificed everything.</i>	Dad reminding her
<i>Yes, I know. I know. And I couldn't have stopped you even if I wanted to. Then I saw you skate yesterday. You weren't even trying.</i>	Jackie was very determined, until yesterday.
<i>you willing to give up on your dream...because things aren't working out with Alex...the way you want them to work out? You could win this, if you still want it.</i>	Dad sums up the movie
I don't know what I want.	Jackie losing her identity
<i>I think you do. And for the life of me, I can't figure out why you're just sitting here. Talk to him, for crying out loud.</i>	Dad coaching love
But what if I tell him and he still doesn't want me?	Jackie uncharacteristically afraid to fail
<i>Well, then you sit here and watch the sunrise. Your old man will bring coffee and croissants.</i>	Unlike previous movie, this Dad supports daughter
Alex, it's me. I know you're in there. I probably wouldn't let me in either after yesterday. Look, I know I'm gonna see you in less than an hour...but I know that it might be the last time, so.... I think that I- - I should tell you some things. Just one thing, really. The only thing that matters anymore.... to me, at least.... Alex, from the very first.... God, you are so.... Alex, I love you. I love you. There, that's-- You know, that's what I wanted to say, okay? Could you maybe open the door, please...because I don't really wanna be out here like this. Alex?	Admission of love. Olympics no longer important? Jackie frustrated. Jackie emotionally naked.
Yeah, that's probably a good idea. Look, I'm sorry.	Alex apologizes
Yeah, so am I. You know it's never gonna work.	
I think you're wrong.	Alex changed his mind

Let's get through this, then we'll never have...to see each other ever again.

Jackie thinks he doesn't reciprocate feelings, commanding

Fine, have it your way. There's only one problem. Oh, yeah? What's that? I'm in love with you, Jackie. I love you and I wanna spend the rest of my life with you.

Alex admits love even though he didn't hear her speech.

Beers on me. Beers on me.

Alex's friend is watching FS

Yes. The answer to everything is yes. Yes.

Jackie is ready for love and other life-changing stuff

Movie 3 Codebook

Text	Code
Really? Now, that's a big surprise.	Sarcasm
Second. I hate second.	Unhappy with not being the winner.
Well, I hate second, too.	They don't win often.
But come nationals, we're gonna be right there, you know?	More open to losing, has plans for the future
Oh, my God! My ass is sagging. Look!	Commenting on physical appearance
Looks good to me.	Commenting on physical appearance
I believe this just about sums things up, kids.	Sees himself as more grown up (than them), patronizing
If we execute, we win.	Ready with a plan
Not with the routine we're skating.	Complains
Here we go again. "They're tired, they're old, they're boring. "	Annoyed
That's because he's busy trying to get in your pants.	Zack sees through coach
Maybe, but it pays the bills.	Things about benefits, practical
When did it become all about the money?	Nostalgic, unsatisfied
We used to be a team. A great team. Always a team. I'm so sick of this. I want to get back to how it used to be.	
Zack, I'm not ready! Zack! No!	Warning him
No, I want Hickman waiting for us at the hospital when we get there. Can we get a bit of privacy here? Please.	Taking care of the problem
What'd they say?	Curious, possibly worried
They think it's a fractured ankle. So that's two months in a cast, and...A few more in rehab. So there goes nationals.	Thinks about sport first

No, it was me. I was stupid, and out of position. I should've stopped, but I just froze.

Blames herself

I was going too fast. I was... I was pushing you too hard.

Blames himself, caring about Celeste

Well, he's not a singles skater.

Pointing out the obvious

He's a dangerous skater, Celeste. He's always pushing it. It's a miracle something like this didn't happen sooner. Thank God it wasn't any worse.

Seems irresponsible. Sees bad in him. Blames Zack.

No, he's not dangerous. He's brilliant.

Defends Zack, sees good in him.

But you got a fractured ankle, and I can't find anyone else willing to partner up with him.

Sounds like Zack is bad company, unwanted.

Trust me, Celeste. I made the calls. Come on. Let's get you to that doctor's appointment.

Reassuring Celeste, taking care of her.

Hey! You son of a bitch! Are you blind?

Rude, swearing

I swear... What? That's all you got to say, man? Tell you what, there, cara de queso. Since you're not too strong on apologies, I say we put it on the ice. Then we'll see who's really sorry, huh? Let's go. Let's do it. Come on.

Aggressive

What's wrong with you? Hey, get... Get off me! Idiota!

Swearing, yelling

Okay, what the hell's that supposed to mean? Please forgive me, Zack, for trying to further your career.

Insulted. Caring about Zack.

It's the only thing that makes sense.

Being voice of reason

Oh, no. Not the bad-assed Russian bimbo.

Rude, derogatory.

Misha is the only one not afraid to skate with you, Zack. She called when she heard about what happened with Celeste. It appears as though she wants to leave Rudy. I contacted her people, and it can be worked out.

Misha is caring.

No. She's a misanthropic man-eater who neutered poor Rudy, and I am in no way volunteering to take his place. There. Look. You see what she's saying? "You slip up again, you SOB, and so help me..." Well, that's because she's learned to talk through clenched teeth, so she...

Fear of castration.

Enough. Bryan is setting up a meeting. And you will skate with her, and we will make the decision as a team.

Decisive, commanding.

Oh, here. Let me get that for you. Here you go. You can't carry one at a time, hey?

family

Well, not if we're gonna keep them happy.

This place gets any busier, you and Pop are gonna have to get back to work, you know, and manufacture some new help.

Don't even think of such things. Go back to study now. You've got a class tonight.

Go back to study now. You've got a class tonight.

Caring, bad English, he goes to school

Well, chiquititas like you should never eat menudo. In fact, they should stay away from any of the duskier flavors, if you know what I mean.

Rude, possibly sexist. Implying Alex is 'spicy', protective.

This isn't exactly the first taco stand I've been to today.

