'All People are Different People'

An Empirical Analysis of Masculinities in Ted Lasso

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Master's Thesis
June 2022

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ABSTRACT

This thesis examines the formations of masculinities within the AppleTV+ series Ted Lasso. The series has received critical acclaim, as well as being lauded in pop media as presenting positive forms of masculinity, a growing formation within media products. The research presented here is unique in the study of masculine representation in media, as most focus on exclusively hegemonic masculinity, or look at both masculine and feminine representations. The lack of research such as presented in this thesis creates a niche that could be continued further after this work. Through a textual and visual critical discourse analysis of twelve episodes from the two released seasons of the series, varying representations of masculine gender were discovered. Through the analysis performed, two central themes were produced. The first theme is hegemonic masculinity which focuses on the formation of binary relationships with subordinated people, particularly with subordinated men. This forced binary was formed to ease the process of domination which is crucial to hegemonic structures. The second theme is reconstructed masculinities which focus on groups and egalitarianism with traditionally subordinated peoples. This included the raising up of black characters and the acceptance of platonic male friendships and touch. Textually, the five tools of critical discourse analysis, word connotation, overlexicalization, suppression, structural opposition, and lexical choice and genre, were utilized to locate the underlying messages being distributed. Visually, this thesis focuses on the connotative messaging of visuals, primarily through the three connotators: attribution, setting, and salience. Within this thesis, pronoun usage and lexical choices proved to be most significant textually, while the color palette and character spacing were prominent in the visual analysis. These conclusions were rooted in keystone theories of feminist gender theory, hegemonic masculinity theories, and reconstructed masculinities within sports. The project finds its relevance through the real-world conversations about masculinity and its effects happening within society generally, such as the #MeToo movement, and media specifically, like in commercials that aim to highlight 'toxic' masculinity. The thesis also focuses on the literature on how meaning is created and spread through the media and back through culture, particularly the works of Hall and Foucault.

KEYWORDS: *Masculinity – Hegemony – Homosociality – Representations – Television*

Acknowledgements

I want to first thank my friends who have helped me so much during the year, and particularly during the thesis writing process. Polina, Julia, Maudj thank you so much for everything.

To my family, who have never turned down one of my crazy ideas, like a masters degree in Europe, only made sure I made it through.

To all of the friends in the program who commiserate and shared experiences and ideas throughout this process, we couldn't have done it without each other, and I'll never forget that.

To the IFA ACE friends, Jeremy, Julia, Aimilia, Demi, Jildou, and Lara, thank you for giving me things to do when I couldn't look at the word hegemony one moment longer. (And for letting me use the office)

And lastly, thank you to Jason Sudeikis, Bill Lawrence, Brendan Hunt, and Joe Kelly, for creating this wonderful series that made analysis significantly less miserable.

Table of Contents

1. Introduction

It started how all good things do, with rights to broadcast English Premier League(EPL) football matches in the United States being purchased by NBC's sports division in 2012 (Davis, 2012). In order to promote this sport in a country where it is not even the most popular sport called football, NBC Sports decided to try humor. They called up then Saturday Night Live writer/performer Jason Sudeikis to come up with a character to market the upcoming 2013 seasons. Sudeikis and writing partner Brendan Hunt decided to address the dual meanings of football in the United States by creating the character of Ted Lasso (Echegaray, 2020). Ted is an American Football coach who knows nothing about European football. He was, with no explanation given, hired to lead an unnamed EPL team. The marketing goal seemed to be to let the fish-out-of-water humor push the joy of European football, or soccer, on American audiences. 5 years after the initial run of commercials ended, Apple announced that one of the first shows to debut on their new streaming platform Apple TV+ would star Sudeikis as Ted in a comedy bearing his name, *Ted Lasso* (Haring, 2020).

I love feel-good, funny sports movies like *Major League*(1989) and *Bull Durham*(1988). Though, being an American in Europe, it is nearly impossible to engage with sports media without understanding Football/Soccer. I found a way to satisfy both passions through the series *Ted Lasso,* a program about professional football in Europe, and its function as a homage to the movies I love. However, what was most prominent to me through the two seasons that have been released is the presentation of new ways to be masculine that are central to the show's narrative.

The last decade saw an uptick in the awareness of the ideas of toxic masculinity. The increase in the mainstream cultural presence of LGBTQ+ people and the #MeToo movement led to a change in the discourse surrounding male behavior towards marginalized groups. These societal shifts created an opening to discuss the ways 'traditional' masculinity affects marginalized peoples, and the men themselves. My personal awareness about this issue came about when I viewed the commercial "We Believe: The Best Men Can Be" by the razor brand Gillette in 2019, calling out negative representations of 'manliness'. Gillette received both praise and backlash (Feng et al., 2021). This advertisement sparked widespread debate in the United States on what masculinity looks like, a discussion *Ted Lasso* has also been highlighted as engaging in.

In scholarship, the issue of toxic, more formally known as hegemonic, masculinity has been studied since the 1980s. Its effects have been researched in relation to a variety of cultural contexts including pop music (Fosbraey & Puckey, 2021), poker (Manno, 2020), and its relationship with feminism (Banet-Weiser, 2018). It is understood as "the normative ideal of masculinity to which men are suppose to aspire," (O'Neil, 2011), which focuses on domination, and prominently features homophobia and misogyny.

In response to hegemonic masculinity's heightened awareness, several new productions in media have emerged attempting to present a new way forward. This shift in the portrayal of masculinity on the screen is still relatively new in popular media and as such requires study, which has created a research gap. *Ted Lasso* is a particularly strong example of this trend. Since its release on Apple TV+ in 2020, it has been widely praised by media outlets for its representations of masculinity within a space that is normally associated with the most toxic forms of it, sports (Humphries, 2021; Schneller, 2020). It has also received awards recognition in the form of 20 Emmy nominations in 2021 for the first season (Story, 2021). For this thesis project, an analysis was undertaken of the first two seasons of the series to decipher what signs and symbols are used to present the varied forms of masculinity within the series and how that shift may change the ways in which that masculinity in visual media is more broadly understood.

To carry out this research, this project conducted a Critical Discourse Analysis (CDA), drawing on ten episodes from the two seasons which have been released as of the start of this research. CDA was ideal for this project as it best facilitates the analysis of meanings that have been embedded into a piece of media, beyond just a textual study (Machin & Mayr, 2012). The sampled episodes were selected based on their relevance to the formation of images of masculinity, particularly focusing on episodes which prominently featured exhibitions of hegemonic or reconstructed masculinities. The final data collection was done in two stages, first with the textual analysis of the dialogue, followed by a visual analysis of scenes and frames. Of particular focus for the analysis was a close reading assessment of the characters and the context. The project focues on a feminist view of gender as a social construct, examining the ways hegemonic masculinity is confronted by new representations of heteronormative masculinity. This resulted in two clear themes: hegemonic masculinities based on isolation and reconstructed masculinities based in egalitarianism. All of this to answer the question:

How are different verisons of heteronormative masculinity represented on the series *Ted Lasso*?

2. Theoretical Framework

2.1 Chapter Overview

This project has a set objective to understand the formation of a variety of forms of male gender representation. Its goal is to asses the representation of heteronormative masculinities that pushes confront or confirm previously established forms of hegemonic masculinity. In order to examine this, it is important first to understand how gender has come to be understood within feminist theory, in particular the idea that gender is a construct as posited by Judith Butler (2006). Once the notion that gender is a constructed concept is understood, aspects of hegemonic masculinity, as described by R.W. Connell, individually (1987), and in partnership with James W. Messerschmidt (2005) are discussed.This is followed by an exploration of the literature surrounding reconstructed heteronormative forms of masculinity, primarily through the theories of Messerschmidt and Michael A. Messner (2018). A thorough understanding of both concepts enables the differentiation of the two that is required for such a close reading of the television series. Finally, for a project focused on how those formations of masculinity have been created through the television series *Ted Lasso*, theories that address how masculinity has been both represented and created in media, specifically television and films, must be assessed.

2.2 Gender Theory

2.2.1 Gender as construct

No discussion on formations of masculinity can begin without a keystone made of feminist theory. In particular, to understand what gender is and how it is created and performed. As this project addresses issues of gender representation and construction, it is crucial to know how gender is understood currently. This section will explain the main concepts of modern gender theory, especially the notion of gender as construct, as well as the role gender plays in how one interacts within society. Chief among modern feminist theorists on gender is Judith Butler. In *Gender Trouble,* Butler defines and refines the concept of gender as a construct (2006, p. 8). Gender was a concept that has historically been considered an intrinsic quality, such as someone born female having naturally occuring 'woman' traits (Butler, 2006, p. 2). This exclusively biological approach comes from a patriarchal goal to refuse " to grant freedom and autonomy to women as it is purportedly enjoyed by men" (Butler, 2006, p. 27). However, according to modern feminist theorists, gender is not implicitly tied to one's biological sex, but instead formed socially and culturally (Lindsey, 2014, p. 4). The traditional, binary view of

genders are constructed with "certain legitimating and exclusionary aims" (Butler, 2006, p.3), this props up the systems of political and social power which exist as well as rejects the inclusion of those which would upset it. Conversely, some gender representations can form as a challenge to those aims, such as those who dress in drag or trans individuals (Butler, 2006). While the theorists do not deny the existence of biological sex, nor the role it can play of gender assumption, they do reject the 'nature only' view of gender (Lindsey, 2014, p. 28). Gender is, instead, a performative act, made up of actions which form the subject, instead of being formed by the subject (Butler, 2006, p. 34). Signs of this theory can be seen as far back as the works of Margaret Mead, who showed how the difference in cultural education and expectations of children in various groups indegenous to New Guinea led to tribe-wide expressions of traditionally gendered traits, such as tenderness or violence, regardless of biological sex (Mead, 1967). One is not a gender, so much as gender is something one does or performs(Lindsey, 2014, p. 10). As such, gender can be reconstructed or the performance altered. With this understanding that one's gender and one's sex are not inextricably linked it opens up research options, such as the one performed in this project, into the ways that gender can be performed in new ways. These include the ways masculinities avoid the pitfalls of the hegemonic, which is described later in this framework. For example, the series centers around Ted Lasso, a stereotypical looking heterosexual man, working in sports, a field of heightened hegemony, yet he enjoys things which are 'traditionally feminine', such as romantic-comedy films and baking. Here we see in the series a reformation of masculinity against physical attributes and environment.

These constructed genders are formed to fulfill the goals of those with power and to subordinate those who lack it (Butler, 2006, p. 3). In this sense, gender can be described not only as constructed, but as theoretically free-floating, applicable to whoever embodies it (Butler, 2006). The culture coupling of sexual binary to a culturally formed gender binary can often be seen as early as a person's earliest moments with the blue and pink outfits put onto newborns and infants by both their parents and the medical establishment (Winter, 2015). More recent social developments have shown how gender construction and expression can ignore the binary impositions of male/female (Winter, 2015). For example, those identifying as transgender, a wide ranging term used to describe those whose gender expression does not adhear to the cultural expectations of their biological sex (Lindsey, 2014, p. 36). Charlotte Hooper described a multimodal approach to gender, whereby gender is not just the intersection of the body, social

constructs, and discourse, but also part of the larger identity formed from sexuality, race, class, and similar classifications (2001). Intersectionality was first introduced by Kimberlé Crenshaw in 1989 to describe how a person's identity, and therefore their lived experience, is not the product of individual traits such as race, gender, and sexuality (1989). Crenshaw, when she argues for an intersectional examination of the treatment of black women, stated that " the intersectional experience is greater than the sum of racism and sexism, any analysis that does not take intersectionality into account cannot sufficiently address the particular manner in which Black women are subordinated" (Crenshaw, 1989). Joya Misra, building upon the work of Crenshaw, further pushes the idea of intersectionality as applicable to all people as part of the "matrix of domination" (2018). These notions are particularly relevant to the notions of non-hegemonic, heteronormative masculinities, because hegemonic masculinity, as will be discussed further, finds its utilization in the subjugation of other gender expressions, particularly female and queer expressions. While the series lead, Ted Lasso, and several of the men featured in the show, are straight, white males, there are several characters of varying race and background, such as immigrants, and the analysis of these characters, as well as the way that whiteness is inherent in the show's lead, will be valuable.

2.2.2 Masculinity as a focus

Much of the earlier literature about the study of gender, including those discussed in the section so far, focus on the formation and function of femininity in history and society. Masculinity had managed to stay 'invisible' by cloaking itself in the ideas of universality and normality, this forces femininity to the front as a deviance from that norm (Easthope, 2013). While this idea originated in feminist literature, such as Simone de Beauvoir's *The Second Sex* (1949), it was not until the late 1980's and 1990's that the study of heteronormative masculinity was understood to need its own niche within gender studies as a discipline. Previous to this, queer mascuilinities had been examined, particularly in film (Hanson, 2020). Queer is understood here as a fluid term used to designate people and ideas which resist or refute the imposed connected of biological sex with sexuality or gender expression (Jagose, 1996, p. 3). The notion of masculinity as a unique identity worthy of research is a result of the progressive feminist movement since the mid 20th century, which showed that masculinity is a unique, particular identity, as well as the gay liberation movements which put the idea of a universal

masculinity into question (Easthope, 2013). Much of this early work struggled to place masculinity under the critical lens and to place it and the patriarchy within the existing understanding of social and gender structures. This is largely due to the normative understanding of gendered representations, which can exist both as a creator and a product of those structures (Berger et al., 1995). A major breakthrough in the understanding of masculinity was R.W. Connell's *Gender and Power* in 1989, which, amongst other notable observations, coined the term 'hegemonic masculinity', a concept which will be explored later in this chapter (Messerschmidt, 2019). All of this work served to create an understanding that there exist multiple forms of masculinity, and that those masculinities are formed as a result of both men and women, as well as the requirements and expectations of the societies these masculinities exist in (Berger et al., 1995). Masculinity is still a burgeoning field of research, one which serves as crucial a role in understanding the patriarchal social order of western society as research into those marginalized under that social order. The research presented in this paper aims to add to this discourse, to provide new insights into the changing landscape of masculinity.

2.3 Hegemonic Masculinity

The traditional form of masculinity, or hegemonic masculinity, is the generally agreed upon 'ideals' of masculinity, reinforced to young boys and men through social and cultural pressures (O'Neil, 2011). First introduced by R.W. Connell, this form of hegemony, like many others, aims to create clear structures of power (1987). In addition, it helps to better understand dynamics of power where certain men are able to control agency over other, subordinated, men (i.e. cis-heterosexual over queer) and women, through both societal forces, and at times brute physical violence (Connell, 1987). Not only does it seek to create these unequal dynamics, but also to legitimize the patriarchal social structures(Messerschmidt, 2019). Hegemonic masculinity, however, does not exist purely as a dominating force, but a relational one between hegemonic masculinity, emphasized femininity, and subordinated masculinity (Connell & Messerschmidt, 2005). Connell & Messerschmidt also posited that hegemonic masculinity is not uniform, as gender is socially constructed, the hegemonic masculinity central to a society varies based on that culture (2005). Hegemonic masculinity exists both as a creation of and in service to the existing structures of power (Serttaş & Gürkan, 2017). The traditional view of masculinity is that of the dominant and dominated, however, that is not always the case. Hegemonic

masculinity is the form of masculinity that reinforces, through whatever means, the existing power structure of patriarchy (Messerschmidt & Messner, 2018). However, what is of more utility to this project is the branch of hegemonic masculinity colloquially known as toxic masculinities. This is marked by 'misogyny, homophobia, greed, and violent domination, to the detriment of the men themselves as well as those around them (Kupers, 2005). As this project aims to assess the representation of 'non-normative' masculinities within the series *Ted Lasso,* it is first important to understand what is the composition of the normative, dominant form of masculinity so that the deviations from that can be determined.

2.3.1 Homophobia

Taking a moment to focus on the way that homophobia features in the ideological composition of hegemonic masculinity is valuable, as homophobia is a particularly strong component of the way hegemony interacts with other men. As Connell described "No relationship among men in the contemporary Western world carries more symbolic freight than the one between straight and gay" (2005). The historical interactions between the hegemonic and queer masculinities has a long history of physical, emotional, and political violence. From the outlawing of sex that involves two men, passage of laws against sodomy as a means of targeted legislation, to the abuse and murder of gay and trans men (Connell, 2005). It also exists in everyday interactions between men, straight or queer. One prevalent example is the use of stereotyping certain traits or interests as 'female', and therefore, gay (Kimmel, 1996). These can be little things like the way a man would look to check his nails to larger, biological traits such as the pitch of someone's voice, all being an open subject for potential mockery. Homophobia is born out of the comparative aspect of manhood, comparing who has scored the most points in a match or slept with the most women, in order to gauge who is manliest and who is not living up to these gendered expectations (Kimmel, 1996). Homophobia exists not only as a fear of gay men and other members of the Lesbian, Gay, Bisexual, Transgender, and Queer (LGBTQ+, the plus is used to include sexualities and gender identities not already mentioned) community. It also serves an internalized function within men who adhere to hegemonic standards of rejecting questions to one's own manhood (Kimmel, 1996). This has been argued to be a result, however incoherently, of the binary understandings of sexuality, if men like women and women like men, then a man who likes men must be effeminate, or not manly (Connell, 2005). Homophobia

manifests not only as a generalized contempt for gay men and the effiminate stereotypes the are often saddled with, but as a ways to create regimentation about the gender expressions of those who fall out of line with the hegemony. To be perceived as not adhering to these masculine ideals can result in real world retribution, that can lead to fear of being perceived this way. "Homophobia is the fear that other men will unmask us, emasculate us, reveal to us and the world that we do not measure up, that we are not real men" (Kimmel, 1996). While some have argued in recent years that homophobia has decreased in society, this is primarily evident in women, as the gap in gendered responses to questions of homosexual tolerance has increased in recent years. Nevertheless, the responses note the enduring presence of homophobia in masculine respondents (Diefendorf & Bridges, 2020). Homophobia exists to serve a variety of purposes. Firstly, it is a mechanism through which men can filter their discomfort about their placement within the hegemonic ideals being thrust upon them. At the same time, it acts as a tool to confirm for the heterosexual who espouse homophobia. It reaffirms to themself that they are real men, since all the real men they know say and do these things, as well as a reinforcement tool towards the target of the speech, reminding them of the ideals. The analysis which will be conducted in this project focuses on how *Ted Lasso* forms a variety of heteronormative masculinities, including hegemonic forms. As such, a thorough understanding of homophobia, a keystone feature of the current hegemonic model, is vital. Part of the analysis for this project will include an examination of what the application of that feature to a character or statement, or the purposeful emittance of it, says about the masculinities being created through the show.