Determined, creepy

Good. Then lunch is officially over.	Wants to get rid of him.
Look, I just want to know if that girl on your team will skate with me, professionally, as a tryout. It's what I do.	Looking for Alex D. Creepy.
I know what you do, and I know what you are. I watched your grandfather develop the Conroy Center. Amazing how a nice little neighborhood had to disappear so you could have that fancy ice rink all to yourself, right?	Tries to get rid of him, resentful
All right. Okay, listen. You want to ask Alex something, ask her yourself.	Gives Alex power to speak on her own terms
You're wasting your time. I don't go for guys in leotards.	"soft guys"
All you saw was my dust, baby. Not a great selling point for you.	Patronizing, power move
-Well, that's what coaches are for. Come on. You got nothing to lose.	Persuading her
Oh, really? 'Cause I have nothing better to do than to make a fool of myself in front of you and your friends.	Challenging Zack's mindset that she has things to do, doesn't take him seriously
I have to get back to work.	Shows she's a dedicated worker
Hey. Think about it. You could call me, or show up at the rink at 3:00. Yeah.	Telling her what she can do, not him.
Not until after Paris? Well, that has to suck.	Shows compassion to opponent
I have exactly one hour, Bryan.	She's a busy woman
Would you be on time for your own execution?	Still holds belief she's a castrator
Darling boy.	She's nice to him
Misha. Great to see you, and glamorous as ever.	Wants to be seen as a nice guy, possibly lying.
Not dead. Yet.	Confirms castration assumption. She's aware.

That son of a bitch! I am going back to Moscow.	Temperamental, impulsive, angry
I'm so sorry. Are you all right?	He's not sorry, manipulative.
Like you really care.	Still aware
Well, that went well. Very clever. Very neatly done.	Sarcasm
For what? For you to grow up?	Coach sees Zack as a child.
Hola. Dropped your phone. Thanks for letting me use your skates.	Kind, well mannered
Why didn't you just say so? Okay.	Likes directness
Okay, so she's been watching some skating, and yes, Zack, she's an athlete. But she hasn't shown me anything I couldn't get out of a fourth-grade prospect.	Referring more to his gains than her skills
You... Are you comfortable?	Shows he cares about her (comfort)
Sure, your coach made me feel so at home, it's like we're family.	Sarcasm
We'll work from strokes into crossovers, and...	Respectful accepting her tempo
When you're okay with it, we'll throw in some jumps	
Are we good?	Caring
That all you got?	Challenges him
That girl hasn't worn figure skates since she was 10 years old. You saw what she did in less than half an hour.	Facts, Defending her
Look, we gave her a shot	Coach allowed it, she didn't earn it
Come on, help me in my car.	Asking for help
<i>You feeling okay, hijita?</i>	Innocent phrasing
<i>You don't have to play, ama.</i>	Don't pretend you don't know
<i>I have no place there.</i>	Realistic? Logical? Harsher words than coach's

He's still talking about skating with me and going to the nationals and to Paris.

Zack still sees potential

But he's a famous skater, and if he wants to skate with you, then that means something, no?

Zack has earned authority

This is what you always wanted.

Follow your dreams

Let me show you something. These were the most important things in your life once. You slept with them. You even wanted to wear them to school.

Nostalgic story

But when we could no longer afford the lessons, you threw them to the garbage.

Impulsive

It's okay to be afraid, mi amor. But don't let the fear keep you from doing what you were meant to do.

Affectionate, encouraging

-It hurts too much, mami...To want something like that and lose it. You don't know how many times I cried myself to sleep.

Sensitive, emotional, sad

I know you cried. Because I stood outside your door and listened.

Emotional too, ready for sacrifices

And I cried, too. This passion you have is so much a part of your spirit. Had I known, I would have given my life not to have taken it from you.

Okay, mami.

Childish language

Okay, I'm going to put my hands down to your stomach. Down here.

Patient, considerate

I'm not. When Zack comes to his senses and finds a real partner, we'll talk.

Implying he's delusional or childish

Trust me, I'm in a kinesiology program

She's a student, smart

Thought I might like to work with some big, bad pro athletes one day. I wouldn't call dressing up like Ken and Barbie "bad. "

Yeah? Like me?

I hope they don't think I'm your girlfriend.

What do I say?

Doesn't matter, as long as you smile.

I'm not his girlfriend.

Yeah, but you know, she looks pretty good.

My prized ice shark has found himself a new piece of meat.

Not a particularly choice cut, if you ask me.

Hey, that's my sister you're talking about.

Whoa, whoa! Whoa! Come again? Is this where we do the macho? Yeah, sure, how about if I lead, huh?

Oh, I see. Is this where you protect your future brother-in-law?

Let go of me!

We're through.

I told you this was going to be a disaster, but you never listen to me. So, you want to throw your career away, you do it.

But do it without me.

That's why you'll never put it all on the line, Zack.

Come on, Celeste. I'll take you home. Get the camera out of my face.

So, did you get the twin turbos with the 18" wheels?

Me, too. Beep, beep!

What is "bad"?

Sees himself as a (big, bad) pro athlete

Hopes others don't make relationship assumptions

New experience

It doesn't matter what she says, just be pretty

Couldn't focus on the question, only thinks about romance, head in clouds?

dangerous, strong, predator, compares Alex to meat, an animal

Could've been better

Protective

Aggressive

Implies love interest between Zack and Alex

Commanding

Impulsive

Knows she's a risky partner

Doesn't want to be a part of it

Zack will never risk a lot

Commanding

Zack went shopping and they talked about it

Alex D. being silly

By the way, my brother said to tell you thanks for breaking things up the other day. He's really sorry for how things turned out. No, that's all right. Bryan was asking for it. It was long overdue. Looking for a gold medal.

Brother admits mistake, although not directly

Bryan misbehaved before, Zack justifies the fight, supports it

To go all the way, to win, or for the best coach for the best performance that gives gold

Caring, gentle

Sabrina, no, no, no. Honey. No, no, no, no. Don't pull Abigail down when you're gonna fall down. That makes both of you fall down.