2.3.2 Misogyny

Homophobia is not the only major relational characteristic of hegemonic masculinity. While homophobia acts to mediate and enforce masculinity on men who fall out of line, misogyny exists to mediate and control the social position of women in a patriarchal society, reaffirming their positon as the "second sex" (Ussher, 2016). Misogyny manifests in physically violent ways, such as rape, domestic violence, and sexual harrassment, as well as socially, emotional, physical violence, such as the denegration of female sexuality and restriction of reproductive rights (Gilmore, 2001). It can also exist in interpersonal ways, such as gaslighting, the attempt by one person to make another question their sanity or understanding of reality

(Thomas, 2018). Misogyny serves men financially, socially, and politically (Usher, 2016), and acts as the cudgel to allow for the continuation of the patriarchal order.

Some researchers delve deeper into the causes of misogyny, chief amongst them is David D. Gilmore. He outlined two paradigms through which one could explain the phenomena of misogyny, the psychological and the structural/materialist (Gilmore, 2001). The psychological explanations include theories which surround men's envy of women's ability to reproduce, a Freudian connection between menstrual bleeding and castration anxiety, and anger resulting from unfulfilled sexual expectations from women. In the structural/materialist view, misogyny is a purposeful tool to maintain male dominance which exists within the financial and political structures, as well as to form a sort of solidarity of men against a perceived other, women, especially those who may be from other tribes or backgrounds (Gilmore, 2001). This can also result in the commodification of women, as seen in post-war societies where women outnumber men, "men will tend to depreciate and ill-use the women, who represent an overabundant and therefore cheapened resource." (Gilmore, 2001, p. 172). This commodification also has negative stress effects on men in a society, much of which is cyclically transferred to the women in the man's life. Gilmore provides an example of this through strict Christian and Muslim communities where the idea of a woman's virue, or percieve lack of virtue, can have ruinious consequences (2006, p. 179). However, those consequences are generally applied to the men that society has placed in charge of her, such as fathers and husbands. As this paper takes a more sociological approach to gender roles and formation, the structural/materialist perspectives will form the basis of the analysis of the coding and in the understanding of the role that masculinities which exclude misogyny play in those structures.

Misogyny appears to be in the middle of a resurgence in popular society, with public figures like former President Donald Trump in the United States, current Prime Minister Boris Johnson of the United Kingdom, and Thierry Baudet, a far-right leader in the Netherlands, finding growing support. In the introduction to her book *Empowered*, Sarah Banet-Weiser described that cohabitation of rising popular feminism with a simultaneous rise in popular misogyny (2015). She outlined how the tools which are so useful to bring feminism out of the halls of academia and into the popular modern consciousness, such as social media, legal movements, and corporate initives, can be weilded with similar effectiveness by those who oppose various feminist movements. The crucial difference, as noted by Banet-Weiser, is that

while popular feminism exists as an active cultural force, being formed to act upon society for change, popular misogyny is reactive, taking the tools and avenues discovered or created by popular feminism to propogate their own form of cultural conservatism (2018). Noticeable in practice through a view of the beginnings of the 'pro-life' movement coming in quick succession of successful pushes for reproductive rights in several US states (Holland, n.d.). One can see in the contemporary moment the ways that cis-heterosexual men use the online commenting as a form of policing not only of queer people, but also of heterosexual women, in order to bolster the existing patriarchal order (Richardson-Self, 2019). Writing in an early article, Banet-Weiser argued that popular misogyny is a mirrored form of popular feminism, mimicking the activities and operations of current popular feminism, but to their own anti-woman, often violent ends (2015). While *Ted Lasso* does feature a primarily male cast, several of the characters are women, namely the team owner Rebecca, and Keeley, who starts the series as the girlfriend of a star player. The ability to recognize the ways that hegemonic masculinity will interact with these characters, particularly Rebecca, given her power as team owner, are important in the data collection and analysis phases of this project.

2.3.3 Sports

One area where hegemonic masculinity is particularly prominent is in the context of sports. Due to the sports-centric nature of the media which is being analyzed in this paper, it is valuable to assess the ways sports in particular creates havens for some of the worst traits of hegemonic masculinity. The analysis includes interactions of athlete characters with fellow athletes and those who are not. While much of the earliest works into sports and gender were focused on the 'feminization' of US school-sponsored athletics, more studies into the ways sports intersected with masculinity arose at the same time as studies began to explore masculinity more generally (Magrath et al., 2019). With that evolving field of study has come the observation that sports, more so than other western, male-dominate institutions, serves as a socialization agent. It brings boys into manhood while policing their masculinity through physical violence, sexism, obedience to authority, compulsory heterosexuality, and, most prominently, homophobia (Magrath et al., 2019).Widespread participation in sports began as means to socialize and acclimate boys and young men into the expectations of an economy that was rapidly industrializing, with its focus on obedience, disciplined, and hard-work (Anderson, 2010).

However, much of this also served to teach the types of docility necessary to hold up the structures of the hegemonic masculine authorities. These trends are propagated, and at times celebrated in sports media, in film, and even in everyday sport commentary (Anderson, 2010). This can lead to a culture of homohysteria, or the consistent concern of men that those around them percieve them or their actions as homosexual (Anderson, 2018). Anderson argues that the primary components of cultural homohysteria are "a culture of homophobia, femphobia, and compulsory heterosexuality" (2010, p. 7). Sports is, as will continue to be laid out below, a place of heightened hegemony, as such, homohysteria is an expectable trait, and must be looked for in a project aimed at understanding formation of hegemony in a sports environment, such as is present in *Ted Lasso.*

This can also be seen in greater depth in Nathan Kalman-Lamb's analysis of the ESPN *30 for 30* documentary "I Hate Christian Laettner" (2015), which covered the tenure of collegiate basketball star Christian Laettner with the Duke University Basketball team in the early 90's (2019). Kalman-Lamb noted that the film appreciation of Laettner's aggressive, and occasionally physically violent behavior, as well as the way fans would react with similarly problematic behavior, such as homophobic chants and attacks (2019). Of particular note in the analysis was the way that all of these actions were justified through the promotion of coercive entitlement. This term is used to describe the way that hegemonic masculinity and masculine identities are formed, reinforced, and ultimately justified in sports through physical violence (Burstyn, 1999, as cited in Kalman-Lamb, 2019). This is best exemplified in the the way that aspects of Laetner's antagonistic relationship with opposing fans was justified as a defense of his masculinity against claims of homosexuality (Kalman-Lamb, 2019). This idea of coercive entitlement can also be seen in the everyday homophobia of sports fans, where these utterances are not used as a form of personal expression, and instead as a form of social currency to reinforce their strength and masculinity in social spaces (Anderson, 2010). These views can also be seen reproduced in high school aged boys, as their assumptions about the masculinity and homophobia of their teammates and peers. This is particularly visible when young men engage in these expected behaviors out of a sense of social obligation (Anderson, 2010). Sports exists not only as a mechanism to instill hegemonic ideals into young boys and men, but also serves to replicate and reinforce those ideals to the point that the hegemony becomes performative, instead of a full sense of self. It serves as a way to connect with the fellow hegemonic performers around you instead of representing

personally held beliefs about social orders and marginalized groups. Since *Ted Lasso* takes place in this context of heightened hegemony, an analysis of how that expectation of hegemonic behavior is presented, or not presented, in the series will be a key piece of the analysis in this project.

While some have argued that hegemonic masculinity does not legitimize the existing gender structures and power formations, or that the concept lacks modern salience due to the diversity of hegemonic masculinities, Messerschmidt, a colleague of Connell, has argued that despite there being differences in representations of hegemony, the way they interact in the social structures do not differ, and hegemonic masculinity is as salient an idea today as when Connell first introduced it (2019). These concepts will be valuable in the coding phase of the research. This project is premised on the need to better understand the ways that hegemonic masculinity interacts with and affects the world and people around them is necessary to find the ways in which other forms of masculinity, which will be elaborated on in the next section, exist in those same spaces.

2.3.4 Connection to larger project

An understanding of hegemonic men, as well as the ways that they interact with those around them will prove valuable in the operalization of this project. The traits outlined above will serve as a basis for recognizing representation of masculinity in *Ted Lasso*. Misogyny and homophobia, as well as other forms of subordinating violence such as racism or ageism will be key markers of how hegemony serves to reinforce and legitimize its power in a space. Similarly, it is crucial to understand the process whereby women are commodified. Just as importantly, the power relations between men and women that allow for moments of subordination and mockery must be addressed. Other traits which may be likely to show up in *Ted Lasso* is a hegemonic view of sports, such as a correlation between sports skill and value or using sports as a means of replicating violence. Lastly, traits associated with narcissism, emotional manipulation, and psychopathy, sometimes referred to as the Dark Triad, will be examined, as they have recently been seen as correlated traits to hegemonic masculinity (Waddell et al., 2020).

Also, as gender is a construct that exists in relation with those around it, the ways that subordinated men react to hegemony, or fall in line with it will also be examined. For this, traits that adhere to the forms of hegemonic violence, fear of violence or of superior (within the structure of hegemony) men must also be assessed. This is valuable within the series as it can

highlight how effective hegemony is presented to be, as well as examining how characters who are often subject to hegemonic violence then interact with reconstructed masculinities.

2.4 Reconstructed Heteronormative Masculinities

      A crucial note to make in the theory of this project is that it will not examine masculinities adopted by those who identify as queer, but instead a queering, or resistance against the hegemonic ideals of a masculine gender expression. Hegemonic masculinity is still, as the name implies, the most culturally prevalent form of masculinity within the world of *Ted Lasso*, it does not take place in a whole egalitarian, equal society. However, also of interest to this project is ideas of new, reconstructed forms, both within and outside of the parameters of hegemony. As discussed previously, gender is a social construct, both adapted and adopted by people over-time to perform various social functions. However, if that theoretical notion is accepted, then it also stands that it can be altered, or reconstructed, into new, less harmful forms. As Butler asks in *Gender Trouble,*"If gender is constructed, could it be constructed differently, or does its constructedness imply some form of social determinism" (2006). This section will outline the research done historically into non-hegemonic forms of masculinity, as well as current ideas about reconstructed heternormative masculinities, a primary focus of this project.

      R.W. Connell raises the connection between times of economic instability and a shaking of the traditional formations of masculinity. They argue that, as modern hegemonic masculinity was based around the social education of young men into working-class jobs, as a capitalist society faces trouble, so do the masculinities formed to feed into and off of it (2005). Connell outlined several 'protest masculinities' which can rise out of this structurally weak economic period. These are forms of masculinity which, while still masculine in goal, can take two very divergent paths. Some men go a route of making allowances for respect for women, blurred gender roles, and more equal gender positions, others doubledown into forms of hegemony, heightening their homophobia and misogyny, and others still find a combination of the two, forming a 'divided consciousness – egalitarianism and misogyny' (Connell, 2005, p. 118). Since the financial crisis of the late 00's, many western economies have seen rapid shifts in most major indicators of economic health, as such, traditional masculinity has also seen its bedrock become more unstable, presenting an opening for the formations of a variety of masculinities which may

challenge or more deeply adhere to hegemony. Those masculinities, as will be explored later, can be produced and reproduced through the media, giving rise to programs like *Ted Lasso.*

Claire Harrison described the rise of metrosexuality, one of the earliest modern forms of hegemonic masculinity reinterpretation, in culture and advertising (2012). Metrosexuality still may maintain some of the traditional markers of hegemonic masculinity since it does not inherently preclude sexism or homophobia. It does, however, embrace a new perspective on self, including self-care and cosmetics (Mercer & Atwood, 2017). These purchasing and self-maintenance activities would previously have been a feature primarily of queer and other subordinated forms of masculinity or women. Harrison redefines this form of masculinity as "commercial masculinity" (2012), highlighting that this representation is not a novel phenomenon, but instead part of a larger trend towards commercialism, whereby capitalism seized on changing spending habits of turn-of-the-millenia men to encourage them use their wealth on previously 'feminine' products. This model of masculinity also features a contradictory place within popular discourse. Metrosexuality is seen to refer to heterosexual men, but still recieves homophobic treatment associated with gay men due to the connection of feminine self-care habits (Mercer & Atwood, 2017).

Outside of the realms of traditional hegemony, Anderson developed a theory of 'inclusive masculinity' in response to previous studies of homohysteria in sports (2010). In his theory, he describes the formation of two non-hegemonic forms of masculinity, the conservative, which closely resembled current hegemonic interpretations, and inclusive. Inclusive is characterized by being more open to both emotional and physical homosociality, the non-romantic connections between members of the same-sex, and the acceptance of homosexuality and heterofemininity. Similarly, Messerschmidt & Messner, after a study of high school boys in the United States, described a form of masculinity they dubbed 'positive' (2018). This 'positive' masculinity was characterized by an egalitarian approach to gender relations, nonviolence, a lack of focus on heterosexuality, and an embracing of diversity of bodies and sexualities (J. W. Messerschmidt & Messner, 2018). These masculinities do not engage in the previously described hegemonic activities such as homophobia and misogyny. In addition, they endeavor to avoid the legitimization of unequal gender relations that also exist in "settings situated outside stable unequal gender relations" (J. W. Messerschmidt & Messner, 2018). As *Ted Lasso* does exist within a hyper-hegemonic realm, sports, the implementation of these 'positive' masculine traits

could be seen to clash with those traditional beliefs, and the effects of this clash is part of the analysis in this research.

The forms of reconstructed masculinity discussed so far come as a representation of their gender, taking somewhat passive action in their interactions with society to push for more tolerance and less hegemony. These masculinities make only internal changes, such as the alteration of their own language and behaviors toward traditionally subordinate groups, which then influence their day to day activities in society, without making conscious efforts to also change those around them. However, some versions of reconstructed masculinities take a more active approach, such as pro-feminist men taking active roles in rehabilitation programs with sex offenders, anti-assault and harassment campaigns in workplaces and campuses, and in information campaigns about pornography (Kimmel, 2010). Many of these reconstructed men and their masculinities come out of a confrontation with feminism, either through personal connections such as mothers, or through academic encounters in classrooms ro protest movements (Connell, 2005). Nevertheless, Connell observed a post-adolescent shift away from hegemony and toward reform results did often result in mental distress, that this separation could leave men detached from the structures to which they had previously closely adhered (2005). Taking note of the risks of mid-life, or even quarter-life, switches in gender outlooks plays a large role in the imbued importance of media representing more egalitarian and sustainable forms of masculinity.

2.5 Gender Representation in Media

If we are to accept the notion that gender can be socially constructed, we then must ask what are the relevant tools of construction. For the goals of this paper, the most relevant tool is media, specifically television. Television news media, for example, is a frequent source for the proliferation of hegemonic masculinities (Vavrus, 2002). This project takes a constructionist approach to representation, as outlined by Stuart Hall. Hall argues that all meaning is constructed through various forms, such as language, and those shared meanings and connections form the basis of shared culture (1997). The media portrays men with certain traits and curates their interactions with the world around them. This helps to form our understanding of the worth and role of those gender representations. Hall describes two levels of meaning which can be viewed in an image. The first level is the denotative, or "the simple, basic, descriptive level, where

consensus is wide and most people, would agree on the meaning" (Hall, 1997, p. 23). The second, deeper level, is the connotative, or the understanding of the symbolic meanings and power of an image, as derived for shared cultural understanding (Hall, 1997). As Kimmel points out, many of the displays of masculinity are so bombastic and egregiously embedded in our preconceived understandings of the gender as to be irresistible to traditional outlets (2010). Media also plays a substantial role in the ways that gender is perceived by the public through the dissemination of conventional gender traits, such as masculine strength, on some men, but not on others and almost never on women (Conroy, 2015). There have been some attempts to minimize the effects that gender can play in public perception, such as the use of split screens in presidential debates to mask physical differences between competing candidates (Stewart et al., 2020). The study of how media, specifically film and television, does not just represent expressions of gender, but in fact generates these norms and meanings through their content originated in the advancement of feminist film theory in th 1970's (Smelik, 1998, p. 9). This school of analysis utilizes both semiotics and psychoanalysis to understand sexual and gender based differences in film and has given rise to several prominent theories about representation in film such as applying the male gaze criticism (Smelik, 1998). While this study of gendered meaning making through media was originally focused on the formations of femininity, it has, similar to other aspects of gender studies, opened up to the ways masculinity is formed through the media (MacKinnon, 2003, p. ix). Film, through plot, is able to both reflect the existing norms of a social system as well as influence that system (Serttaş & Gürkan, 2017). Film is particularly adept at reproducing and advancing stereotypical representations, such as the heroic man, the rude and lazy sidekick, and the helpless damsel (Serttaş & Gürkan, 2017).However, film has also been a place where various other forms of masculinity can be represented, including hegemonic forms but also new forms and queer forms (Mackinnon, 2003). Seeing how gender can be produced and reproduced via mass media serves two functions for this project. Firstly, it validates the importance of the following research, as knowing the power media has proves the need of understanding what types of messages are being broadcasted or streamed. Secondly, it highlights the tools, such as semiotic and stereotyping, used by the media in their representations of gender. Both of these points will be crucial in the analysis and discussion of this research.

2.6 Previous empirical research

There has not been significant research done on the topic of representations of positive, inclusive forms of hegemonic masculinities. Previous research on representations of masculinity in media has primarily focused on hegemonic, 'toxic' forms. Salter & Blodgett studied a sect of masculinity that may at one point have been previously considered more progressive: geek culture (2017). They instead found deep-rooted renditions of masculinity which are just as homophobic and misogynistic as any other realm, though coddled behind a sense of victimhood from other, more easily recognizable forms of hegemonic masculinity. Abel (2012) examined through focus groups and class discussion the ways in which even 'winks to the camera', used to acknowledge and ridicule hegemonic 'toxic' masculine traits, in advertising still served to reinforce those very gender roles and behaviors to viewers. This lack of research into how non-normative masculinities are formed on television, especially given the importance of media representation which was discussed previously, creates a valuable opportunity for new research to be undertaken. This project, examining the formations and interactions of masculinities on *Ted Lasso,* aims to fill in part of that niche.