And Zack Conroy finally sees he can't live without me.

flatters herself, confident

Jack, you don't want to be teaching kids to do T-stops for the rest of your life, do you?

Values his career more than hers

As a matter of fact I do. After my marriage and the injuries, these kids saved my life.

Career and love life fell apart

No, and I was prepared to turn you down flat, but seeing you here, and her...

Easily changed her mind

It's not about being great anymore, Zack.

Logical, reasonable

You have to be perfect. And what? I mean, what are you guys going to do for a routine?

Nationals are in, like, ten minutes.

I actually know all the routines from the last three Olympics. I memorized them all.

Dedicated to sport

You guys have to work seven days a week, and long hours, if you have any chance of getting on the ice in Miami.

they'll spend a lot of time together

I want you breathing, eating, everything but sleeping together, from now until nationals.

Love is an obstacle on the path for gold

That's what my mom and my dad had to do.

And let me emphasize the "not sleeping together" part.

Well, Zack's more than welcome to move into the restaurant and don't worry. My brother will make sure he doesn't do any sleeping.	Someone else will take care of/for her
It's a hockey thing. Come on.	Inviting them to her world, becoming comfortable
You live here?	Excited to explore what she hasn't had in her life yet (luxury)
Yeah, do you want to come in?	
Yeah!	
I share a closet with my brother, and this kid's got five bathrooms	She is poor, can't afford much. Doesn't take him seriously
<i>My grandfather. He and I are all that's left since I lost my parents.</i>	Zack has also suffered through life
Most of my childhood revolves around places, not people, anyway. You know, big houses, city apartments, hotels and uniformed help.	He couldn't make a lot of committed relationships
<i>About 15 miles. He flies in and out in his chopper. I wave as he passes.</i>	Weak relationship, grandpa is rich
Is she okay with what we're doing? You know that's hype about us being a couple.	Alex D. is concerned about others
But that's just coming from a spoiled rich kid, so what do I know?	Doesn't have high self-value, projects how others see his identity
Zack! I'm warning you...	Warning him
No! No! It's cold!	Jumping into new areas isn't always pleasant
Should have warned me about the water.	wants warning.
What are you doing here? I thought you were seeing the doctor.	knows her well
I figured since I got all this time, I might get this out of the way. Nice car, by the way.	Refers to Alex D.'s car
You're such a snob.	Defends Alex, criticizes Celeste

Can you give me a hand with this?	Asks for help
You could have shown him a little more respect, Zack.	Celeste respects Bryan more than Zack does
He doesn't want respect. He wants control.	Zack thinks he figured out Bryan, voices his opinion
Be careful. Don't let this girl fall in love with you.	Warns Zack
She knows what I am	Rich, spoiled kid? what, instead of who
You're handsome, talented and rich. And you're a nice guy, which only makes it worse. Trust me. She won't be able to stop herself, and she won't know how to handle it.	High opinion of Zack, tells him what he is
But don't let her get attached. I know what I'm talking about, Zack. Keep it business.	She can't control herself, knowledgeable, advises him. Everyone would fall for Zack given the chance
<i>Hey, Zack, you want some? My mom made it.</i>	Polite, family love
Hey, I do something to piss you off? Look, I know we're working hard, but you barely looked at me all day.	Sensitive, cares about Zack's relationship with her
No, we're cool.	Cold
<i>We don't want you sleeping on the couch, so... Mama set up a bed for you in the kitchen. There's a bathroom around back, and if you need a...</i>	Family welcoming Zack but he doesn't realize it
Five, six, seven, eight.	Working hard
How about just take the rest of your life?	Unfair. if they takes a break then they won't make it
Hey! Listen, I promised to skate for you, which I will keep doing until there is nothing left.	Commanding, hard-working
And then... No. And then, I will get up and skate some more. I will never quit, and neither will you.	Commanding, committed

Hey. What'd you say to her?

No, no, don't give me that. Alex is the toughest kid I know. No. Not okay.

And now she's upstairs, crying her eyes out.

You know what. That I don't fit. That I'm not good enough. That you're wasting your time. You don't look at me. You don't talk to me. What? I'm a disease?

Alex, you're unbelievable. Phenomenal. And you're pretty, and smart, and more determined than anyone I've ever known. I just... I didn't want to give you the wrong idea, that I was... You know, trying to come on or take advantage. I'm just trying to be careful, because I don't want to hurt you.

Don't worry. I don't break so easily.

That's quite a mouthful. And quite an eyeful, or so we're told.

Is that Delgado as in the Tijuana Delgados?

Cameras.

No hard feelings, Zack. Now that we've both moved on, I'll just have to console myself with these two future world champs.

Beat you? I don't think that's gonna be too much of a problem there, Zacko, seeing how you're so good at crippling your own partners.

I just wanted to wish you both the best. Skate well.

Well, just keep breathing. You'll be great.

Protective

Sensitive, emotional

Insecure

Cautious, as if she'll instantly fall in love so he must remove himself

Tough. finally gets a voice on the issue

Factor of ethnicity

Ethnic element

Adjust your behaviour

Doesn't believe they can beat them, childish name

Wishes them well, polite

Supportive

Go for gold.

Fall. Fall.

I mean, this is Alexandra, an amateur hockey player, who has to be the absolute longest of long shots.

It's nothing. We have to finish.

-It's nothing, honest. Come on.

You okay? You're sure?

I'm okay. Yeah, I'm fine.

If you're feeling bad, tell me.

Yeah, I'm okay. Zack, I'm fine.

Okay. Are you sure you're all right?

Yeah, yeah, yeah. I'm good. I'm okay. I'm fine.

Well, go on, then. Wave.

What? We didn't make it?

**I'm sorry. I let us down. I got too close, and...
God, stupid, 'cause I was...**

No. No, no, no. You were perfect. I lost it.

Top of the world, guys! Top of the world!

One question at a time, please. And, yes, we are engaged, which I'm relieved to say only took two years of begging.