2.7 Argumentation of theoretical approach

The theoretical approach described above will prove of value to this project. Understanding the notion that gender is a social construct, as detailed by Butler, is crucial in understanding how gender may be performed according to hegemonic standards, as well as how they may be reconstructed in various ways. While the title character in the series is a white man of some presumably high social and class standing, the rest of the male cast is filled with people from various social, national, and racial backgrounds, so a founding in feminist and intersectional theory will be vital how their masculinity is to be interpreted against both expectations and their fellow characters. Similarly, this project would not be able to consider how new forms of masculinity are formed, particularly new forms which will still exist in heteronormative interpretations, without first defining the historical, hegemonic notions of masculinity, as well as a foundation on the changing cultural landscape of masculinity the series finds itself. Lastly, and perhaps most importantly to the value of this project, is understanding that these representations can have an effect on audiences and it speaks to the relevance of this

project, as well as helps the methodological plan through an understanding of how meaning is created in and through media.

3. Methodology

3.1 Chapter Overview

       This section will be devoted to an elaboration of the methodology which was chosen to analyze the construction of different gender expressions. First, a thorough description of the chosen methodology, multimodal critical discourse analysis that will focus on both textual and visual analysis, will be presented. This will showcase CDA's ability to analyze film and television for representation and power dynamics. Next is an explanation of the chosen sample, 12 episodes across the two released seasons, including a description of the selection criteria and an explanation of the rationale of why certain groups of episodes were chosen. Following that is a discussion of how the ideas of critical discourse analysis will be practically applied, including an example of the coding procedures based on a short scene. Finally an overview of the project's validity, with particular attention paid to the role of intracoder reliability, given that there is only one researcher conducting this project. That section will also include a section on reflectivity and positionality, given that the researcher is in the same demographic of cis-straight white men as the character's whose masculinities are being analyzed.

3.2 Research Design

       The methodological strategy for this project was a critical discourse analysis (CDA) of ten episodes across the first and second season of *Ted Lasso*. The analysis will examine the sampled episodes within an audiovisual context, as well as through an analysis of the performed dialogue. CDA was the utilized research method in order to focus on the combination of television and scripts, a combination of audio, visual, and textual forms that are present in a television series. (Machin & Mayr, 2012). *Ted Lasso*, being a TV show, combines all of these elements, making CDA an ideal fit as methodology.

       CDA also proves to be useful in the analysis of texts, including visual texts. In this case, the visual text is a television series where the research goal is to explore the constructions and representations of gender issues. CDA as a methodology is known for its "overtly political stance and is concerned with all forms of social inequality and injustice."(Lazar, 2005, p. 2) Michel Foucault, a key figure in the modern understanding of discourse, argued that objects lack inherent meaning, and are only given meaning through the ways they are viewed and discussed (2013). Through this interpretative discourse, objects' meanings are created, and therefore can

hold differing meanings to different groups or people. Foucault continues to define discourse as "not the majestically unfolding manifestation of a thinking, knowing, speaking subject, but, on the contrary, a totality, in which the dispersion of the subject and his discontinuity with himself may be determined" (2013, p 60). Here Foucault argues for an understanding of discourse that goes beyond just words or symbols, but insteads understands the formation of meaning through discourse to include all relational aspects which surround the product and its production. With this, CDA can be conducted on a multimodal scale which allows for the analysis of not just the textual evidence, but also visual and relational, such as is present in television, to understand the masculine meanings being created.

Based upon Foucault's study of discourse as a means by which social power relations can be represented (2013), CDA enables research into the ways masculinities, particularly hegemonic and non-hegemonic masculinities, interact with the people and structures around them. Kendall and Wickham (1998) offered a specific focus on how Foucault's understanding of discourse can, and can not, be utilized in the process of analysis. They argue that the use of Foucault to explain culture as meaning does insufficient service to Foucault's work. Instead they advise an approach of culture as management, where discourse becomes a set of "practices aimed at producing certain sorts of persons, not as a collection of phenomena which hold meanings like a bank, from which people withdraw and into which they deposit" (Kendall and Wickham, 1998, p. 139). The utilization of these concepts within the research presented in this project is focused on an understanding that media is a tool which can be used to facilitate the creation of ways of being or performing certain identities. These performed identities can include gender, a performed identity where the performer will "come to believe and perform in the mode of belief" (Butler, 1988). For example, as described in the theoretical framework of this project, a young boy embedded in the culture of sports will learn certain expectations of what it means to be 'a man' or 'an athlete' with expected behaviors and ways of interaction with those around them, including through the way athletes are modeled in media. For the purpose of this project, it is important to recognize that media is part of culture and involved in cultural transformation. This can be seen in the way that masculinities, particularly in sports related media, can help to change the forms of identities and identity defining behaviors and expectations available to its audience.

Due to the constructive nature of the research question which is posed, as well as the focus on the interactivity of gender and society, CDA is the ideal method. This research requires analysis which goes beyond identifying themes or patterns, as would be the case in thematic analysis (Maguire & Delahunt, 2017), or even a quantitative, which seeks to explain what can be observed or the casaul result of phenomena (Babbie, 2016). Through observations that focus on the structures of power, their deployment, and the moments when they fail or succeed, this method will enable the project to more thoroughly analyze the ways gender is being created or reproduced, as all gender expressions exist within relational power structure with other gender expressions and identities which may present themselves in *Ted Lasso.*

3.2.1 Feminst Critical Discourse Analysis

Feminist authors have developed their own form of gender-specific CDA, Feminist Critical Discourse Analysis, which focuses on the use of language and communication to uphold, spread, or challenge gender stereotypes and norms (Lazar, 2005, p. 3). From a operationalization perspective, it does not differentiate from 'traditional' critical discourse analysis, but instead changes during the analytical phrase, through the analysis of gender and feminist theories when the data is under examination. Montiel McCann, using Feminist Critical Discourse Analysis, analyzed how a media outlet, *HEAT* magazine, supported hegemonic views of femininity (2021). This project aspired to do a similar form of analysis involving hegemonic masculinity. As such, the deployment of CDA for this project through the Feminist lens will help to enable an empirical study of the core themes of hegemonic and reconstructed masculinities. CDA has also been used to examine the implementation and spread of gender stereotypes through mass media, CDA allows for a large texts to be distilled and for the ideas they support or work against to be assessed (Siriwimon & Zilli, 2017). These exemplify how CDA, especially in conjunction with critical feminist theories such as as those outlined in the theoretical framework previously, can act as an analytical tool to address the issues of masculinity, and the ways the media can uphold or uproot hegemonic forms of it.

3.3 Sampling and Data Collection

This study made use of purposive sampling of twelve total episodes from the two seasons that are currently available of *Ted Lasso*. The episodes were selected based on how substantially

they engage with the subject of masculinity, as well as the level of focus placed upon the male characters. This was determined through a review of all 22 episodes. Purposive sampling was chosen as it allows for the setting of criteria in order to ensure research significance within the sample (Bigsby, 2017). Due to the ensemble nature of the show, some episodes contain less content than others for an analysis of masculine formations. For example, one episode might focus largely on the female characters and their interactions with each other and the world around them. While a comprehensive analysis of any single episode might offer interesting insights into issues of gender roles and views of femininity, it is not valuable to this project.

In order to systematically decide if an episode should be included as part of the final sample, each episode was checked against a set of inclusion criteria. First, the episode's primary or secondary plot must be centered on at least one male character. Second, that character must come into contact with at least one male and one female character through the course of the episode. The interactions should be either noticeably in-line or opposed to the established norms of hegemonic masculinity, such as the behaviors of misogyny and homophobia which are used to entrench male power.

After reviewing the series in its entirety, six episodes were chosen from the 10 episodes of the first season and six were chosen from the 12 episodes of the second season. All of the selected episodes can be found in Table 1.

Table 1

Season 1		Season 2	
Episode Code	Title	Episode Code	Title
101	Pilot	201	Goodbye Earl
103	Trent Crimm	205	Rainbow
104	For the Children	207	Headspace
108	The Diamond Dogs	208	Man City
109	All Apologies	210	No Weddings and a Funeral
110	The Hope That Kills	212	Inverting the Pyramid of Success

During the remainder of this chapter, and all chapters which follow, episodes will be referenced using the seasonal number code system, shown as SEE where 'S' is the season and 'EE' is a two digit code for the episode within that season. For example, the fourth episode of the first season, "For the Children" would be written as episode 104.

These episodes were chosen based on the variety of aspects mentioned above. The key differentiation between certain episodes were in which form of masculinity they appeared to focus on. Those episodes which focused on the building of the main male characters' masculinities, generally in a the reformed ways described in the "Reconstructed Heteronormative Masculinities", those which still engage in heteronormative endeavors such as competition, but do not engage in harmful or violent social actions such as homophia or sexism, can be titled as 'Reconstruction based Episodes'. A second grouping can be made with the episodes which introduce masculinities that are antithetical to the ideas of the main character, particularly those which align with the forms described in the "Hegemonic Masculinity" section, highlighted by sexism, homophobia, and violence, will be titled as 'Hegemony based Episodes'. While an episode in one category may include traits of the other, the primary plot was the decider. The breakdown of the episodes by selection rationale can be seen in Table 2.

Table 2

Hero Builders Episodes	Villain Builders Episodes
101	104
103	108
109	110
201	208
201	212
205	
210	

3.4 Procedure and Operationalization / Analysis

Both an inductive and deductive approach was used for the coding process of this research. The primary data of the coding was used to develop the show's forms and views of masculinity while being examined through established lenses of theory and previous research. A multimodal approach is appropriate whenever a product utilizes multiple forms of semiotic codes to create and convey its meaning (Cameron & Panović, 2014). Given that *Ted Lasso,* as a television series, utilizes a great number of modes in its production of meaning, such as visuals, textual, auditory, music, and camera movement, a multimodal approach is necessary. This project will focus on visual and textual avenues and the meaning which is produced through their combination. This approach is useful as it combines various methods of communication (visual, textual, audio) and allows for analysis of how they create new, specific meaning through their combination. One key use of multimodal analysis is that, as words are less open to wide interpretation than images, by analyzing language in combination with an image, "the function of the former is to 'fix' the latter's meaning" (Cameron & Panović, 2014). Due to this, they argue first for a textual, then an analysis of the visuals. This is also useful as the primary texts being analyzed in this project are not presented in visual combination with the image, such as in an infographic or comics panel, but simultaneously performed and received by the audience as a combination of the visual and the auditory.

3.4.1 Textual analysis

Firstly, a textual analysis was conducted which followed Machin and Mayr's (2012) steps for textual analysis. This focused on the examination of word connotation, overlexicalization, suppression, structural opposition, and lexical choice and genre (Machin & Mayr, 2012). This was achieved through a focus on the words that are, and are not, said, as well as the ways they are spoken. The situations in which they are spoken, and which characters or ideas are presented to oppose the primary ideologies and representations of the show were also noted. It is worth mentioning that as of the time of this research the scripts were not readily available, nor are reliable transcripts. Due to this, the desired dialogue was transcribed during viewings of the episode and then coded.

For the purposes of collecting and categorizing the various textual examples of expressions of masculinity, the textual data collection will follow Babbie's (2011) open coding

procedures. First was open coding, sorting through the surface level codes relevant to my study, such as homophobic or misogynistic slurs or the presence or abesence of homohysteria. The second step was axial coding, where the open codes are sorted into the core concepts. For example, the use of slurs would be a code slotted into a code of misogyny, or homophobia. The final part is selective coding, whereby the central idea of the coding is displayed, displaying the relationship of the themes formed in axial coding into larger groupings of masculine express, such as hegemonic or reconstructed. It is in this final stage where the deductive aspect of this project was most prevalent.

3.4.2 Visual Analysis

The visual analysis was conducted second, following the approach prescribed by Iedema (2004). This social semiotic approach focuses on the ways that tele-film uses time and space to impart meaning as well as value to the characters and the ideas those characters are used to represent. Iedema goes on to describe six cascading layers of a film or television series which must be considered during analysis:

1. Frame — A still image of a shot

2. Shot — A continuous, uncut series of frames

3. Scene — A moment in a work that takes place in a singular time-space

4. Sequence — A combination of scenes which traverse various time-spaces

5. Generic Stage — A point in the work which can be denoted as a beginning, a middle, or an end, depending on the genre the classification may be altered

6. Work as a whole — The entirety of the film, episode, or series, depending on the level of analysis being conducted

Each stage can be analyzed best by viewing it as a combination of several of the stages preceding it while acknowledging the unique additions of each succeeding layer, such as pacing of editing cuts or the speed of camera movement (Iedema, 2004). This theory was especially valuable in the way that it describes how the use of camera positioning results in the attribution of power within the frame, shot, or even scene. Such attribution can take place through a low camera angle, where the audience is looking up at a character, grants power to the subject, and a high camera angle, looking down on an audience, places the subject in a more powerless or subservient role (Iedema, 2004). As the research here focuses on masculinities and their reformation, understanding where the masculine character's fit within a power dynamic of a scene is crucial.

While whole scenes were viewed, the primary focus of the visual analysis for this research was individual frames and shots. To analyze this stage of an episode's composition, since they can be viewed as still images, it is best to turn to Machin and Mayr's methods of analyzing iconography. When viewing an image semiotically there are two levels by which to analyze an image, denotatively and connotatively (Machin & Mayr, 2012). An examination of an object will help to denote what the object both shows to the viewer and demonstrates or documents as a theme. An image of an athlete kicking a ball is denoting an athlete kicking a ball. For the sake of the research here, images will be examined for their connotation, or the abstract ideas, such as masculinity and power structures, they are expressing through their images. Machin and Mayr continue on in their book on Multimodal Analysis to describe three main connotators of meaning: Attributes, Setting, and Salience (2012). These will be the primary connotators used when analyzing the frames and shots taken from the show.

Attributes, the first connotator described by Machin and Mayr, is the view that objects possess inherent attributes or traits which can be used for analysis of the person that object is associated with (2012). These can be things associated with the person's surroundings like which characters are seen in AFC Richmond clothing, such as jerseys or other paraphernalia, compared to those who are not, which could symbolize their connection to the larger group versus separating themselves out from the group.

The second connotator is settings, where the focus is on how the surroundings of the character are "used to communicate general ideas, to connote discourses and their values, identities and actions." (Machin & Mayr, 2012) Here we can understand the use of an office,

such as the common setting in the series for both Ted's and Rebecca's work space. The observation of that setting can help to illustrate how the person who occupies it has power in that space. However, we can also draw assumptions about the owner of that office based on qualities about the office. Is it big like Rebecca's or cramped like Ted's, does it have many windows or is it dark and isolated, all of these can help to imbue or retract power and agency from a subject who exists in that space. Also valuable is the way that the items within a setting can impart meaning. While there may be a computer in the character Ted's office, whether it appears to be used or unused can say alot about the values or intentions of Ted, such as work ethic or current priorities.

The final connotar to be discussed in salience, or the way that certain objects are used to draw our attention, showcasing uniquely valuable cultural symbolism (Machin & Mayr, 2012). Machin and Mayr layout seven methods, through a combination of which, salience may be attained.

The first method is to utilize potent cultural symbols, objects that carry with them inherent cultural significance, such as a Union Jack flag or the logo of a particular sports club. The next methods to understand are how size, color, and tone of a visible object can force more attention to an object or away from it, a bigger or brighter object will draw the eye, and smaller, less visible object can convey less salience. Specific within film analysis the concepts of focus and foregrounding, as they can shift within a scene in a way that still images do not. Focus is the way in which certain objects are presented as crisp, easy to discern images, while others are allowed to blur and become more difficult to identify. Within a shot of film, there exist three plains on which an object may exist, the foreground (right at the front of an image), background (in the rear of the image), and the midground (the inbetween space). Objects which are placed in the foreground are granted greater salience due to their perceived proximity to the viewer. Finally is overlapping, through which salience is conveyed by the placement of an object, such as people, in front of others in a frame, which shows their predominance over those other objects or people.

By using the tools laid out above, from the use of the camera as a method of granting power, to the way that certain connotators can express abstract ideas hidden within a frame, it is possible to find the ways that *Ted Lasso* is creates its masculinities.

3.5 Example of analysis

   To show how these concepts will be practically operationalized, a short scene will be coded as an example. This scene takes place in episode 109, between 11:05 and 14:04. This scene revolves around Rebecca, the female owner of the football club, admitting to using Ted, the male coach, as an unwitting tool to exact revenge on her ex-husband and attempting to sabotage some of Ted's chances of success. As the purpose here is to show what types of textual and visual data will be extracted and coded, only light analysis will be applied.

   Important visual moments for the creation of meaning around masculinity would include those like Images 1 through 3. These images set the scene in such a way that the male character (Ted) is placed at a higher camera angle compared to the low angle of the female character (Rebecca). This places Ted in a lower power position than Rebecca. This is followed by Ted standing and an image of the two characters face-to-face, in positions of similar amounts of power. An examination of the images with a further connotative view would discuss how their outfits display a consistent power disparity throughout the scene. Ted is dressed in a plain gray shirt with pants, whereas Rebecca is in a well-fitted pants-suit. This helps to display her inherently superior power over Ted as his boss, even as the power within the singular scene shifts. Similarly, even during their moment of equal power, she still stands over him, forcing him to look up to her, this maintains a level of superiority. Through an analysis of the setting, we are placed within Ted's office, which could be seen as placing Ted in a power position. However, the darkness of the office, along with the way that Rebecca's entrance and the amount of space she takes up in the room presents an image of an invasion of Ted's space by a more powerful force. Finally, through a search for a salient object or image, a Union Jack coffee mug can be seen on his desk. The cultural significance of this item shows Ted's cultural acclimation to his new home and with it, his mental and emotional openness to new locations, cultures, and ideas.