But enough about me. You should be focusing on the gold medal champs over here.

Hey, Zacko!

My hair's getting a little long. Can I get a trim?

Zack? Zack? Zack! Zack, we're going to Paris.

Do your best, advising, reassuring

Rude

Alex D.'s introductory description

Determined, dedicated

Curageous

caring

brave

caring

being strong

Sportive of ther athletes

New to the situation, confused

blaming herself (more hashly than Zack does)

blames himself, but doesn't apologize

celebrating

pursuer, creepy

takes attention away from himself

childish

insulting, joking

excited

No. Listen, I know I've been giving you a hard time about Alex, but that's over, man. You're solid.

accepts Zack

Listen, Bobby, that cut was my fault. I lost my concentration. That's an unforgivable mistake. I could've really hurt her.

cares about Alex, feels bad

Yeah, but you didn't. And you were there for her. I saw how you took care of her. That's good stuff, man.

reassures him

You think that until something happens, and then... All you can think about is getting back on this ice. I'm sorry you had to find out about Bryan and me the way you did. I wanted to tell you before your program, it's just there was so much going on, and I didn't know if I should do it.

Sentimental, feeling guilty

No, you know... You never have to explain yourself to me. Just tell me you're sure about this.

cares about her and trusts her

But, you know, it's not something I wanted to think about.

can't deal with losing something, someone

You guys nearly pulled off a miracle in Miami, but you crashed. Alex, to win in Paris, you have to be flawless. And given your time together, I'm sorry, but it's virtually impossible. Or you two could do a move that no one else can do. And you could steal the gold.

dealistic (but polite

It's too risky.

afraid

Come on, Zack. You managed to make an amazing skater out of Alex. And you're going to Paris. Why are you so worried about it being too dangerous? Oh, so you fell for her. At least have the guts to finish what you started.

Jackie reads right through him, scolds him

Put this on. I don't wanna explain to your mom how I brought you home with your head facing backwards.

cares about her but phrases it as if it's about him

Uh-huh. You know, you're never gonna convince me that your whole skater-playboy life is all bad.

And, yeah, you lost a lot as a kid, and that sucks, but... We all get a little lonely, no matter how much company we have. It's all part of the life deal.

very casually talking about him losing his arents, comforts him

Look, you don't have to answer, okay? But what about Celeste? When she's skating again?

asks about Celeste for like the 3rd time

You know, when we first started out, I was afraid you were gonna mess with me. And now I'm afraid you won't.

admits true feelins

Oops! Okay. Awkward moment.

America's Sweethearts, everybody.

first time recognized as a couple by anyone

America's Sweethearts.

Zack, what's going on?

needs explanation

You son of a bitch!

angry, temperamental, impulsive

Zack! Zack! Come on, Zack. Let's go.

wants to get Zack out of the situation

Shut the camera off. Shut the camera off!

aggressive

Zack. I really shouldn't be telling you this, but you look so pathetic sitting here all

helpful friend

night. I know something maybe you should know

Will she at least talk to me?

Go to the arena, make sure that we are still on the program. If anyone asks you, we'll be there.

Don't even try, man. I warned you.

You know what? You're right. I'm a jerk. I'm not trustworthy. You never should've let me near her.

What about the bimbo in this room, huh?

Give Alex this note, make sure she reads it, please! I'll be waiting at the rink.

There's something you should hear. It's not gonna be pleasant.

It's okay. You can tell her

Zack wants me to tell you about those photographs. How I know that they come from Bryan. He was having you followed.

He told me. In bed.

You know, Bryan and me, we're old friends.

You know how that is sometimes.

You gonna be okay?

You forget who you're talking to. I've been practicing landing on my feet all my life.

You know, Zack, you should tell Alex. Just like you told me.

No! Take me to the airport!

only thinking about Alex

man with the plan

protective

Again, as if Alex D. has to have a guardian

referring to Misha

commanding politely

owns the situation/info

reassures her

honest, direct

She slept with him

excuses

caring

confident

advises him

commanding

Alexandra, you're a very determined person, and that will help you accomplish a lot of things. But to throw away the greatest opportunity of your life because you're stubborn? That... That accomplishes nothing.

Don't start that with me.

When I saw you walk out of my life yesterday, that hurt worse than anything I've ever felt. I want you, Alex, in my life.

Hey, you guys are both athletes, right? Which means you can walk and talk at the same time. Come on, let's go.

Sweetheart, you're late, baby.

I don't care about that. First, I wanna be sure that you heard what I said outside.

You know that's not fair. It's too much.

Let me try to make this simple. I love you, Alex. I love you. And I'm still waiting on you to answer the first question I ever asked you. Will you skate with me?

We're gonna do it.

Do what?

You know. The move.

The Pamchenko? No.

Yes.

No. You could get hurt.

life lesson

doesn't believe him

honest, sensitive, emotional, exposes himself

puts them back on track

childish, patronizing, affectionate, spoken with power

only cares about romance

avoids answering the real question, feels in a spotlight

instead of listening to her, he simplifies it strongly

battle for power

cares about her

I didn't come all this way to punk out.

Remember how I said I didn't break so easily? I wasn't kidding.

The answer is yes, I'll skate with you, always.

still determined

admits love for him

Movie 4 Codebook

Text	Code
Uh oh accident. You good? Is this the lovely but elusive Alex Delagdo?	Caring He's unsatisfied with their communication but still likes her
Uh, that guy is such a tool. Check it out anyways. So how are you? I don't want to keep you too long, I just wanna say that I hope I'd see you at nationals	Criticizes him Self-promotion Caring
Maybe we can find some time for that 3rd date we've been talking about. Okay, we'll see.	Eager to see her, likes her Unsure
Just think about it. And turn channel 16. Give it a go.	Persuasive
James bad boy McKinsey. The king of short track speed skating has worked hard to make sure you know who he is. is face is everywhere and his antics legendary McKinsey managed with one punch to end his professional career and what surely would have been a gold medal at the championship The guy is an ass. And he's not a very good skater. Philip, you gotta get your facts (straight). In the sport when an average athlete peaks at... 25... Do I look like your average man? That can't feel good. I feel great. I'm the best athlete in the world. I've got more money than I know what to do with, I got more sponsors than any other athlete. I mean, the real question is why you believe everything you read? James you're a speed skater. You can't speed skate.	Cool deviant Holds high status famous, misbehaves impulsive, aggressive, talented rude, low opinion commanding reasonable, logical challenges him, confident assumes his feelings bragging, self-assuring attacks him Abrupt, direct
Maybe I'll just get myself a fancy gig asking people probing questions. No nonono, I'm serious America. I'm gonna take this guy's job. Okay well I just felt like I had a body cavity search.	mocks him believes every american eye is watching him honest, feeling exposed

That is why you're my star client

Let's go over the schedule for the day, alright?