Image 1
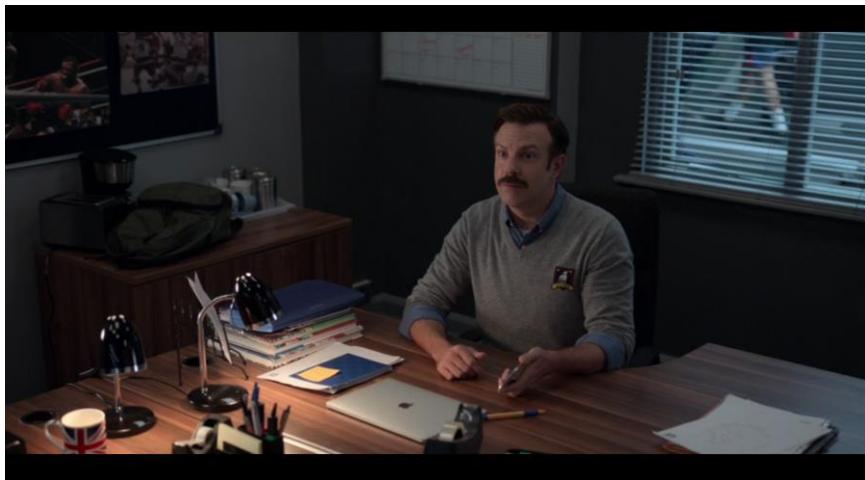
Image 2

Image 3
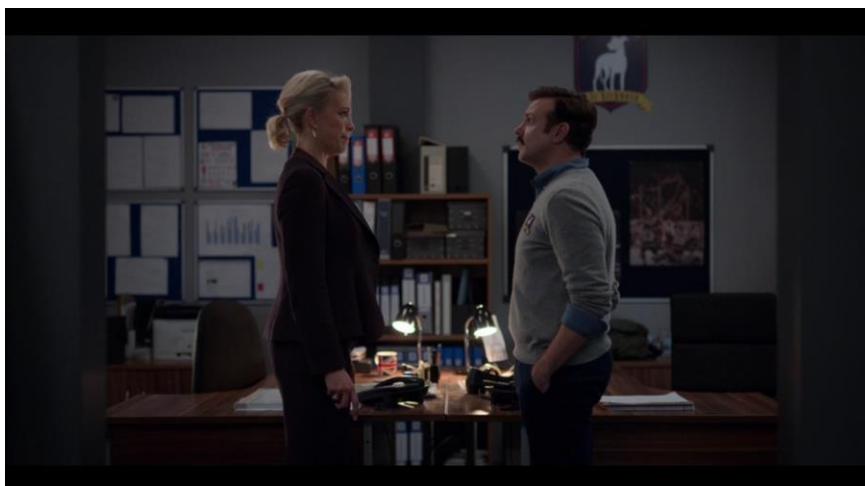
Textually, the type of dialogue which would be coded, and the sorts of coded attributes in which they could be sorted are exemplified in table 3.

Table 3

	Code	Example	Episode	Time	Speaker
Emotional Intelligence	Forgiveness	I forgive you	109	12:32	Ted
	Empathy	Divorce is hard. It doesn't matter if you're the one doing the leaving, or if you're the one that got left.	109	12:37	Ted
	Self-awareness	It makes folks do crazy things. Hell, I'm coaching soccer for heaven's sake. In London. I mean that's nuts.	109	12:45	Ted

		This job you gave me has changed my life.	109	13:00	Ted
	Gratitude				
	Return to lower position	Nice seeing you down here boss.	109	13:56	Ted

Here it is easy to observe that Ted exhibits a strong sense of emotional intelligence. This emotional intelligence, especially in interactions with a woman in a higher position of power, is a very non-hegemonic expression of masculinity. Here, emotional intelligence is the ability to correctly manage and express emotions, both about themselves and others (Colman, 2015). This would be examined further in a full analysis.

The scene also exemplifies one of the reasons why multimodal analysis is so crucial to this project. The visual analysis alone could be seen as Ted siphoning away Rebecca's power in the scene, and the text alone might imply a sense of weakness or passivity on Ted's part. The combination of the two, however, makes way for an interpretation of Ted as a much more emotionally mature and engaged man, allowing deeper analytical conclusions to be drawn about the writer's intent and the made meanings.

3.6 Reflexivity - Validity and Reliability

CDA offers an ability to go underneath language to find the structures being formed and upheld (Machin & Mayr, 2012) which is lacking in other methods. However, the relatively small samples used to examine the phenomena studied using qualitative methods generally, and CDA specifically (Silverman, 2015), opens this project up to questions of validity. To eschew these concerns, this project followed Silverman's (2015) recommendations to ensure research credibility. To ensure validity for this project, analytical induction, with a focus on continuous comparison and a comprehensive treatment of the data (Silverman, 2015), was utilized. This

highlights the validity of the iterative approach which was necessary to the project as it progressed.

This project presented a unique challenge in that only one researcher conducted it, eliminating the possibility for traditional intercoder reliability tests. As such, intracoder reliability needed to be achieved (van den Hoonaard, 2008). In order to assure overall reliability, two steps, as outlined by Silverman (2015), were taken. First, the data was collected from a clearly defined sample of the program, so as to ensure replicability. This step was also achieved through the outlining of sample selection criteria in the methodology section. In addition, reliability was achieved through the formation of a solid understanding of the theoretical framework of the research project. This included definitions of important terminology to the setting of lenses from which the material was viewed.

Lastly, a note on personal reflexivity by the researcher. This research focuses on heteronormative masculinities, hegemonic or otherwise, expressed by exclusively straight characters, or at least presenting straight as of the most recent season, and by mostly white character, with some notable exceptions. This research is being carried out by a cis, straight, white man from a Western background. These internal biases could open the research up to skewed interpretation and final conclusions. However, to negate this, all collection procedures and analysis will be grounded in the theory which has been previously described. This positionality will also be discussed in the conclusion chapter.

3.7 Conclusion

This study set out to identify a variety representations of heteronormative forms of masculinity. To do so, it utilized a multimodal methodology, focused on textual and visual analysis. This textual analysis focused on how the characters are formed through dialogue. This cannot simply be done through an examination of the characters and the ideas that are of initial interest to the researcher. It is essential to assess how each character in the series shapes and expresses ideas about the different forms of masculinity. Their building of these unique characteristics and behaviors can give form to the specific masculinities present within the series (Machin & Mayr, 2012). By combining the textual formations of these identities with the social semiotic understanding of visual meaning-making and value attribution, this study addreses how the creators of *Ted Lasso* form the masculinities within the series.

4. Results

4.1 Chapter overview

       This section will be devoted to an overview and initial discussion of the collected results. Both the textual and visual data was examined for commonalities and significant ways that masculinity were represented throughout the show. The analysis revealed two themes of masculinity within the series: the hegemonic and subordinate relationship, and the group-based egalitarianism of reconstructed masculinity. Both of these themes will be examined based on the relevant data which emerged throughout the research process, as well as recalling the relevant theory and literature which informed the discussions around these themes. This section also includes relevant charts displaying raw numeric data present in each theme. The results section is followed by the concluding comments and discussions of the project.

4.2 The Hegemonic and Subordinate Men

       As was outlined in the chapter on theory, hegemonic masculinity, as with all formations of gender, is relational, as a dominating force to both women as well as other, subordinated, representations of masculinity (Connell & Messerschmidt, 2005). With this taken into account, no discussion about hegemonic masculinities that are formed in *Ted Lasso* could be uncoupled from the ways subordinated masculinities exist in the same space. This section will examine how both the hegemonic and the subordinated masculinities are formed, through both the visual and textual analysis, and concludes with a discussion of the ways that the relationship of the two is presented throughout the show.

       4.2.1 The Hegemonic

       The first part of this theme that emerged within the coding was that of Hegemonic Masculinities. The numeric data, presented in Chart 1, of this theme shows us which characters were most frequently present within the codebook section for this theme. The most frequently coded speaker within the theme was Jamie, followed by Roy and then Ted. However, it should be noted that these are three of the most frequent speakers within the series, and as such had significantly more codeable data than other characters. What is more significant is the number of utterances by the characters George and Rupert, both of whom appear only in a small number of scenes each. This indicates that they have a high rate of their utterances appearing in the

hegemonic codes, therefore suggesting they are valuable characters to look towards for hegemonic representations.

Chart 1

Count of Speakers within Hegemonic Theme
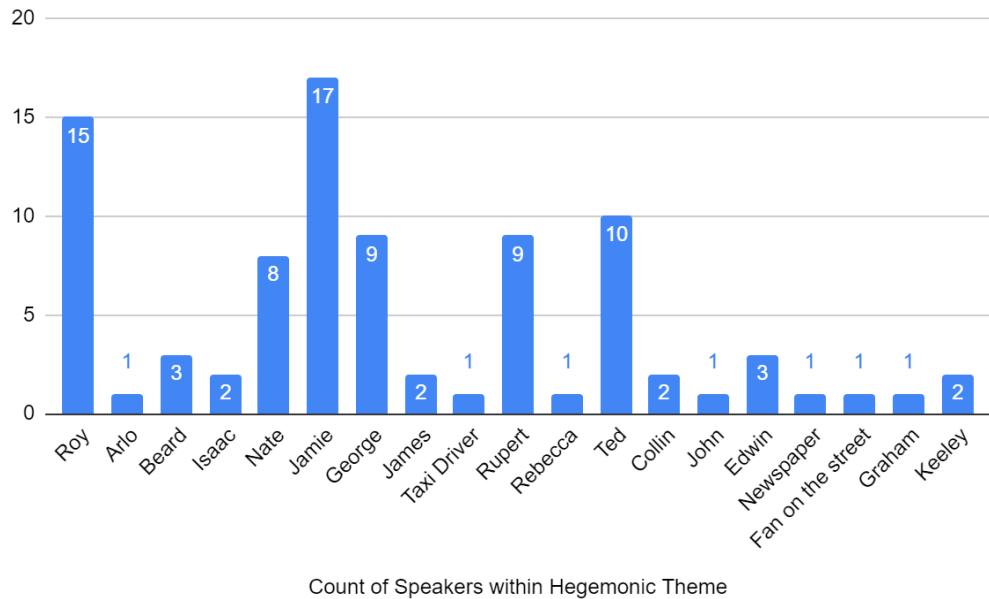
Hegemonic representation within *Ted Lasso* focuses on two central strategies: violence and power. These two ideas are, of course, interconnected, relying on one in order to facilitate the other. Power is utilized in the series to validate the violence, as expressed by Jamie, a star player on the team, when confronted about his bullying of Nate, the kitman at the time. This confirms the established theory on hegemonic legitimization of power structures (Messerschmidt & Messner, 2018).

Jamie: Right, 'cause Nate's a weak baby and he can't do anything about it. (103, 11:38)

Jamie is using his physical and social power over Nate to justify and validate his emotional and physical violence.

Violence, similarly, is used to reinforce the power exhibited through a hegemonic masculinity in order to subordinate another man. This notion is exhibited through Nate's desire

to be capable of violence due to the way that it would enable him to maintain power over those he feels superior to.

> Nate: "I'd like to be reincarnated as a tiger... and then ravage anyone who looked at me wrong." (210, 3:22)

Nate's word choice of tiger is critical as the tiger is known as being the dominant predator within their environments, as well as for the violence they can inflict on their prey.

Throughout the show, several forms of violence are present, such as classist violence from the rich, such as Rupert, the billionaire ex-husband of team owner Rebecca, and social violence, such as the homophobia exhibited by George, former Richmond coach who was fired in the first scene of the series.

> George: Love what you've done with the place. You do it yourself or did ya have some poof help you? (101, 2:35)

Poof is a pejorative term used to desribe a gay man, particularly to highlight the stereotype of the softness of gay men compared to the idealized strength and hardness of straight, hegemonic men (Partridge, 2008, p. 507).

Social violence, similar to the kind used against queer men, is used to marginalize and subordinate women under hegemonic power, as discussed in the existing literature (Kimmel, 1996). One of the primary methods to do so was through the use of stereotypes. These included stereotypes around money, emotionalness, and, as in the following quote by George during his time as a sport pundit, driving ability.

> George: You know, under Ted Lasso, Richmond, well, they're like a woman behind the wheel: completely lost! (205, 1:35)

This quote is particularly emblematic of the use of hegemonic power as the trope of 'women as bad drivers' is used as a metaphor to a wide audience, implying the common knowledge and tacit agreement with the idea.

Violence can be seen through the series as a means to utilize and gain power, which is an academic standard of hegemonic masculinity. *Ted Lasso,* however, focuses on the attempts to consolidate hegemonic power to singular sources. The evidence to support this observation comes in the form of the hegemonic trend towards narcissism, as in the following quote from Jamie while at a red carpet photo op outside of an event.

Jamie: "What you all came for. Left eyebrow. Right eyebrow. Confused look." (104, 7:30)

Whereby Jamie is purposefully suppressing the value of other attendees, making himself the focus of media attention. The hegemonic desire to consolidate power is also presented through the obsession with self reliance, such as in the following interaction between Ted and Jamie while Jamie is on an opposing team.

Ted: "Hey, Jamie! Good luck!"
Jamie: "Fucking mind games." (110, 17:27)

Ted's reconstructed desire to support, a theme which will be expanded upon later, comes into contrast with Jamie's presented hegemonic need to reject support. While multiple possible explanations for this type of social self-isolation exists, one prominent one in the series is the notion of homohysteria (Anderson, 2010). This can be seen again in Jamie's reaction to a show of support from Ted, this time through a letter, which he aggressively refers to as a 'love letter' (110, 30:43). The perceptible link between the two notions, self-reliance and homohysteria, is the hegemonic idea that accepting help, particularly from other men, is a sign of weakness, and therefore leaves the men accepting said help open to domination.

The series portrays these attempts at the consolidation of power through the visual isolation of characters who engaged in acts of hegemony. This is achieved in two distinct methods, separation and screen dominance. The physical separation method is exemplified in Image 4 (Appendix B) .

Image 4 (208, 36:45)

This is taken from a moment where Jamie's father James Tartt is mocking his son and the other Richmond players for a poor performance. James is isolated physically away from all other males on screen, taking up the right half while other men are positioned to the left. He is also the only character directly facing the camera, which highlights his difference from the other men on screen. The physical space granted to the character, compared to that allowed to others, speaks to the way that hegemony is shown to consolidate power.

The second method used throughout the series is screen dominance. Image 5 (Appendix B) serves as an example of this form of visual meaning-making. Here, Rupert, who has just taken control of a banquet away from Rebecca without her consent, is shown as the only character of focus in the shot. He also takes up a large portion of the screen, dominating it in a similar way he endeavors to dominate Rebecca, and the other attendees of the banquet. He is, however, shown alone, which again points to the way that hegemony in the series focuses on the desire to isolate and consolidate that power of dominance.

Also worthy of discussion is the way that the series presents the media as a promoter of the ideals of hegemony. The show's media is used as a mouthpiece which exposes several of the previously mentioned methods of domination. The form of societal violence performed by the media most commonly in the series is sexism, such as in the proposed title for an article about a perceived affair between Ted and Keeley, who was dating star player Jamie at the time:

> Keeley:This was gonna be the front page of The Sun today. "Manager Shags Star Player's Girlfriend". (103, 5:05)

This showcases several methods of textual misogyny. In this case, a masculine presence is made central and potential ramifications of the story, including the impact on the women are mentioned last. This can be seen in the use of a possessive noun ("Star Player's") to denote that Keeley is the possession of Jamie. Also of note is the connotation of the word 'shag' (a british slang term which means to have sex with) is used with Ted as the subject, and Keeley as the object, placing Ted as a male actor enacting his sexuality onto the female of the sentence.

4.2.2 The Subordinated

Within the show, the primary trend of subordinated men to the people and systems of hegemony is the relationship with violence. As discussed previously, hegemony within the series utilizes both physical and emotional violence. These acts of violence have instilled a fear of violence, warranted or not, into subordinated masculinities during the show. One example is the series's second kitman, after Nate Shelley's promotion, Will. He was a frequent target of violence against those who are subordinated, particularly from Nate. As such, he is fearful of men in positions of power, even those who have not been violent to him, such as Roy and Jamie.

Will: Sorry. I kind of froze when you two came in here, and I-I-I just didn't know what to do. (212, 9:36)

The text, along with the actor's performance of the stutter is used to highlight the discomfort and fear which is primary in this moment. A visual analysis of the scene also shows Will's placement in a subordinate position (Appendix B, Image 6). Will is shown placed into the far background and positioned behind a shelf and the sheets he is holding, as well as slightly out of focus, all of which speak to his lowered position of power in the moment. He is also positioned beneath a significant cultural symbol, in this case the symbol comes in the form of the team's logo. He is symbolically positioned below those who represent the team in the coaches, such as Roy, and the players, such as Jamie. This symbolism can be seen played out in the interaction.

Another way that subordination is seen within their unequal relationship with hegemony is in a desire to emulate and impress. The following quote comes as Nate, who through the

episode attempts to transition out of his subordinated position, tries to secure a particular table at a restaurant for his parent's anniversary dinner.

Nate: I would really like the window table, you know, just to impress my dad. (205, 2:10)

The key suppressed point here is that Nate states that he is doing this only to impress his dad, which casts aside his mother from the consideration. Nate's subordinate need to impress only extends to the hegemonic force in the situation, his father.

Later in the same episode, in a further attempt to secure the window table, Nate attempts to increase his confidence, to push himself out of a subordinate mindset, as shown in Image 7 (Appendix B) . However, this attempt instead comes as a form of self-subordination. In the image, Nate looks into the mirror, showcasing his attempt to both speak to himself, as well as form two versions of himself, then spits into his own reflection, highlighting his self-contempt for his subordination. However, this also acts as a form of self-violence, further cementing his self-subordination.

It must also be noted that the speaker of the plurality of subordinated utterances, as seen in Chart 2, was the character Nate, a character who starts the series as bullied kitman and is portrayed by the actor Nick Mohammed, who is of Indo-Trinidadian ancestry. This contrasts him with the wealthier, white male lead of the series, Ted,who will be discussed further in reconstructed masculinity. However, it also separates him from the previously discussed center of hegemonic representation in Rupert, also a wealthy white man. Through this, the ways that intersectionality is portrayed in the series are shown. While there are other characters of color on the series, and they are at times subjected to attempts to subordinate, Nate's existence at the intersection of classist and racist forms of hegemonic domination create the most subordinated character at the start of the series, inline with Crenshaw's theory of intersectionality (1989).