James is a busy, wanted man

You got 2 meetings back to back, both potential sponsors then after that you've got an autographs session at the mall. Come back for an interview and then you have a commercial this evening to close up the day.

he's popular

Am I ever not ready?

cocky

Still am! I'm the... best skater in the world.

in denial, clinging to the past

They still have your application on file. It looks like your, your college credits could transfer.

interested in her life, sees potential

Oh mom, I really need to school you in the art of small talk. You know, it usually starts with something like uhm, how are you or how was your day or...

avoiding the topic

I just want to make sure you're thinking about your future. What do you wanna do next?

cares about her

I hate to see you sitting your life out. It seems like you're trying to play it safe. Your work life, and your love life.

doesn't think she's happy, thinks she's wasting her life, worried

Okay and what do you want me to do, huh? You want me to go out and get another boyfriend? Cause if you've noticed relationships aren't exactly my strength mom.

challenges her, rude

I want you to be happy Alex.

cares about her

I am happy mom. I'm about to eat something hot and delicious and it didn't come out of a vending machine. Just don't worry about me. I'm happy. Really. I've got my family. What more could a girl ask for.

appreciates the small things in life, loves family

My name is Mr. Wan and I have a matter of business to discuss with you.

formal

I'm sorry but I can't take on another student right now.

self-centered

It's not so much as to who your partner will be, as to who your coach will be.

he knows she wouldn't agree if he had said it's James

Now, you won gold before, Miss Delgado, and you can do it again.

believes in her

That will please him greatly.

his happiness is important

Zheng has brought 3 couples to the world championships and each time they've won gold. Can you maybe think about it for 2 minutes? Cause Mister Zheng is here. Now.

his time is valuable, holds power and prestige

James McKinsey? Yeah, there's no way. I don't wanna be part of some publicity stunt, okay?

recognizable immediately

sees it as something different than what the assistant coach was talking about. it goes along with James's reputation

This isn't publicity thing. This is Mister Zheng.

he brings in the serious note, no messing around

He says that you weren't always a figure skater

powerful figure can't communicate with his athletes

And many people said you couldn't do it. But you did.

reassures her

The same with James.

demonstrates what they have in common

So.. Can you show me what you've got?

play of power

No, I'm here to audition you.

Grab your skates, get on the ice

commanding

Jumpy spinny things.

unfamiliar with FS language, out of water

Is there a problem? they said you could skate.

He doesn't say she can skate though. unfamiliar with her performance.

And they say you're a publicity seeking endorsement whore with anger management issues.

Alex's perception of him

Look I don't know who you think you are, but nobody bosses me around. Especially the spokes person for ambition deodorant.

takes her control/power back

Okay. We've got on the wrong foot here. We've gotta start over. I'm James McKinsey.

ready to correct the wrong

Alex Delgado.

she too, accepts new beginning with open mind

Beautiful hair, Alex.

comments on physical appearance and expresses his view

You should go blonde now, you'd be way hotter.

Sorry but there's not way I'm doing this.

quits on second chance, also apologizes

Okay, I'm gonna close the door now. Go back to bed and I hope you're too drunk to remember my address.

politely tells him goodbye

Hey, sweetheart.

patronizing

Okay, you're a speed skater, alright. Figure skating and speed skating are two completely different things. Alright.

factual, patient

Yes, okay, but, sweetheart. I'm the iceman. I can do anything on the ice.

patronizing, very confident

Wow, you are really cocky.

observant, calls him out

I know you still got the fire that...

believes she's still passionate about the sport

In tight little belly of yours.

comments on physical appearance

I know it, you know it

tells her what she knows

You skate with me, we go to Montreal, we will win the gold, it's gonna be great.

NOT I skate with YOU, even though she's the more experienced athlete

Hahah, I've already got a gold.

confident

I know. Sweetie, listen. Anyone can have a lucky night.

patronizing, challenges her, rude

Why me? Hmm well now there are plenty of skaters that'd work with you so why are you knocking on my door in the middle of the night?

looking for solid answers, demanding answers

I've got this. Well, uhm, Zheng says you're good.

believes the coach, unfamiliar with her

Hey, hey, sweetheart?

patronizing

Don't call me sweetheart! Baby.	patronizing
I'm listening.	open for discussion, persuasion
Yeah I'm not like that anymore.	she believes she's changed
Yeah you are. You're just a little bit scared. Excuse me?	tells her how/what she is offended
eah, no, you're scared that the only reason you won the gold in the first place was because of Zach Conroy.	he claims she's insecure in her talent
Well, I mean at that point there is no doubt there is real talent, is there.	believes she can prove she is talented
Oh come on, just skate with me. Give it a shot. Girl can't back down from a challenge.	persuasive says what she's like
Hey! What, are we gonna skate or watch the ice melt?	sassy
One more time please.	polite
You're fast. You don't know crap about figure skating.	curses, direct, straightforward, honest
Looks like you tripping over your big feet.	comments on physical appearance
You know, we could stop if you're tired. I'm just getting warmed up.	challenging each other
You both stink! Get to work I forgot to learn to keep my big mouths shut.	rude, sharp she's saying she often talks before she thinks
Yeah? You gotta get over here. Party.	commanding him
Buenos dias. Nationals are in 5 weeks. Let's go.	commanding him, waking him up
I've gotta teach my class now. Don't mind the big scary man, he'll be leaving soon.	She's gotta work
Seriously, you can't stay here. Okay, seriously, get out of here. Shoo, I gotta go. No. No? No what? I'm gonna stay and help. No I don't need your help. This is gonna be fun. James. Okay seriously James this isn't a good idea, you gotta go. Oh come on, lets show some team spirit. Ladies, come with me.	trying to persuade him to leave, he's disobeying