Chart 2

Count of Speakers within Subordinated Theme
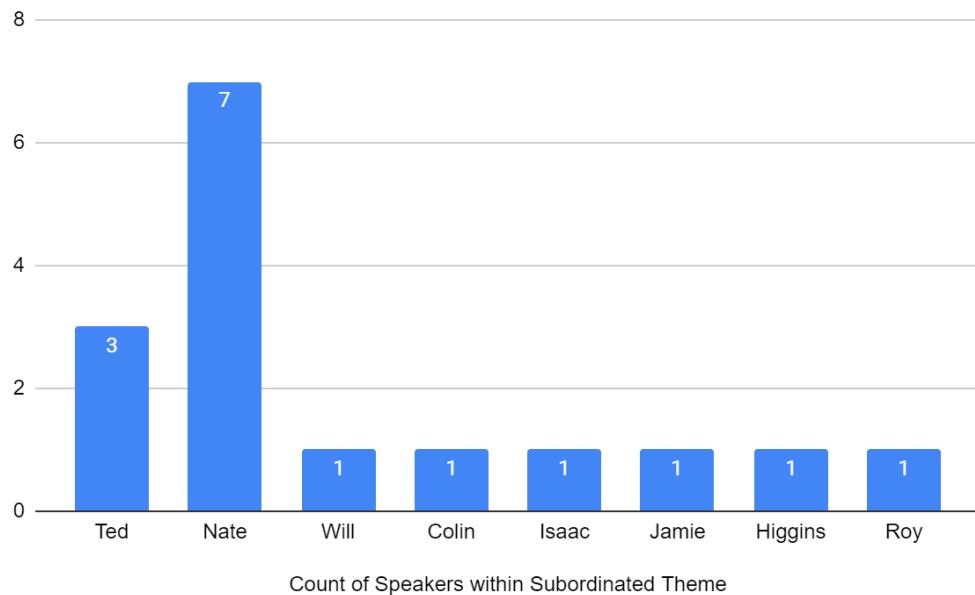
4.2.3 Forced Binary Relationships

Throughout the analysis of the two masculinities, and in particular the ways they exist in relation to one another, a specific form of relationship emerges, something which can be called a forced binary. As discussed in theory, reconstructed forms of masculinity focus on egalitarian, group-centric relationships, evidence of which within *Ted Lasso* will be presented in the next section. In contrast, the hegemonic-subordinate relationships present in the series focus less on the group input or on self-reflection, but instead on the ways that subordinated men and hegemonic structures can serve the hegemonic men. This forces a purely binary relationship between the hegemonic masculinity and a singular other, subordinated, person. This is present lexically in the significant use of singular first and second person pronouns, such as in this line by Edwin Akufo:

Edwin: "I will dedicate my life to destroying you, you fucking asshole!" (212, 39:02)

As well as the suppression of plural first and second person pronouns.

This type of forced binary relationship throughout the series is used as a means of easing the process of domination, especially the forms of domination which focus on emotional violence. Examining this interaction between Nate, at this point having been promoted to coach, and Collin, a non-star player on the team, after Colin made a playful joke at Nate's expense.

Nate: "Oh, very funny, Colin. You a stand-up comic now? Kind of ironic, 'cause I sat you down at the match the other day." (207, 8:21)

Nate exerts his hegemonic power in this dynamic to focus the conversation on Collin in front of other men, isolating him and using mockery of Collin's sports performance to re-exert his power. This was done despite other players, Jamie and Dani, making similar jokes. Those players, however, are perceived as more critical to team success, and as such do not exist as subordinated to Nate. This shows how this type of isolating behavior exists in the series between hegemonic and subordinated masculinities, or at least masculinities that hegemony is attempting to subordinate.

Visually, the series uses color to convey the ways in which hegemony operates in primarily binary relationships, focusing on. The series dresses characters who engage consistently in hegemonic behaviors, such as Rupert, in black and white clothing. This pattern first emerged in Image 5, his physical debut in episode 104.

The series uses this dichotic black and white aesthetic to show the simplistic, binary dynamic of hegemony and those it subordinates, which is presented in the series. This can also be seen on characters who are temporarily engaged in hegemonic behaviors or structures, or frequently modulate between hegemony and reconstructed behaviors. At the end of episode 201, Roy, a character who features prominently in both hegemonic and reconstructed codes, begins a job working within the media. As previously discussed, the media as it exists within the narrative of the series serves as a structure that promotes hegemony. Coinciding with this is Roy's choice of attire, an all-black suit (Appendix B, Image 8), while after his return to the team as a coach, he adopts team colors, red and dark blues, and logos (Appendix B, Image 9), adapting to the more group focused themes of hegemonic masculinity which will be explored later.

However, the most prominent example of the use of black and white coloring comes with the visual transition of Nate, the formed subordinated kitman. The narrative arc that surrounds this character in the second season features him adapting more hegemonic behaviors, as such, his appearance, both in relation to his clothing as well as his body, changes. His clothing goes from a gray suit with a red shirt and tie (Appendix B, Image 10), which symbolizes his separation from the forced binary of hegemony, to a gray suit with a white shirt and black tie (Appendix B, Image 11), before finally culminating in his end of season all-black suit (Appendix B, Image 12). Image 12 also shows how his hair has turned white, which in combination with his suit, fully entrenches the now hegemonic Nate within the symbolic black/white visuals of the force binary the series attributes to hegemony. A final note should be made for the final scene of season two (Appendix B, Image 13).

Image 13 (212, 49:02
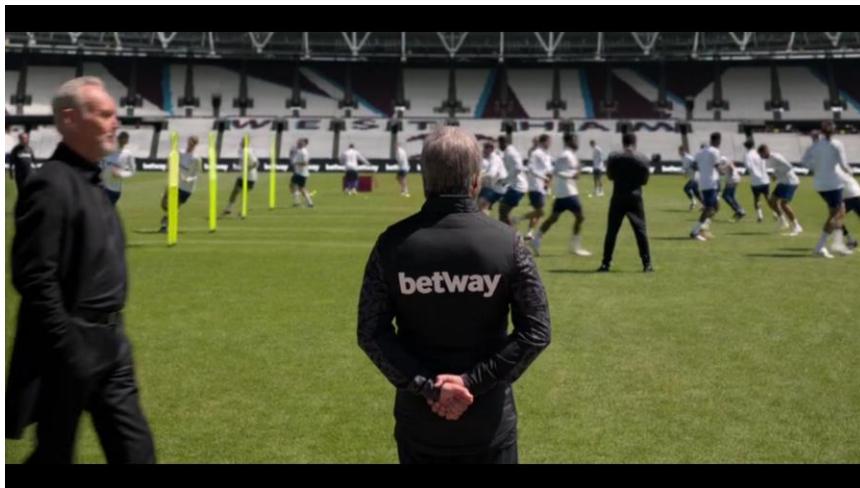
Here Rupert's newly purchased club West Ham United is seen for the first time, warming up with their new owner, Rupert, and new manager, Nate, looking on, both adorned in all-black clothing and with all white hair. A point should be made that West Ham United is a real world club, unlike AFC Richmond, but their colors have been purposively changed within the universe of the series to black and white, as their real world colors are red and blue, again highlighting the uses of these colors when hegemonic masculinities are involved.

4.3 Group-Based Egalitarianism of Reconstruction

Contrasting with the isolationist, hierarchical formations expounded on previously in the hegemonic constructions of masculinity within *Ted Lasso*, the series presents a reconstruction of masculinity based on two central sub-themes: group dynamics and egalitarianism. The series presents a version of masculinity which instead of rejecting group support, particularly from a homohysterical point of view, focuses on the acceptance of group support, especially in the rejection of homohysteria in favor of open homosociality. This is based upon the egalitarian view of other identities (J. W. Messerschmidt & Messner, 2018), including those of different groups such as genders, races, or social standings which might be subordinated within hegemonic structures. Lastly, a key feature of this formation is the understanding of the existence of hegemony, which showcases a purposeful rejection, instead of accidental formation of reconstructed masculinity.

The data from the theme's codes is presented below in Chart 3. Here, Ted Lasso is seen as the speaker of a vast majority of the coded utterances. While this can be understood to be partially due to Ted's role as the central character of the series, the clear divide between his count and the other characters is still noteable. Through the use of CDA to understand "the representation of events and persons for particular ends" (Machin & Mayr, 2012, p. 4), it is surmisable that Ted's representation of masculinity, and those that are similar to his, are crucial to the understanding of a major presented masculinity.

Chart 3

Count of Speakers within Reconstructed Theme
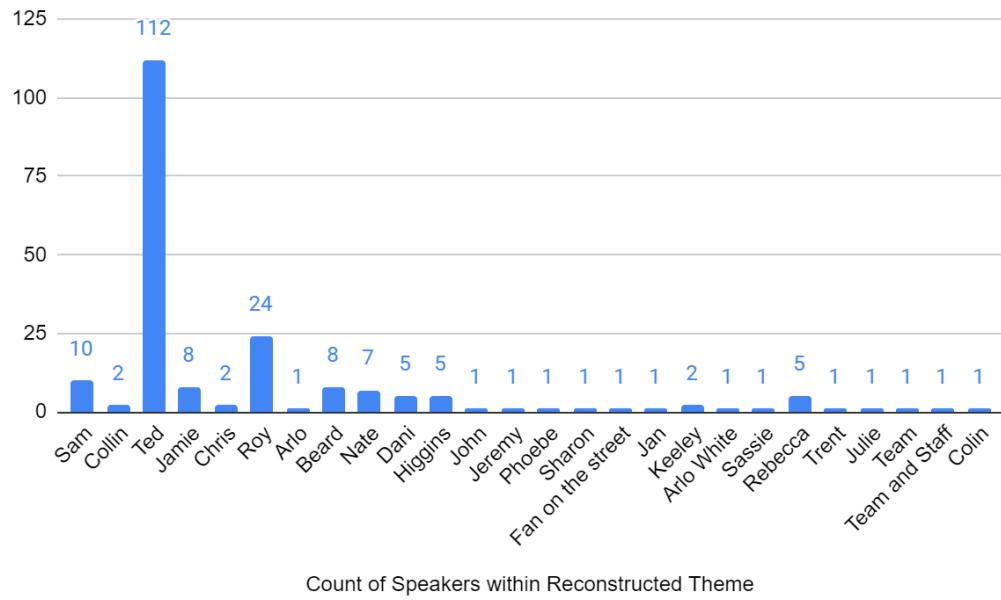
4.3.1 Groups

Within a series about a team sport such as football, it would be impossible to ignore the presence of valued group dynamics, with a particular focus on homosociality, or a rejection of homohysteria. Jamie, a character who tends toward more hegemonic utterances in season two compared to his season one characterization, speaks to the reconstructed masculinity's prioritization of group values.

> Jamie: "Look, whatever. The point is that Richard doesn't need me to crowd him. And since he's me teammate, I should trust him to do what's best, right?"(207, 29:05)

This can be compared to the self-oriented standards and narcissism which were shown within the hegemonic theme.

A form of more passive social rejection of homohysteria comes in the public expression of interest in non-hegemonically masculine topics, such as make-up, ballet, or musicals, as in this textual example from an interaction between Ted and his assistant coach and close friend, Beard.

> "Ted: Hey, Coach, can I get real a second? Forget my meal a second?
> Beard: Put down your beer and tell your buddy how you feel a second?" (201, 21:44)

This is a reference to a line from the musical Hamilton. This interest in 'traditionally feminine' topics directly pushes against the hegemonic goals of subordinating men with these interests, as described by Kimmel (1996). These lines were spoken within a pub, while sharing beers, a traditionally hegemonic situation, which they undercut with a line which serves as an admittance of the non–hegemonic interest as well as an active interest in the emotional needs of other men.

This can also be seen visually as in the two stills taken from a scene in episode 207 (Images 14 and Image 15, Appendix B).

Image 14 (207, 9:33)

This scene focuses on the anxiety Sam is experiencing over texting with a mystery woman who he met via a dating app. Image 14 shows physical connection and acceptance of platonic physical touch between two men, particularly in such a casual way over the shoulder. The noticeable acceptance of the touch is shown through Sam's attention not being focused on the touch, as well as the way that all of the men are shown from a lower camera angle, symbolizing that all of them are in power positions. This is followed by Image 15, which highlights the large group dynamics. In combination with the context of the image, the group male interest in what Sam describes as a genuine emotional connection acts as a form of emotional homosociality in a similar way as Image 14 expresses a physical form.

4.3.2 Egalitarianism

Within the groups of *Ted Lasso*, an egalitarian perspective is frequently taken. The value in this is that hegemony can still be reproduced within groups if traditionally non-hegemonic sources are not included within groups attempting to represent reconstructed masculinities. *Ted Lasso* allows for the incorporation of a variety of traditionally rejected or non-hegemonic persons to engage in the group dynamic. This includes the choice to name Isaac, a black man, as the new captain after Roy is removed from the starting team, the fact that the most systemically powerful person in the series is Rebecca, a woman, and then in the second season, the sports therapist Doctor Sharon is portrayed by Sarah Niles, a Black actress. Through all of these, an allowance and respect for non-hegemonic sources of authority can be seen.

Textually, there is evidence of egalitarian views toward a variety of traditionally marginalized groups. Such as the admittance of a potentially very hegemonic character, the former captain and sports star Roy, about how he spends his evenings with his friends group of mid-40's mothers.

> We all ended up at G-A-Y till 2:00 a.m. and then we had crepes in Balham with some drag queens. (108, 22:35)

Through the situational context, an acceptance, and even desire to form platonic cross-gender bonds can be seen. Through an analysis of the text, both the statement itself, going to a 'gay bar' and then the suppression of bigoted langauge surrounding the assocation with drag queens presents a more egalitarian, inclusive relationship with queer communities than the one present by George in the hegemonic theme.

The representations of reconstructed masculinity also takes a more equal view on heterofeminity, such as in this sarcastic interpretation of Roy's frustration around Keeley's sexual history.

> Ted: Sure, Roy here has slept with a bunch of different people in his past. But Keeley's got her own romantic and sexual history that predates Roy. And that's not okay! (108, 14:37)

The structural opposition between societal views around male sexual exploits and women's presents how reconstructed masculinities aim to take equal views on the topic.

This can be seen further in the acceptance of traditionally female roles, such as with Roy allowing himself to be placed into a role associated with femininity when playing a game with his niece Phoebe.

Phoebe: Can you come in for one game of Princess and Dragon?
Roy: Can I be the dragon this time?
Phoebe: No.
Roy: Fine. But you better have fixed the wand. (208, 16:59)

Again, color plays a major role in how the reconstructed views of masculinity are presented, particularly the egalitarian, equality-centric perspective. As is shown in Image 16 (Appendix B), we see the use of red, blue and, most significantly, grays.

Image 16 (207, 27:06)

The value here is in the clear rejection of the black-white dichotomy in favor of colors which show blending, hence where the significance of gray appears. As the blending of black as white, much in the way that the egalitarian groups of reconstructed masculinities focus on blending the traditionally subordinated and hegemonic identities. The uniformity of the outfits, along with the use of the team crest, once again presents them not individualistic persons, but

part of a larger, egalitarian collective. However, the outfits worn by the coaches show a valuable difference (Image 17, Appendix B). While they still included the markers of the group which is valuable, the colors tend toward to be darker, such as navy blues, and reject the grays all together, putting them in closer visual connection with the hegemonic colors presented in the previous theme. This presents them as still possessing the hierarchical power inherent in a coaching position, while remaining part of the formed, egalitarian group along with the players.

Similar to how Nate served as a case study within the sample as to the way that the usage of color changes over time as certain characters change, Jamie, who starts the series as a narcissistic star before adopting more of the reconstructed behaviors, serves as one to how reconstructed colors are used. Image 18 (Appendix B), taken from the pilot, shows Jamie in the previously established hegemonic uniform of dichotic black and white. This is contrastable to Image 19 (Appendix B) where Jamie is seen in the team uniform. This can be substantiated with the interaction between Jamie and Roy, now a coach, from the scene Image 19 was taken from.

> Jamie: Respectfully, Coach, that ain't what he needs from me. He needs me to give him space.
> Roy: What'd you say?
> Jamie: The best thing I can do in that situation is give him space.(207, 28:43)

Jamie is shown here allowing for the needs of others, suppressing his previous narcissism and self-prioritization.

4.3.3 Active Resistance

The final sub-theme related to how reconstructed masculinities are represented on *Ted Lasso* is in their active acknowledgment and resistance to hegemonic behaviors and structures. The previous sub-themes relate to passive forms of self-express or the active inclusion of a variety of traditionally subordinated characters. However, the series does not have the characters act in a manner that is oblivious to the presence, actions, or results of masculine hegemony. Instead, they often express an awareness of it and frequently resist it actively. This sort of active resistance aligns with Kimmel's theories on men's roles in battling hegemonic behaviors (2010).

This sort of acknowledgement can be over structures, such as the following comment from Rebecca.

Rebecca: Have you ever been in a room full of football club chairmen? Every time I walk into one of those meetings, they look at me like some schoolgirl with pigtails. (205, 18:40)

The use of the word chairmen denotes the absence of any other women of power besides Rebecca in these meetings. Further on, the comment surrounding 'pigtails' shows her knowledge about the perception of her and how these hegemonic spaces and structures use this perception to try and dominate. The active resistance in the show, however, often comes from men and normally within interpersonal settings, such as Ted's response to Jamie calling Roy a "grump, old twat."

Ted: I agree with the grumpy part, but the other two words I take umbrage with. (207, 19:28)

Ted is seen here pushing back against two forms of attempted hegemonic violence. Firstly is the use of old as a pejorative, denoting an attempt at ageism, here being used to make older age, or that outside the 'physical prime', a negative attribute. Secondly is the use of twat, a primarily British slang word which has dual meanings of a woman's genitals and a stupid or rude person (Mohr, 2013, p. 189). The use of twat here is used to imply that Roy is in some ways feminine, and therefore bad or lesser. Ted's response actively pushes back against that notion. The word choice of taking umbrage with the two words, instead of just that characterization of Roy, shows an active attempt to minimize the use and power of the pejorative words.