Get out of here. Byeee.	
Yeah, that's what you call fun, Delgado. Something of what we could do more tonight.	implies she doesn't have fun, invites her out
Buzzkill. I mean, hoochies, who says that? What are you time warped from 95?	implies she's no fun, mocks her
I like skanks, I like hoochies, I like... Everything, I know.	recognition of his active sexuality
No. I came up the old fashion way. Poor.	she had to play pool because she was poor because...
So, uh, how did a poor girl like you end up with a rich talking ken doll like Zack Conroy?	Zack is perfection?
That's fine, you can pass up the details, but I need to know who broke up with who.	respects boundaries
So uh, obviously for our purposes I would prefer if you were dumped.	thinks of own prospects
Why didn't you just go out and get a new partner?	Alex hasn't had a new partner since
It's two little ice dancers straight from heaven. James, I hardly recognize you. Where's your spangly outfit with the unicorn bedazzled on the back?	disrespectful to the sport, James is now less of a man
I think I left it on the foot of your mother's bed when I was spanking her good night.	openly talks about sex
Congratulations Mr Smart Career Move. Takes a real man to wear a dress to work.	sarcasm
I don't take advice of a guy who's made a career of finishing second.	asserts his dominance
Are you actually working with this loser?	rude
Consider yourself warned: he'll turn on you in a second. James is only up for himself. He doesn't know how to be on a team.	warns Alex

Well those days are over, aren't they? Cause you'll never be skating with the big boys again.	he's a big boy now that James left him space
Come on, aren't you gonna take a swing at me now that cameras aren't rolling?	challenging him, aggressiveness
I still can't believe you punched him in the face. That was awesome.	impressed she took control
Well that fool was dumping on my partner and I can't have that. Partners stick together.	shows loyalty
It's like babysitting without getting paid.	James is childish, she's the adult
I'm actually really starting to think that there could be something.	ressed, she's hopeful
Maybe you should give him another chance. Sometimes you don't know who's a good match until you get to know them.	trying to persuade her
I don't even have time to date. I mean with James and me skating, nationals coming up, rehearsals, warm up. I'm just busy mom, no tengo tiempo.	dating isn't important to her
James? Uh please, that guy probably makes out with his own bobble head.	James is narcissistic
Ma, he is like a big piece of meat that talks	like an animal? James doesn't seem to have a lot of qualities
Stop reading into everything I say.	uncomfortable
Coach. What are you doing here?	curious
Oh more like he ran into my partner's fist.	sees Alex as his partner
I'm not apologizing to that sack.	low opinion of Angus
He just wants one press conference. You don't have to mean it.	persuasive
Never gonna happen. Coach, Save your breath. Save it.	determined
So what, I have to save you again?	James needs saving from someone
Alright, but if I stick my neck out with you, I have to make sure that you're done with all this crap.	gives him ultimatum
Oh come on, your sponsors will drop you just like that. Trust me, it's just a matter of time. Nobody wants to buy a deodorant from a guy in sequins. I mean, this is a great publicity stunt. It's great. Okay, but as a career move, come on. How long before your punch line will choke?	FS seems as this, not a sport. James isn't considered seriously in this sport
Never gonna happen. Because I'm the best skater in the world.	cocky, confident

You were. First rule of figure skating. Protect the girl.	reminds him teaching him
It's your job, your only job.	
Alex's life is in your hands out there. If she can't trust you, you might as well quit right now.	
Tell him I'll protect the girl. Alright. Do it again. Yeah, whatever, I've done this before.	cocky, confident
This sucks. This music sucks. Can we get something we a beat please?	wants alternative music
Well it sucks.	not afraid to voice his opinion
Costume fitting. Now please. You look good.	politely commanding compliments his physical appearance
There is no way in hell I'm wearing this. You don't get to pick everything without consulting me. I've got an image to protect. Screw you, screw this whole thing.	upset taking back control/power upset
No, screw you! Thank you for coming as Zheng requested. Sit please.	polite
I'm not practicing until he apologizes for going off like that.	demands respect
Give me a break.	uncomfortable, wants to be elsewhere
I like your half-assed work ethic.	disobeying, insulting, sarcasm
Time to cut the posturing. Zheng wants you to share something about yourselves.	wants work done he is asking for
I'm sorry, but I don't go for group therapy. This is stupid. Wanna translate that for me?	challenges him, disrespects coach
I miss a lot of things about my old partner. He was very professional, punctual, well groomed and he was thoughtful.	qualities Alex appreciates in her partners

Sounds like a chick. He'd get me a rose before a competition or he'd planned something special. Give me an excuse to dress up like a girl.	insulting enforcing stereotypes
Because this ice is freezing my butt. I don't miss anything about him. He was a loser. How can you say that about your own father?	complains low opinion of his father shocked at disrespecting family
Well you shut it. You don't know anything about him.	commands Alex
Zheng says you and your mother were homeless for many years. That you lived in your van. That must've been very hard. Okay, this is beyond stupid. You can quit if you wanna quit, I'm not doing this. His father died and his mother was so poor she and James lived out of a van? Alex can you imagine how hard he has worked to be where he is?	introduces details about James's hardships in life uncomfortable, unwilling to participate
Doesn't excuse him for being a jerk.	empathy
	low opinion of James, doesn't allow for bad behaviour
Uh, this world could be a hard place if you are lonely.	Alex has always had her family
Maybe he's always looking out for himself because no one else was.	finding reasons to justify his behaviour
If he's your partner, you gotta treat him like a partner.	life lesson
Okay, Alex. Okay. And she's a banana. Alex was a banana, now's she's a smush banana. Alex is... Alex is a smushed banana. Don't smush Alex's banana. Don't smush Alex's banana. Don't smush her banana.	Coach wants to protect Alex by talking to James?
Sorry about being a jerk yesterday. No, you're right. I should've consulted you about the costumes and the music	apologizes rejects apology, admits mistake
Well I'm not moving into your ice box. You will move in Alex's apartment. Today. Seriously, where's my bedroom? This isn't fair! Want a bed, then go to your bed. I have my own bed. It's in the ice box.	decisive commanding complains she won't help him he's ready to listen to the coach