Another part of this resistance is in the expression of difference from the characters who align more frequently with the reconstructed masculinities compared to the expected or observed hegemonic behaviors.

Ted: Having our run-ins with him being scheduled, as opposed to his normal sneak attacks. (212, 41:20)

A major component of this quote comes from Ted lexical choices when he is the active agent compared to when he places Rupert as the actor. Ted describes his own encounters with Rupert as 'run-ins', a softer expression when describing accidental and often unfortunate encounters. This is compared to his choice of 'sneak attack' when describing Rupert's actions, clarifying that Rupert, and the way he interacts with the world, is a more aggressive form.

The series does point out how resistance to hegemonic masculinity is not only the job of reconstructed masculinities, nor is it the only one attempting to do that work. The most prominent example of a woman actively pushing back is Rebecca's childhood friend Sassie, who upon Rupert's uninvited appearance at the funeral of Rebecca's father, uses certain verbal violence which could be seen as in line with hegemonic masuline traits when she tells for him to "fuck off and die" (210, 12:16). This co-opting of hegemonic forms of violence from traditionally subordinated people is, in itself, a form of rejection.

5. Conclusion

5.1 Final Conclusions

   To start this chapter, it is helpful to remember the goal of this project. This project set out to determine how different versions of heteronormative masculinity are represented on the series *Ted Lasso*. A combination of the critical discourse analysis, particularly feminist CDA, and Machin & Mayr's (2012) semiotics-focused visual analysis methodologies were utilized for their abilities to analyze these texts for their representation of media, in particular the representation of social inequalities and injustices (Lazar, 2005), elements which are crucial in order to understand and analyze masculinities.

   The first central theme noted was the hegemonic formation. For the topic of hegemony, the socially dominant form of masculinity which is imposed upon the men in a given culture (Connell, 1987), domination is a crucial factor, as was discussed within the Results chapter. However, just as crucial is the manner in which that hegemony propagates the existing power structures (Serttaş & Gürkan, 2017). Within the series, this can be seen both as the real world cultural norms which can be applied within the semi-real world of *Ted Lasso*, as well as the presented power structures at the beginning of the series. All of the major markers of hegemony, as established in the theoretical framework, were present, such as misogyny, homophobia, and significant amounts homohysteria, lining up with the theory presented by Anderson (2010). This confirms the existing literature on the types of mechanism which help hegemonic structures, and the men who align with them, achieve the subordination of various groups. However, a new mechanism was present throughout the series, the creation of isolation-based relationships in order to facilitate that subordination. This idea does not seem to fall directly in line with the established theories of hegemony. The primary literature on hegemony instead focuses on the notion of group domination, particularly within the realm of sports, through the use of hegemony to force certain expected behaviors upon other men who comply or participate in hegemonic masculinities (Magrath et al., 2019). This notion of isolation-based hegemonic dominance was portrayed linguistically both through the use of language which called into question the masculinity of other men, such as homophobic or mysogynistic slurs, and through the discourse of using mostly singular pronouns. It was then visually highlighted through color, the black-white dichotomous palette, and the isolation within frames.

The second theme focused on the level to which egalitarianism played a role in the formation of reconstructed, non-hegemonic masculinities. This sense of egalitarianism lines up well with the theory of Messerschmidt & Messner's 'positive masculinity' (2018). Especially in consideration of the show's gender dynamics. Similarly, the series highlights both the internal changes, such as removing pejorative language and the use of violence, as well as active, external efforts to facilitate change in other men, such as through stated belief and encouragement, as was described by Kimmel (2010). Linguistically, the reconstructed masculinity of the series is formed in almost a direct mirror of the ways hegemonic representation was. It is formed through pushes against slurs and pejorative statements, as well as the utilization of group-based pronoun usage. Visually, the series utilized a more varied color palette and used culturally significant imagery, such as the team logo, to highlight the ideas of groups and community, reinforcing it through the use of more populated frames featuring minimal power differentiation and physical homosociality.

With all of this being considered, it is possible to answer the posed research question. The masculinities represented in the series *Ted Lasso* were presented in two main groups: Hegemonic and Reconstructed. These were formed within the series through lexical formulations, primarily pronoun usage, and sentence construction. The series used color palette choices and ways characters were grouped within the frame to portray the ideals of the masculinities, as they existed within the series. Those ideals can best be summarized in the power struggle between isolationist relationships between Hegemonic and Subordinate men, and the egalitarian approach of the series' reconstructed masculinities. However, the notion of hegemonic masculinities which are specifically focused on creating isolated, one-on-one relationships does exist in confrontation with the established literature.

5.2 Reflections and Implications

The positionality of the researcher in relation to this project is worthy of elaboration. The researcher is a cis-hetero white man, sharing social, cultural, and possibly economic similarities with most of the main characters which were discussed as part of the series. Therefore, when there is a discussion about a variety of masculinities, especially through a comparison of those which serve to further harmful social structures such as hegemony and the patriarchy, could influence where certain traits might be attributed. To minimize the interference of this possible

bias, the analysis and results were based on established literature, pulled from a variety of sources and authors, particularly those who are from different backgrounds than the researcher. Similarly, all definitions of crucial terms like 'queer' or 'hegemony' were sourced from established literature on those topics.

The societal relevance of the project exists in two interconnected parts, the societal conversations around masculinity, and the representations of gender within popular media. The discussions that surround masculinity, and the way it currently exists compared to ways it could or should evolve, are a major topic both in academics as well as general society currently. As such, research that covers the reconstructions of masculinity, as well as the ways it can interact with hegemonic formations can play a significant role in that debate. The topics of gender representation and gender identity continue to become more ingrained in the mainstream discussions around media, as was touched upon in the introduction of this project. As this happens, research on the ways those representations can be and have been created, both textually and visually, will become increasingly relevant, particularly within popular, critically successful media products (Badham, 2016).

Several key limitations were present during the course of this project. The first major limitation was the total number of episodes released at the time of this project. The total episode count of 22 made the selection procedure difficult as each episode contains a significant amount of the total messaging of the series. However, this limitation also proved to increase the value and significance of every episode and scene which was analyzed. A secondary limitation that exists in relation to the social relevance of the project is that despite the critical success of the series so far, the cultural penetration of the series is still low, particularly outside of the American market. This was experienced firsthand by the researcher during the course of this project when discussing it with colleagues. Lastly, the fact that the series is not yet complete could see further research into the show produce very different results than those presented here. The creators of the series plan to end the series after season 3, which given the limited number of episodes available as the whole population so far, could shift the messaging significantly.

5.3 Suggestions for Future Research

There are two possible avenues for future research based on this project. The first is more insular, focusing on *Ted Lasso*, but through different lenses or focusing on different topics. The

series has a third season which will be released in 2022. Adding in the analysis of those episodes could provide further insight, or perhaps even completely new understandings of the representations of masculinity. Also, a theme inherently not discussed within this project was the formation and expression of femininity within the program. There are a number of female characters in both main and supporting roles with unique and intertwined relationships both with each other and the men of the show, this could be ripe for further examination. Similarly, an analysis devoted entirely to the dynamics between the female and male characters, as the series frequently places women into positions of social or professional power over men, such as Rebecca being Ted's boss.

The second possible avenue for further research would be expanding this research model, particularly the analysis and explanation of reformed masculinities, into other shows and ideas. This could include quantitative research into the effects that watching shows which portray deviations from hegemony have on viewers. Also, as discussed in the introduction, *Ted Lasso* is part of a larger social movement toward representing non-hegemonic masculinities in the media. As such, there will likely be other series in the future that may present those alternative forms of masculinities in a variety of ways that differ from those present in *Ted Lasso*. These other ways to form reconstructed masculinities could prove valuable as they would open up the notion of a variety of new and accepted masculinities outside of media.

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	Axial	Open	Example	Speaker	Time	Episode	Notes
H e g e m o n y	Sports Focused Worth	Self-worth Wrapped in Sports	Roy Kent has been the best player on every team he's been on since he was a kid. I like being Roy Kent. I don't know if I can handle just being some loser has-been called Roy.	Roy	20:25	109	
		Sports as Violence	A sporting battlefield, pockmarked with the footprints of giants.	Arlo	32:17	208	
		Poor Athletic Performance Equal Low Self-worth	I lost us the game. I'm a piece of shit.	Roy	00:57	109	
		Sports Skills as Value	But because your right foot was kissed by God the boys look up to you.	Roy	11:25	103	
		Competition Over Partner Wants	T: Put the game before the dame, huh? B: Yup.	Ted/Beard	32:50	104	
		Competitive Viability Equals Value	So what happens to all the shit teams at the end of the season?	Isaac	03:31	110	
		Sports Success as Mark of Personal Value	But, you know, he's a legend. Won a Champions League with Chelsea	Nate	6:45	101	About Roy
			K: How you doing? J: Uh, yeah, I'm good. I had ten touches, I had two completed dribbles, and in the 89th minute they let me take a free kick.	Keeley/Jamie	6:41	108	
		Invading Female	Rupert: Rebecca, Paul was family. Rebecca: No, I	Rupert/Rebecca	9:31	210	

	Axial	Open	Example	Speaker	Time	Episode	Notes
		Space, Uninvited	mean because you weren't invited.				
	Male Superiority	Valuing Male Time Over Female Time	Right, love. Listen, I've got training in a minute.	George	2:24	101	
		Connecting Male Misbehavior to Women	Hey, Higgy boy. What do you think's worse? Your husband cheating on you or being the last to know?	George	3:27	101	
	Misogynistic Ownership	Objectifying	So whatever it is you need to get off your impressive chest, let me have it.	George	2:26	101	
			No, babe. Just gonna watch your ass.	Jamie	21:53	101	To Keeley, his girlfriend
		Masculine Control	He'd say wear this, eat that. And I listened.	Rebecca	20:15	104	About Rupert
		Knowing Disregard for Female Wishes	S: So, is this your first time doing therapy? T: No, ma'am. My wife and I did couple's therapy for a little while. S:How was that? T: Well, let's see. I'm here in London, and my wife is back in Kansas, which is a good thing 'cause if she heard me referring to her as my wife still, she'd be hopping mad.	Sharon/Ted	13:37	207	
	Misogynistic Stereotypes	Women Are Overly-emotional	What, you're not gonna all go little moody bitch just 'cause you got your arse served to you on a plate, are ya?	James	37:25	208	

	Axial	Open	Example	Speaker	Time	Episode	Notes
		Women as Bad Drivers Stereotype	You know, under Ted Lasso, Richmond, well, they're like a woman behind the wheel: completely lost!	George	01:35	205	
		Women Love Money Stereotype	Right, my wife loves cash.	Taxi Driver	33:58	205	
	Degradin g Female Agency	Slut-shaming	Now, now, it's not all Ted's fault. My ex-wife's the one who brought the hillbilly to our shores. I know she's always been a bit randy, but I never thought she would fuck over an entire team.	Rupert	23:41	108	
		Implying Female Incompeten ce	If your ship's being attacked, right? And you run to the bridge, you want to find a captain whose brain works, not some big girl's blouse.	George	00:56	212	
		Downplayin g Female Authority	She's a cheeky one isn't she, eh?	George	2:20	101	Regardin g Rebecca
		Mansplaini ng	Gals and gents, with your help, we raised £800,000 last year.	Rupert	13:02	104	
		Gaslighting	Relax, babe. It's all part of the branding plan, innit? If I've got two women bidding on me, it makes me look more valuable. Do you know what I mean?	Jamie	25:58	104	To Keeley asking him about cheating

	Axial	Open	Example	Speaker	Time	Episode	Notes
			Reb: But you always said that... Rup: I thought we could be mature about this.	Rebecca/ Rupert	09:21	109	Rupert interrupting Rebecca, implication is that He didn't want a child with her, but does now
		Mocking Female Authority	She seems fun.	Beard	26:52	201	Sarcastic
	Homophobia	Use of Gay Slur	Love what you've done with the place. You do it yourself or did ya have some poof help you?	George	2:13	101	
		Homohysteria	Am I supposed to be the little girl?	Roy	23:33	103	Responding to Ted's hope for him to be a leader (wrinkle in time)
			A love letter?	Jamie	30:43	110	After receiving a note from Beard
	Narcissism	Views Self as Prize	It's more for the fans than it is for me. Score a goal, gotta take my shirt off.	Jamie	21:34	101	
		Expectation of Superiority	Well, you'd be fools not to.	Nate	23:21	212	
		Self Value Over Others	What you all came for. Left eyebrow. Right eyebrow. Confused look.	Jamie	7:30	104	

	Axial	Open	Example	Speaker	Time	Episode	Notes
		Attempt to Increase Visibility	Oi, Will, do you think you could take me name off me shirt and then put it back on but bigger?	Jamie	19:16	207	
		Implication of Greatness	But you, you saw an even greater Jamie inside an already great Jamie.	Jamie	07:14	108	
	Physical Violence	Desire for to Be Capable of Violence	I'd like to be reincarnated as a tiger... and then ravage anyone who looked at me wrong.	Nate	3:22	210	
		Desire to for Violence	All Jamie did was talk to her, and you wanted to kill him. Don't you at least wanna headbutt me or something?	Nate	26:25	212	
		Physical Violence	You what? You expect me to play with them? I'm a professional, mate. I'll fucking kill 'em.	Isaac	21:11	205	
		Valuing Violence	P: I got a red card for elbowing a girl in her neck. R: And I'm very proud.	Phoebe/ Roy	12:16	201	
			And when we sniff out the rat, permission to take socks full of soap to their stomach and chest?	Collin	11:56	212	
		Violence as Solution	And now, we're nose-to-nose with one another, and half of me is thinking, "Just kick this jerk in the balls and when he bends over, give him a knee to the nose and be done with it, 'cause screw this guy".	John	19:32	201	
		Violence Idiom	Y'all kicked their butts from soup to nuts.	Ted	07:00	201	
			All right, let's go kick their butts.	Ted	31:55	208	

	Axial	Open	Example	Speaker	Time	Episode	Notes
		Violence Used as Encouragement	Come Sunday, we're gonna hit Man City with the chaos hammer!	Ted	09:56	110	To the Team
		Threat of Violence	I will dedicate my life to destroying you, you fucking asshole!	Edwin	39:02	212	
			I'll fucking kill you!	Roy	1:36	104	
			Yeah, okay. That's a good idea 'cause when I'm done, you won't have any teeth left, and you'll need them for the talking bit.	Roy	8:40	212	
		Might Equals Right	Right, 'cause Nate's a weak baby and he can't do anything about it.	Jamie	11:38	103	
		Support for Violent Outlets for Emotion	Never stop breaking TVs.	Roy	15:09	110	To Isaac
	Emotional Violence	Classist Violence	Who the fuck do you think you are, wasting my time?	Edwin	38:56	212	
		Money as Emotional Control	I am personally donating £1 million to the cause.	Rupert	27:38	104	Used to garner further praise away from rebecca
		Parental Abuse	You! Do you really think I would've come all the way down to London to watch my son pass the ball? You could've scored the winner. You're better than that, Jamie. fuck!	James Tartt	28:10	110	Yelling at Jaime (his son)
		Sexist Slur as Retaliation	You shrew. You did this, didn't you?	Nate	00:47	110	Thinking he is

	Axial	Open	Example	Speaker	Time	Episode	Notes
							being fired
		Use of Child as Performative Violence	Yeah, I had all the TVs in the house removed. I just sit around and watch them all day.	Rupert	10:07	210	To rebecca, expecting to upset her
		Retaliatory Verbal Violence	You pretended to be a man of your word. You're fucking full of shit.	Roy	17:51	109	
	Attacks on Another Man's Status	Xenophobia	I don't like being tricked. Not by you and not by, (mock american accent) "Howdy y'all, cowboys. My name is Ted Lasso and I'm from Kansas".	Roy	16:48	103	
			You know, and it's nice to have a real manager like Pep, instead of that American rodeo clown.	Jamie (Over the TV)	04:17	110	
		Racism	H: We just received a giant food delivery from our rivals over at Brentford F.C. K: That's nice. What kind of food? H: Thai.	Higgins/Keeley	08:39	201	
			You Nigerian motherfucker!	Edwin	38:54	212	
		Criticizing of Male Self-care	C: I am a strong and capable man. I am a strong and capable man. That's my mantra. B: Cool (sarcastically)	Colin/Beard	08:41	207	
		Ageism	Look, Keeley. When you're done feeding mushy peas to this old fart, then you give me a call.	Jamie	12:13	110	About Roy
			That's 'cause he's a fucking octogenarian. Look at him.	Rupert	20:14	110	

	Axial	Open	Example	Speaker	Time	Episode	Notes
			So, either I beat up an old man, or I let an old man bat me up. Fuck it. Let's go	Jamie	:50	104	To roy
		Mocking Mental Illness	Newspaper headline: Is Ted dead in the Head?	Newspaper	3:16	212	
			If my father had a panic attack at Normandy, we'd all be speaking German.	Fan on the street	4:00	212	
		Mental Health as Weakness	Lasso's clearly not fit to coach.	George	0:44	212	
	Attacks on Mental Illness	Negative Emotions Around Mental Healthcare	'Cause I think it's bullshit. You don't know me. We don't have history. And yet you just expect me to spill my guts about all the gory details of my life. The fights, the mistakes, my deep dark secrets. But you ain't listening 'cause you care about me. No. No, you're only listening to me 'cause you're paid to listen to me. You're getting paid to just jot down your little notes and diagnose my tears	Ted	14:20	207	On his feelings about Therapy
		Avoiding Therapy	I'm actually feeling better, so I don't know if this is necessary, really.	Ted	3:32	207	
		Shaming Suicide	'Cause he quit. You know, he quit on his family. He quit on himself. (clicks tongue) And I hated him for that. I think I still hate him for it.	Ted	20:28	210	
	Exerting Superiority	Sexual Bragging	You can't get rid of me. I'm the island's top scorer. Sexually.	Jamie	33:42	201	As a contestant on TV show

	Axial	Open	Example	Speaker	Time	Episode	Notes
		Self-pride	Would you look at that. They'll let anyone in the newspapers nowadays, won't they?	Nate	02:27	207	Pointing at image of self in newspaper
		Resistance to Being Subordinated	It's a joke. Unfortunately for you, though, no one thinks it's funny.	Jamie	14:26	103	To Ted's plan to use Jamie as decoy
		Self-interest Over Group Success	Even though I know I should pass to you... you're so selfish and arrogant. Every time I do, it makes me want to fucking puke.	Roy	22:09	104	
		Assumption of Superior Knowledge	Shall I be giving you the lineup card now, Ted? I shall be putting Obisanya back on defense where he belongs.	Rupert	23:32	108	
		Centering Out of Lowest Man	Oh, very funny, Colin. You a stand-up comic now? Kind of ironic, 'cause I sat you down at the match the other day.	Nate	08:21	207	After multiple people criticized him
		Comparing Subordinate Men to Animals	Except the only negative about the man was that whenever he borrowed a pen from me, he would nibble the top like some anxious little puppy.	Rupert	08:52	109	About Higgins
			Fact is, Isaac is a big dog, you know? So he's only going to respond to a big dog himself.	Ted	07:14	205	
		Exerting Control Over Others	No, I'm going first.	Roy	22:04	104	Interrupting Jamie

	Axial	Open	Example	Speaker	Time	Episode	Notes
		Others Are Lesser	I know, muchacho. 'Cause remember, they ain't made for people like us. They're made for sheep. They're made for Muggles. They're made for twats.	Jamie	15:45	210	
		Feelings of Entitlement	This didn't just fall into my lap, all right? I... I earned this.	Nate	32:46	212	
		Forcing Subordination	Nice one, bitch boy.	Collin	9:38	103	To Nate, collecting laundry
		Hegemonic Men as Idols	Would... Would, uh, Bill Shankly have a panic attack, eh? Would Brian Clough? Would Alex Ferguson have a panic attack?	George	0:50	212	
		Infantilizing Another Man	K: I don't think I've ever had a child in my house before. R: What about Jamie?	Keeley/Roy	19:31	109	
		Insult to Manhood	Vanilla Vodka, such a child	Roy	29:06	103	to jamie
	Media Roles	Media Ageism	You gotta stop holding on, Roy, please, for us, for you.	Graham	01:30	109	From a TV After-match report (ragarding Roy's age)
		Media as Hegemony	This was gonna be the front page of The Sun today. "Manager Shags Star Player's Girlfriend".	Keeley	5:05	103	Showing Ted a possible newspaper headline
		Media Misogyny	"Jamie's Tart Breaks Tartt's Heart".	Keeley	5:42	103	Talking about hypotheti

	Axial	Open	Example	Speaker	Time	Episode	Notes
							cal headline
	Over-selfreliance	Rejection of Emotional Support	You're not allowed back here during a game. I told you, you have to get out. I mean it. Stay the fuck away from me.	Roy	23:28	110	To Kelley trying to support him, crying
		Rejection of Expertise	Okay, you know what? Never mind. I'm just gonna go with my gut.	Ted	19:16	110	
		Rejection of Female Support	You're as full of shit as he is.	Jamie	11:53	110	In response to Keeley confirming other's support
		Rejection of Masculine Support	T: Hey, Jamie! Good luck! J: fuckIng mind games.	Ted/Jamie	17:27	110	
		Negating Other's Opinions	But I want you to know that I value each of your opinions.Even when they're wrong.	Ted	06:59	109	
S ub or di	Desire to Emulate	Self-comparison to Hegemonic Male Character	Uh, hey, who am I? Don Draper, right?	Ted	3:54	207	Referencing Mad Men
			It's like we're on a episode of The Sopranos, without all the gratuitous violence, which is a good thing.	Ted	5:00	207	To Sharon
		Desire for Hegemonic Approval	I would really like the window table, you know, just to impress my dad.	Nate	2:10	205	
		Desire for Superior Man's Approval	You made me feel like I was the most important person in the whole world. And then, you abandoned me. Like you switched out	Nate	31:39	212	

	Axial	Open	Example	Speaker	Time	Episode	Notes
nated Masculinities			a light, just like that. And I... I worked my ass off, trying to get your attention back.				
		Praise for Hegemony	Okay. And now look at this fella up here. How 'bout the girls and the champagne and everything? He looks like a good time.	Ted	11:40	101	
	Fear of Violence	Fear of Superior Men	Sorry. I kind of froze when you two came in here, and I-I-I just didn't know what to do.	Will	9:36	212	
		Fear of Superior's Retribution	Did you tell Ted?	Nate	23:00	207	
		Acquiescing to Violence	He fucking headbutted me. I'm still dizzy half the time.	Colin	14:02	104	
		Subordinate Compliance	Roy said we're not allowed anymore.	Isaac	14:00	104	
		Bargaining With Hegemonic Violence	Rather than messing with me tonight, can you just get me two times tomorrow?	Nate	13:50	104	
		Bending Under Threat of Violence	Yeah, all right. I'll take care of it. Nate's a good lad.	Jamie	11:44	103	After Roy appears to threaten Jamie
	Self-subordination	Desire to Remain in Subordinate Role	No. No. God, no. Never mind, I'm sorry.	Nate	3:28	103	To Ted's request for advice

	Axial	Open	Example	Speaker	Time	Episode	Notes
		Self-degredation as Encouragement	You are Nathan fucking Shelley.	Nate	22:58	205	Followed by spit at reflection of self (Menacing music)
		Self-deprecation	You know what, it's not even very good.	Nate	3:42	103	
		Self-subordination to a Woman	S: You're sure you're okay, me using your office? Not just being polite? H: I... It's probably a bit of both, but I insist.	Sharon/Higgins	27:02	201	
		Desiring Hegemonic Retribution	Can you just tell me I fucked up and then go?	Roy	00:53	109	
Reconstructed	Interest in Non-hegemonic Topics	Activism	I'm into issue-oriented products. You know, pro-environment or anti-pollution. That kind of thing.	Sam	10:15	108	
		Ballet	It's like Swan Lake.	Collin	12:02	208	
		Fairy Tales	Fairy tales do not start, nor do they end in the dark forest.	Ted	4:59	205	
		Fashion	Then again, it might be a very flattering silhouette, and I might wear it right outta the store.	Ted	4:22	103	
			Oh, snap. Watch your back, Kate Moss. There's a new bad girl on the British modeling scene.	Ted	2:18	109	To rebecca
		Haircare	No. Sam, not wax. Pomade. Pomade.	Jamie	10:06	110	To his barber
		Make-up	I was helping the boss pick out a nail polish color for her date tonight. My favorite's the blue, but I think they all kinda rock.	Ted	15:52	201	

	Axial	Open	Example	Speaker	Time	Episode	Notes
		Musicals	Oh, this next one, uh, brings Mr. Stephen Sondheim in the house 'cause it's you singing "Tonight" from West Side Story, but doing both the parts, uh, of Tony and Maria at the same time, which is, well, in a word, thrilling. Here it is.	Ted	10:16	208	
			T: Hey, Coach, can I get real a second? Forget my meal a second? B: Put down your beer and tell your buddy how you feel a second?	Ted/Beard	21:44	201	Reference to Hamilton
		Imagination	And that's because I'm a right-brained dominant with a knack for make-believe.	Chris	0:50	201	
		Rom-coms	Hey, I wonder if they've ever seen the movie, uh, Bridget Jones's Diary.	Ted	15:44	108	(Dairy used as a pun from Diary)
			Boy, I'd love to curl up on a couch under a weighted blanket, watch You've Got Mail and devour a box of Snookers.	Ted	20:46	108	
			Rom-communism, that is.	Ted	3:54	205	
		Yoga	It was yoga, okay? I do yoga with a group of women in their 60s.	Roy	22:23	108	
	Rejection of Homohysteria	Positive Comment Onanother Man's Appearance	The only nice thing I can say about Richmond today is that Sam Obisanya's hair looks absolutely fantastic.	Arlo	35:15	208	
			Oh, snap! Hottie alert. Look at this guy. Whoo! Whoo! Whoo! Hot-cha-cha. Oh,	Ted	6:40	104	To Nate, after seeing

	Axial	Open	Example	Speaker	Time	Episode	Notes
			ho, ho. Game day suit. I love it.				him in a suit
		Open Display of Romantic Feelings to Other Men	Guys... I believe this could be something very special.	Sam	11:32	208	Sam, about the woman he his texting
		Playful Interaction With Another Man	If we see each other in our dreams, let's goof around a little bit, pretend like we don't know each other.	Ted	6:12	101	
		Platonic Masculine Love	This is why it's hard to love you.	Roy	3:00	110	
			He loves you.	Beard	3:06	110	
		Rejection of Transphobia	We all ended up at G-A-Y till 2:00 a.m. and then we had crepes in Balham with some drag queens.	Roy	22:35	108	
		Pushback Against Homohysteria	When I was 15, I was understudy for Anita.	Nate	2:35	104	Responding to Beard's confusion
		Metro-sexuality	She made me an appointment. I'm getting waxed.	Jamie	21:30	101	
		Rejection of Homophobia	Unless that church was Westboro Baptist. Those turkeys won't shut up.	Ted	6:02	109	Westboro baptist is an outspokenly homophobic church
			Man, this town has got a weird way with words, don't it? I mean, come on, y'all.	Ted	4:54	110	Referencing the british slang

	Axial	Open	Example	Speaker	Time	Episode	Notes
			It's 2020. Let's just call 'em cigarettes.				term for cigarettes "Fags"
		Acceptance of Femininity in Other Men	T: Leslie? Is that your first name? H: It was my mother's name. I'm what's known as a feminine junior. T: Oh. Cool.	Ted/Higgins	31:26	110	
		Accepting Feminine Role	R: Can I be the dragon this time? P: No. Roy: Fine. But you better have fixed the wand.	Roy/Phoebe	16:59	208	
		Promotion of Allyship	I feel like y'all are about to do some improv comedy or tell me that you're dating each other. Either one's cool with me. 'Cause your suggestion is ally.	Ted	6:18	109	To Nate and Beard
	Female Authority	Acquisience to Female Authority	T: Um, well, Doc... S: Doctor. T: Right, yes, of course. Sorry.	Sharon/Ted	25:33	201	
			I'll introduce you. Big boss.	Nate	9:36	101	
		Acceptance of Female Authority	I'll go, uh, track her down and, uh, run it up the flagpole, huh?	Ted	17:43	104	To Rupert, about rebecca
		Attempt to Respect Female Authority	Hey, Doc, uh, tor.	Ted	27:13	201	
	Acceptance of Heterofeminitiy	Acceptance of Female Sexuality	I'm done being mad about Jamie. I'm a grown man. I'm not a baby child. I'm over it.	Roy	17:57	108	

	Axial	Open	Example	Speaker	Time	Episode	Notes
		Validating Female Behavior	Don't be negative, amigo. There might be a good reason she hasn't replied.	Dani	9:11	207	
		Promoting of Female Reproductive Rights	Yikes. I haven't seen someone that disappointed to see me since I wore a red baseball cap to a Planned Parenthood fundraiser.	Ted	14:24	201	
		Praise for Female Skills	I enjoy Renée Zellweger and all the Bridget Jones movies. I mean, her accent is pitch perfect and her gift of physical comedy is grossly underrated.	Sam	4:19	205	
		Platonic Intra-gender Friendships	Normally only takes an hour, but Maureen's been going through a divorce and she needed to talk about it and blow off some steam.	Roy	22:30	108	
		Praise for Female Work	Good night, coaches, and thank you for Dr. Sharon. She's incredible.	Dani	31:25	201	
		Man Empowering a Woman	He's fine. That's it. Nothing wrong with that, most people are fine. But it's not about him. It's about why the fuck you think he deserves you. You deserve someone who makes you feel like you've been struck by fuckin' lightning. Don't you dare settle for fine.	Roy	24:06	201	
		Validation of Female Sexual Liberation	Sure, Roy here has slept with a bunch of different people in his past. But Keeley's got her own romantic and sexual history that predates Roy. And that's not okay!		14:37	108	Sarcastically

	Axial	Open	Example	Speaker	Time	Episode	Notes
		Rejection of Male Ownership of Female Sexuality	R:She slept with him last night. N: I mean, are you two officially dating? R: No. H: Have you already slept together? R:No. T: Coach, you wanna bring this home? B: Grow up and get over it.	Roy/Nate/Higgins/Ted/Beard	15:05	108	After receiving help from other men
	Empathy	Mass Empathy	R: How many of them came? H: All of them. R: And none of them are wearing trainers. H: Mm, that's how much they care about you.	Rebecca/Higgins	10:30	210	
		Active Connection to Other's Emotions	Divorce is hard. It doesn't matter if you're the one doing the leaving, or if you're the one that got left.	Ted	12:37	109	
			Because I promise you, there is something worse out there than being sad, and that is being alone and being sad. Ain't nobody in this room alone.	Ted	29:37	110	
			Sorry you're out of a job.	Ted	44:09	212	To Trent
		Male Appreciation of Male Emotions	Can I just say that your retirement speech was amazing.	John	21:01	201	
		Rejecting Desire for Retribution	Not gonna do that, bud.	Ted	0:56	109	
		Compassion	No, no need to apologize. Dani, what happened between you and Earl, that wasn't your fault, you know.	Ted	16:36	201	

	Axial	Open	Example	Speaker	Time	Episode	Notes
			You suffered an unlikely and tragic coincidence.				
		Concern for Others Emotions	What? No, no, no. Come on now. We gotta put a decent dent in this, otherwise we're gonna embarrass Ollie in front of his family.	Ted	25:11	103	Trent says he can't finish the food
		Consideration of Those Around Him	I got neighbors upstairs, and they will just start stomping away. Okay?	Ted	5:53	110	
		Support Through Failure	B: We, uh, just wanted to say thanks. J: Yeah, we know you did your best.	Baz/Jeremy	5:02	110	
	Respect for Consent	Acceptance of Emotional Boundaries	It's his emergency. If he wanted him to know, he would have said.	Roy	3:00	208	
		Respecting Boundaries	But you don't wanna hear that story, so I ain't gonna tell it.	Ted	4:15	104	
		Asking Consent for Input	Are you one of those guys that likes it if your friends tell you you got a piece of food in your teeth?	Ted	6:56	104	
		Asking Consent to Engage	Am I allowed to speak yet?	Ted	10:14	201	
		Accepting Rejection of Consent	R: I'm going in alone. S: Okay.	Rebecca/Sam	25:25	208	
			I understand. Take as long as you need.	Sam	41:31	210	After Rebecca tell him she needs time

	Axial	Open	Example	Speaker	Time	Episode	Notes
		Positive Paternal Actions	Well, you know I promised Henry I'd FaceTime him.	Ted	41:21	208	
			'Cause he stayed up all night, the whole night, reading the whole damn thing, 'cause he didn't want his little boy stressed out over some stupid, silly test.	Ted	26:26	210	
		Engaged Paternity	I promised the boys we'd watch Empire Strikes Back tonight, and I have to get my thoughts together for when they ask about Luke and Leia making out.	Higgins	9:44	201	
		Positive Paternal Relationship	Thank you, Dad. I mean, look, I only did it because you inspired me to.	Sam	4:10	208	
	Paternal Relationships	Concerns About Parental Abilities	I weren't trained in how to be around a kid. And sometimes... I get concerned... that I've been infecting you with the worst parts of me.	Roy	15:53	208	To Phoebe
		Positive Male Role Model	I called that boy a name because he's a bully. And because of you, I stand up to bullies.	Phoebe	16:17	208	To roy
		Public Display of Parental Love	I love you too. Okay, bye-bye.	Sam	4:20	208	To his father
		Rejection of Poor Paternal Figure	Oh, he's a piece of shit.	Roy	8:01	208	Regarding Phoebe's father
		Acknowledging Poor Paternal Actions	Mine's not complicated. He's just a dick. Every situation, he does exactly what a dick would do. Not	Jamie	14:01	208	

	Axial	Open	Example	Speaker	Time	Episode	Notes
			much you can do with that. Know what I mean?				
	Mental Health	Openness About Mental Illness	Or rather, I want to share with y'all the truth about my recent struggles with anxiety. And, well, my overall concern about the way we discuss and deal with mental health in athletics.	Ted	40:17	212	
			Hey, fellas, hold on a sec. I need to tell you all something. When I left the match against Tottenham, it... it wasn't 'cause, uh, you know, my stomach was bothering me. It was 'cause I had a panic attack. I've been having them from time to time as of late, and I'm working on it.	Ted	30:08	208	To coaching staff
		Validation of Male Mental Health Issues	Ted, it's not surprising that you had a panic attack. It's possible that going to this funeral would trigger memories of going to your own father's funeral.	Sharon	20:12	210	
		Promoting Space to Cope	Okay, so, fellas, let's go ahead and give Dani a little bit of space right now, yeah?	Ted	6:44	201	
		Promoting Talking About Emotions	No. It'll help you. Coach, you keep trying to hold all this in, I'm afraid your mustache is gonna pop off.	Beard	20:15	212	
		Valuing Mental Health	Well, maybe we should bring in a sports psychologist. I know a lot of other clubs have had	Higgins	19:05	201	

	Axial	Open	Example	Speaker	Time	Episode	Notes
			tremendous success with that.				
		Promoting Positive Mental Health Activities	Just do the work, pal. You'll be all right.	Fan on the street	04:09	212	After insulting him
		Showcasing Knowledge of Emotional Journey	I mean, maybe I just haven't really come to peace with the fact that I went from having a mental breakdown at a karaoke joint in Liverpool to, uh, you know, sleeping with a woman I just met. And then somewhere in between there, getting a divorce.	Ted	4:43	108	
		Admittance of Trauma	My father killed himself when I was 16. That happened to me and, uh, to my mom.	Ted	39:50	208	
	Violence	Violence as a Bad Thing	If this was a fight, they would stop it. Frankly, Arlo, all fights should be stopped before they even start.	Chris	34:45	208	
		Devaluing Violence	No Fight Club	Ted	1:07	104	
		Rejecting Aggression	Oh, no, come on. Trent's a good guy. He's just doing the gig.	Ted	6:01	212	To ideas of attacking Trent
		Forgiveness Over Violence	Yeah. Instead of beating him to death, I fucking forgave him.	Roy	25:45	212	
		Non-violent Response	Oh, boy. That's all right. That's all right.	Ted	17:45	201	After being hit by the ball