Well, trust me. You'd know if I was in your personal space.	references to sex
So any further bitching is gonna have to wait til the morning, okay.	sees James as demanding, spoiled
Take it off.	power move, challenging
Well you said you wanted to play for something. Take it off.	initiator
Don't get too excited	sexual tension, foreplay with words
I'm sorry, I forgot we were going out.	she was too distracted
I like your short jammies.	he likes looking at her body, creepy
Au naturel.	sex references
I hope there is.	
Where you off to fancy pants?	rich outfit
Oh so many sponsorships, so little time.	mocks him cause she doesn't have it
Speaking of. Uh, for the duration of training I would like to cover your expenses.	offers part of his wealth, offers her a chance to not worry about finances
Wow, daddy warbucks.	she's saying he's rich like a sugar daddy
No it's so you don't have to teach. Carry these bags. Focus on me and you and skate.	trying to persuade her to focus on their/his biggest interest
Okay I appreciate the offer, but I like my financial independence.	rejects, likes independence
Okay. I mean that's cool. As long as it's not an excuse.	acceptable, understands
Well you train with me on one hand, but you keep your old life in the other. Just in case it falls through.	explains her dual life, sees it like lack of commitment
Okay. I'm not gonna smush your banana, Alex.	assures her she's safe
Okay. Wait, you're not gonna what my what?	vagina
You can talk about mine.	penis
Ugh.	disliking it
Alright, so what are we doing here? Why'd you pick this place?	impatient
For you to come to your senses. Now sit down, alright.	rude, sees him as not reasonable, demanding
You are such a drama queen.	he's overreacting

James, I'm not just your superstar multi-million dollar manager that brings in all the big contracts	highly of himself
I'm also your trusted advisor. You trust me?	ensures their relationship bond
Drop the whole twinkle toes routine. The whole idea was to just get a little bit of traction man. Show the ISSO how much the sport of speed skating needs James McKinsey.	doesn't take James in FS seriously, explains it to him
Right. I mean your real coach, he's out there, he's working double time, he's gonna get you reinstated so just... Forget about this whole figure skating thing, okay?	others work hard for his success
I'm sorry man that is not James McKinsey, not James McKinsey I know because you are a man's man.	redefines his identity
A man's man wins a gold. And I think that's what me and Alex can do.	believes in them
Doesn't matter what you think. If you don't do what I tell you, you're going to lose sponsors.	commanding, holds power
Ambition? Gone. Gets worse. Soda pop contract? Gone. Motorboat contract gone. Your hair gel line? (whistles). Welcome to the poor house buddy.	not as competent as advertised
Well then why don't you get your ass out there, as my superstar manager, and get me more sponsors?	asks for explanation, for action to be done
James. Pains me to say this but I'm not God. I cannot turn scrap to sunshine. That's why I'm here, I'm praying. Praying James, please, salvage what little is left of your speed skating career. Alright. Okay fine.	sees highly of himself
Listen if you and Alice .	disrespects Alex (& James?)
Okay, Alex. If you and Alex were the most phenomenal jaw-dropping sensational groundbreaking figure skating pairs duo of all time I might, might be able to do something. Unless you win gold, I'm sorry man. There's nothing I can do for you. Understand what I'm saying, James?	James's worth is found in the manly sport
I understand perfectly. Well this is where our prayer meeting comes to an end. I'm not giving up pairs.	committed

As for jaw-dropping, oh hell you're gonna get jaw-dropping. I'm gonna live up to my end. You make sure you live up to yours.

Alex. Alex. Get up. Wake up.

Whaat?

I wanna talk ot you about something.

Can't this wait til morning?

No

Never gonna get tired of hearing that. I'm trying to sleep. Talk to you tomorrow.

No no no, no sleep. Hey, let's go. Open your eyes, take a look at this. This is our big move. This is what's gonna take us apart. Put us in history books. Trust me.

Yeah it's a... Forget the name. It's a place holder til I come up with something better. And you know what, I chose figure skating in the first place? Publicity stunt.

My manager and I thought we could get the press, some new fans while we waited for the ISSO to lift my ban. I didn't think I'd actually like it. I'm a damn good figure skater. I love the precision of it. I love the fact I gotta anticipate what you're gonna do, I love that when we're on the ice, we're totally in sinc. It's like we're connected. I've never had that before.

Let's do it.

What? You wanna do it?

Right now.

Wanna do it right now?

Yup.

Okay.

The thing is, we gotta keep it a secret from Zheng.

What, you think I'm gonna tell Zheng?

Well, until we perfect it. And then we can show him.

Oh. You're talking about the zowies thng...

Yeah, I know what you were thinking. Get dressed.

Nationals are tomorrow and here you are breaking your routine without consulting your coach. You should know better than try a stunt like this. One false step and you could lose everything.

determined

Interrupts her sleep to fulfill his need because he's impatient

She's not into it

demands attention

comes clean

admits his feelings for FS

miscommunication,

she's ignoring his thoughts, ready to work

the coach is upset because they disobeyed him

It's reckless, irresponsible and you of all people should know better. Zheng chose you because you have experience in ice and in life. He wanted you to temper James. Not be more like him.	Alex was supposed to tame James, Alex has better manners, James is an animal
Didn't know I was hired to babysit.	feeling used
Where you going? Zheng hasn't finished yet.	disobeying, impulsive
Forget the old man, this is our decision.	coach is not on the same level, James takes power in their sport
Why are we gonna hire the world's best coach if we're not gonna listen to him, James? Look I know you wanna do the move. But this isn't just about what's good for you, okay. I'm the one who's flying in the air out there. The one who's putting it all on the line. The one whose career could end in a split second.	scared, thinking of herself
My ass is on the line too. My sponsorships, my career. I mean, you're the girl who nailed Pamchenko. You nailed it. And here you are, playing it safe. That's not who you are.	believes in her,
No no no, there's other guys, there's other chances. You picked me cuz you wanted to go for it. You don't just wanna skate, you wanna win. So stop playing it safe, stop teaching the classes, stop burrying yourself in the work, because playing it safe doesn't stop the bad stuff from happening. So we might as well go for it.	persuades her
So stop playing it safe, stop teaching the classes, stop burrying yourself in the work, because playing it safe doesn't stop the bad stuff from happening. So we might as well go for it.	lecturing, commanding her
I quit teaching.	devotes her time to pairs/him
No. We could skate this programme in our sleep. Well Todd after a performance like that I think it is obvious that Delgado and McKinsey are not just a novelty. I mean, they were beautiful out there.	confident they are considered serious now
Uh, we were great. But wait til tomorrow night and the long programme and it's gonna be like something you guys have never seen.	confident, bragging
I mean personally I think I look great in both of them, what do you think?	narcissistic
You were incredible out there tonight.	compliments her

If you're free tonight, I'd like to take you out.	shows interest
Obviously not, I mean did you see me out there tonight?	bragging
If any brand doesn't recognize that I'm a good flame in the gold egg, well then they are probably a loser brand, right?	implying he's a winner?
You and James were really something.	knows about their relationship
So, maybe in another universe you and I could have a shot.	creepy
Mind if I sit here?	offensive stereotype
You a reporter?	
Yeah right. Doesn't that involve reading or something?	
Bad boys.	Sees him as a "bad boy"
Late. Chill out.	rude
Let's just say I got a better offer	instead of cancelling, he ghosted her
No problem? We've never landed it.	being rational
Yeah but that's on you sweetheart.	patronizing
Who the hell do you think you are?	he's being rude, she doesn't allow for it
Obviously just some notch in the belt.	implying he's just for personal gain, temporary
You know, why don't you take the cellphone and shove it...	aggressive, rude
Yeah?	James thinks Alex is motivated by personal interest & that she cheated on him
but she's just another player waiting to advance her career.	
Skanks and hoochies	
Yeah. Skanks and hoochies.	
And you going into this you arrogant self-promoting jackass. You're always saying how people don't change, well congratulations James, you were right. People don't change.	she's angry at him
No, you weren't thinking. Because if you were you'd come up to me and ask me what's going on. We're partners.	James couldn't've directly asked Alex
If you can't trust me, then we're done.	impulsive
No talking while we're skating.	commanding

Well there was definitely hesitation there and how unfortunate for them but it looked like she pulled out of a major element.	she couldn't trust him enough to do the Mackinator
We needed that move to win. And you blew it. What, were you trying to punish me and get back at me? What the hell is wrong with you?	She's being unreasonable
Me? You're the problem! I knew it was only a matter of time before you blew this thing up.	Alex never trusted James
Look, I said I'm sorry What the hell else do you want from me?	We never hear this though
This isn't over. If we're alternates, we're alternates, fine. But we keep training, we go to Montreal and we hope we get our shot. Don't quit on me, Alex.	James is dedicated
Why? Because I beat you to it?	implying he wouldn've quit first otherwise
Well, at least you're out of that pink t-shirt. Two weeks of moping around the house must be some kind of record, yeah.	she hasn't been very active lately, barely left the house, she's never felt like this for so long
Have you seen his latest blonde bimbo hoochie?	James moved on
No way I'm doing this again. Hurts too much. The worst part is, it's half my fault. I didn't pull the move because I was playing it safe, I was mad at James. I looked at him and I wasn't sure. The whole thing... I wish I had just done the move thing's would been different. I didn't even wanna hear him out, ma. He didn't quit. I quit.	Alex is emotional and admits what happened
So you're gonna stay in this apartment? Maybe. Forever? Maybe.	being overly dramatic
Go to Montreal. And see what happens.	She's encouraging her
I didn't raise you to be a quitter. You have a responsibility to your coach, to yourself, even to James. You know it might be bad. But you'll suck it up and you'll hold your head up high and carry yourself with some dignity.	
Hey, James James James. You're back. On top. Gosh. King of the bad boys.	

It all comes down to one minute. All the hard work. Years of waking up at 5 am. Vacations you didn't take. Success comes with sacrifice gentlemen. So think about what you've lost and missed and what you've given up to be here. Because all those years of sacrifice come down to this one minute on the ice. One minute. 60 seconds. Make it count. Make it count. Let's go!	Coach reminding them of their sacrifices
Yeah! Come on boys! Yeah! Let's do this! Okay, come on.	excited for the competition
Don't mess with me, man. Mess with me, I'll break your ankles.	aggressive
A Few more minutes, please. I know he'll be here, he'll show up.	suddenly Alex believes in James
I just, I wanna go on records, Okay. Officially say that another team I wanna skate with you, cause you're my team, Alex. I know we're not taking the ice tonight but I needed to be there for you ,cause we're partners and that's what they do for each other	James finally understands partnerships
Look I'm sorry about what happened at nationals. I should've listened to what you had to say. And I'm sorry I quit. That's something a partner should never do.	apologizes
Yes we are. James we need it to win. Look, I can nail it, I know it.	Alex believes in herself
I probably should've told you long time ago. I'm totally in love with you. It happened sometime after you punched Angus in the mouth but before you hussled me in strip poker.	James admits his feelings
Your hottness... no way clouded my judgement	commenting physical appearance