	Axial	Open	Example	Speaker	Time	Episode	Notes
		Rejection of Violence	No, fellas, look. I'm gonna nip that talk in the butt right now.	Ted	12:07	212	
		Calling Out Hegemonic Violence	I mean, that's a tad aggressive, you know.	Ted	18:02	201	
	Positive Valuation of Women	Value in Female Emotional Strength	This woman right here is strong, confident and powerful.	Ted	6:54	103	To Rebecca about her
		Admittance of Female's Skills	I'm wearing the suit you told me I should bring. You were right, as always.	Ted	6:20	104	Talking to wife on phone
		Admiration of a Woman's Positive Trait	I mean, Keeley's just so kind. You know, to be liked by someone like her must be... 's wonderful.	Nate	14:27	108	
		Admiration of Positive Traits of Young Girls/women	Well, who knows? Little girls are mysterious. And silly and powerful.	Ted	3:04	109	
		Appreciation of Female Independence	You know, she's just fiercely independent.	Ted	7:15	208	About sharon
		Appreciation of Female Work	We're very lucky to have you.	Ted	26:20	201	To Doctor Sharon
	Self-awareness	Acknowledging Experience Defecit	How about I go ahead and address the larger-than-average elephant in the room. No, I have never coached the sport that you folks call football at any level.	Ted	13:05	101	

	Axial	Open	Example	Speaker	Time	Episode	Notes
		Aware of Decision Making	It makes folks do crazy things. Hell, I'm coaching soccer for heaven's sake. In London. I mean that's nuts.	Ted	12:45	109	
		Aware of Personal Traits	You may have noticed through the years I can be quite loquacious.	Ted	19:47	212	
		Admittance of Fault	Nice meeting y'all. And, uh, sorry for spittin' on all your stuff up here.	Ted	16:38	101	
		Admittance of Fault	Yes, that goal was entirely my fault.	Jan	3:31	205	
		Introspectio n	Doesn't matter, but to your point, you know, I thought it might've been that green-eyed monster too, but, uh, you know, I think there's a part of me that just doesn't, uh... I don't know, uh, trust therapists?	Ted	22:19	201	
		Realization of Flaws in Native Culture	Ain't nobody here gonna kiss their sister. Which is an American phrase that I'm now realizing does not exist here, and that's good, 'cause it's creepy, and I hate it myself, I don't know why I said it.	Ted	19:27	110	
		Admittance of Faults	Heck, you could fill two Internets with what I don't know about football.	Ted	13:18	101	
		Admittance of Inferiority	That young fellow's forgotten more about this sport than I'll ever know.	Ted	15:20	103	About Nate
	Positive Views of Non-	Admittance of Past Flaw	Little bitch prima donna.	Roy	15:05	104	about his younger self

	Axial	Open	Example	Speaker	Time	Episode	Notes
	hegemonic Behaviors	Valuing Listening	He was a good man, you know. Real chatterbox, believe it or not. Probably could have been a little bit better listening box at times.	Ted	24:50	210	
		Male Intellectual Engagement	Well, enjoy. I'm gonna read.	Roy	20:27	207	
		Valuing Non-hegemonic Activities	K: Don't you ever want anything more than sitting in child's pose, getting buzzed on rosé, and gossiping about reality TV with a bunch of women that know nothing about you? R: No, I love it.	Keeley/Roy	12:38	201	
		Valuing Male Intelligence	R- It's just this mystery man that I've been talking to on Bantr has just quoted Rilke. "Our deepest fears are like dragons guarding our deepest treasures". K- Oh, that is so hot.	Rebecca/Keeley	8:50	205	
		Acknowledgment of Crying	Like if I was at a friend's house for a sleepover or something, they'd have to keep their family dog outside, otherwise I'd bawl my eyes out.	Ted	4:10	201	Regarding fear of a dog
			It's funny to think about the things in your life... that can make you cry just knowing that they existed, can then become the same thing that make you cry knowing that they're now gone.	Ted	4:55	201	
			Screamed and choked. Cried.	Ted	23:14	210	After finding his dead father

	Axial	Open	Example	Speaker	Time	Episode	Notes
		Appreciation for Personal Assistance	You also taught me to try to not get in me own way so much. So... thank you for that.	Jamie	7:38	108	To Keeley
		Appreciate for Masculine Help	I just wanted to say thanks for talking to Colin and Isaac.	Nate	15:33	104	To Roy
		Appreciation of Professional Assistance	Hey, I appreciate you checking in, Doc.	Ted	30:41	205	To Doctor Sharon
			Yeah, okay. I wanted to thank you again for helping me out with that little hiccup the other night.	Ted	3:26	207	To Doctor Sharon
		Asking for Assistance	I would like to ask you for a haircut.	Sam	5:36	208	To Issac
		Willing to Accept Assistance	No. Please, anything.	Sam	0:26	104	After an offer of advice from Jamie
		Openness to Assistance	You got any ideas?	Ted	17:40	205	To roy
	Team Over Self	Accepting Help from Others	Ooh, Tartt loses Winchester with ease. It's only him and the goalkeeper. Oh, he makes the extra pass. Hendrick buries it.	Arlo White	26:48	110	commentating the game
		Putting Faith in Others	J: Respectfully, Coach, that ain't what he needs from me. He needs me to give him space. R: What'd you say? J: The best thing I can do in that situation is give him space.	Jamie/Roy	28:43	207	

	Axial	Open	Example	Speaker	Time	Episode	Notes
		Putting Faith in Others	Look, whatever. The point is that Richard doesn't need me to crowd him. And since he's me teammate, I should trust him to do what's best, right?	Jamie	29:05	207	
		Putting Team Success Over Personal Glory	All we need is a tie. We just need a tie, boys!	Ted	24:28	110	
	Active Resistance to Hegemony	Rejection of Sexism	Hey! Better manners when I'm holding a dart. Please.	Ted	23:53	108	After Rupert slut-shames rebecca
			George! Didn't you lose your license drink driving?	Roy	1:42	205	After george's sexist comment
		Resisting Ageism and Sexism	I agree with the grumpy part, but the other two words I take umbrage with.	Ted	19:28	207	After Jamie calls roy "Grumpy old twat"
		Rejection of Hegemonic Man	Fuck off and die, Rupert.	Sassie	12:16	210	
		Calling Out of Behavior Which Assisted Hegemonic Power	Where were these morals when you were having lunches with me so Rupert could have sex in our house? I thought we were friends. You had every opportunity to do the right thing and you never did.	Rebecca	27:50	108	
			But, uh, I'm sure it won't be harder than it was to sneak all Rupert's women in and	Rebecca	27:40	101	

	Axial	Open	Example	Speaker	Time	Episode	Notes
			out behind my back all those years.				
		Push Against Media as Hegemony	I think a more accurate headline would be, "Manager Innocently Feeds Young Woman Whose Relationship Does Not Define Her".	Ted	5:10	103	Proposing new headline
		Reprimanding for Selfish Behavior	And if you wanna pick a player's feelings over a coach's duty to make a point... I don't wanna drink with someone that selfish.	Beard	23:41	109	
	Emotional Intelligence		I forgive you	Ted	12:32	109	
			No. Worse. I fucking forgave him.	Roy	16:42	212	
		Forgiveness	It's all good, boyo.	Collin	27:24	207	
		Realization of Other's Issues	And I realized that their underestimating me, who I was had nothing to do with it.	Ted	24:53	108	
			R: Have you got a dictionary? T: Not on me. Are you doing okay?	Rebecca/ Ted	8:05	109	
		Emotional Perceptiveness	This funeral is really messing with your head, innit?	Roy	07:16	210	
			As do I, Ted. I love our chats.	Trent	44:25	212	
		Gratitude	This job you gave me has changed my life.	Ted	13:00	109	
		Good Sportsmanship	Good game, Rupert.	Ted	25:37	108	

	Axial	Open	Example	Speaker	Time	Episode	Notes
	Positive Applications of Masculine Traits		S: Put all bullshit humility aside and be honest with me. Are you good at your job? Yes or no? T: Um, yes.	Sharon/Ted	26:03	201	
		Self-confidence	I don't wanna coach. I like what I'm doing, and I'm good at it.	Roy	16:29	205	
		Self-deprecation	Hey, here's a little trick of the trade. Just make fun of yourself right off the bat, a little joke. Folks will love that.	Ted	11:16	104	
		Self-reliance	No, no, no, Ollie. We packed 'em, we'll carry 'em.	Ted	7:15	101	
			Well, as the man once said, "The harder you work, the luckier you get", huh?	Ted	26:14	101	
		Hard-work Mentality	Well, Marcus, there's two buttons I never like to hit, all right? And that's "panic" and "snooze".	Ted	3:30	201	
	Views on Sex	Lack of Sexual Judgement	And look, I got no judgment on people that have one-night stands, okay? I mean, if you are, you know, nuts for butts, have at it.	Ted	4:16	108	
		Sexual Modesty	Oh, come on, Coach. I don't like all that kiss-and-tell stuff.	Ted	4:25	108	
		Acts of Kindness After Sex	Hey. Good morning. I... I got you a coffee.	Ted	1:06	108	
	Promotion of Subordinate Groups	Acceptance of Leadership from Non-hegemonic	All right, Captain. Let 'em know.	Ted	16:37	110	To Isaac, the new captain

	Axial	Open	Example	Speaker	Time	Episode	Notes
		Source (black Man)					
		Promoting Female Professional Success	Holy fucking shit. That is huge. You are a fucking CEO and shit. That's amazing.	Roy	17:13	212	
			You look powerful. You're fucking gorgeous.	Roy	19:22	212	
		Promoting of Children's Self-worth	Next. Sweet. Lovely. I liked it.	Roy	22:25	103	Practicing headers with children
		Promoting of Female Self-worth	Here we go, Phoebe. Let's see what you got. Hey, nice catch. We might have ourselves a goalie.	Ted	22:41	103	Practicing headers with children
		Eliciting Compliments for Others	Check out Nate. Looking pretty dapper himself, huh?	Ted	8:52	104	To rebecca
		Encouraging Body-confidence	Sure you could. Fashion's all about confidence.	Ted	4:09	104	After Rebecca doubts her appearance
		Protecting Sub-ordinate Men	Stop messing with Nate!	Roy	28:54	103	to jamie
		Promotion of Young Girls' Success	Oh, come on, now. Being a role model's a huge deal. Don't you realize that there's probably a little girl out there somewhere	Ted	2:41	109	To rebecca

	Axial	Open	Example	Speaker	Time	Episode	Notes
			rocking a tiny eggplant-colored power suit, and she's just dreaming about becoming a sports executive someday.				
		Promoting of Subordinate Man's Self-esteem	Come on. You are who you are because of who you are. Your intelligence and your talent.	Keeley	13:48	205	To Nate
	Encouraging Others		I suppose... the best brand is just being yourself.	Higgins	12:25	205	
		Promoting Self-confidence	N: Not too much? T: What? Too much class? No such thing.	Nate/Ted	30:28	205	Regarding his suit
		Unconditional Support	Trent: Any bad blood between you and Jamie Tartt? Ted: Jamie? No. That's a special young man right there. Got talent for days, works hard, and he's got a jawline like the White Cliffs of Dover. I'm always rooting' for him.	Trent/Ted	10:36	110	Video recorded video shown to Jaime
		Promoting Belief in Others	You got this, Higgins!	Ted	5:03	104	
	Acknowledding Own Hegemony	Acknowledgement of Own Behavior	R: What the hell are you doing? T: I believe some folks call it white knighting, but I'm just following my gut here.	Rebecca/Ted	21:29	108	
		Acknowledging Degrading Comment	Well, that plus maybe some of those groupies you mentioned earlier, but... No, obviously not. That's, um, that's degrading.	Nate	14:10	205	

	Axial	Open	Example	Speaker	Time	Episode	Notes
		Acknowledgement of Sexist Comment	I know women like shoes, but, girls, come on, this is silly. Sorry, that was really sexist.	Nate	4:53	109	To Rebecca and Kelley
	Openness to Emotional Help		T: I slept with Rebecca's friend Sassy. B: Want to talk about it? I'd love to. T: Yeah. Immediately.	Ted/Beard	3:04	108	Ted in an emotional state
		Emotional Vulnerability	Well, when Michelle and I did couple's therapy, it was with this therapist she'd been going to for a while, and, um... I just kinda felt like I was being set up, you know. Like I was going in there not to be listened to, but rather just to hear about all the things I'd been doing wrong.	Ted	22:31	201	
		Engaging Emotionally With Subordinates (players)	Great! 'Cause I got some fences I need to mend, and I think that might do the trick.	Ted	3:59	104	
	Acknowledging Hegemony	Acknowledgement of Male Toxicity	Having our run-ins with him being scheduled, as opposed to his normal sneak attacks.	Ted	41:20	212	About Rupert
			I used to think his blunt honesty was noble rather than what it really is. Which is just... the cruelest way of hiding his own insecurities.	Rebecca	20:10	104	About Rupert
		Acknowledging Male Action on Women	And my mom.	Ted	24:38	210	Who his father's death hurt
		Acknowledgement of Hegemonic	Good. I'm glad he's done that. We'll get much more money. No matter what he does, they just love him.	Rebecca	21:15	104	

	Axial	Open	Example	Speaker	Time	Episode	Notes
		Social Power					
		Calling Out Misdeeds	If you could've texted Robbie Williams asking him to come tonight... you could've probably just as easily asked him not to come.	Ted	23:40	104	To rupert
		Description of Hegemonic Males	Have you ever been in a room full of football club chairman? Every time I walk into one of those meetings, they look at me like some schoolgirl with pigtails.	Rebecca	18:40	205	
	Giving Praise	Crediting an Subordinate	All right. Y'all good to go on running Nate's false nine today, yeah?	Ted	23:17	212	
			Oh, no, no, no. This is all cooked up by our very own Nate the Great.	Ted	14:55	103	To Trent Crimm, giving credit to Nate
			Zoreaux, where you at? That dude had more saves than a Baptist preacher. Give it up for Zoreaux. Yeah.	Ted	28:51	110	
		Proper Attribution of Praise	Well, I feel like everyone played their hearts out, especially Sam. Just gets better and better every game.	Ted	3:20	201	
		Symbolic Acknowledgement of Contribution	Nathan Shelley, I present to you this whistle. But it is sad. Do you know why?	Ted	1:26	110	

	Axial	Open	Example	Speaker	Time	Episode	Notes
		Vocal Public Praise	Nice pass, Sam!	Ted	0:25	201	During a Match
			Here we go, Dani!	Beard	0:27	201	During a Match
	Openness to Input	Requesting Input from Others	Coaches and I are having a little debate and wanna get y'all's take on it. Should we stick with the false nine or switch it up?	Ted	28:59	212	
		Acceptance of Subordinate's Ideas	So, I want y'all to think about every single trick play you have ever run your entire time playing this sport. Anybody got one?	Ted	8:57	110	To the Team
		Allowing Others Space for Explanation	All right, come on now. Walk us through it.	Ted	3:58	103	Asking Nate to explain his idea
	Rejecting Hegemonic Structures	Rejecting Hegemonic Fashion Standard	Rebecca, muchísimas gracias. I can feel my toes again. I am so happy we wear the same size.	Dani	37:33	210	Wearing Rebecca's slippers
			You don't have to do that for shoes like these, mate. Nobody wants them.	Jamie	04:30	210	Regarding having to dress in a suit for the funeral
			Ooh! Pajama Friday? Wish I woulda known.	Ted	3:42	104	
		Disregard of Formality	Hey, excited to spend the day with ya. Gonna be fun. And please, call me Ted.	Ted	13:44	103	To Trent Crime, conducting an interview

	Axial	Open	Example	Speaker	Time	Episode	Notes
		Focus on Helping Others Over Hegemonic Competition	For me, success is not about the wins and losses. It's about helping these young fellas be the best versions of themselves on and off the field. And it ain't always easy, Trent, but neither is growing up without someone believing in you.	Ted	26:05	103	
		Disinterest in Commodification	I like to give away joy for free	Dani	17:42	108	
		Ignoring Traditional Power Structure	Yes, sir. Well, except Rojas.	Ted	0:32	109	To Roy
		Introduction of Non-hegemonic Ideas Into Hegemonic Spaces	Don't worry. He's a cool priest. When your parents have you out of wedlock, it allows you space to explore life's little gray areas.	Julie	14:36	110	Regarding her son
	Egalitarian Relations	Inquiry About Friendship	You and that Doug bloke, you ever become friends?	Jamie	23:02	104	
		Group Male Support	Take it easy, Dani. Come on, Dani. One more time, yeah? Have another go.	Team	16:04	201	
		Group Support	Nate! Nate! Nate!	Team and Staff	1:11	110	After he is promoted to coach
		Open-ness to Subordinates (players)	And my door is always gonna be open. All right? You can ask me anything. No topic will be into touch.	Ted	13:53	101	

	Axial	Open	Example	Speaker	Time	Episode	Notes
		Wanting Male Friendship	I must say that this is lovely. Ever since I was little, I always used to dream about sitting down with a bunch of mates talking about the complex dynamics between men and women.	Nate	4:58	108	
		Relationship Through Hegemonic Boundaries	Nice. A little girl talk. I get it. What's his name...	Ted	10:22	201	
			Hey, what's your name, by the way?	Ted	9:08	101	To the grounds man
	Self-expression	Expressing Negative Feelings	But in the end, they didn't use a single picture with me in it. And it hurt my... feeling.	Roy	24:44	212	
		Expression of Discomfort	It's just because I felt like you got angry at me for taking the piss yesterday, but Dani and Jamie did the same thing, and you didn't get mad at them.	Colin	16:33	207	To Nate
		Public Expression of Affection	And, uh, it's not an exaggeration. She really is my rainbow.	Higgins	11:29	205	
			I don't think I've ever been in a properly... Anglican house of worship before, and... it makes me miss you, and I... I just wish you were here.	Beard	17:28	210	
		Showing Appreciation	I really enjoyed getting to spend this time with you, Trent.	Ted	26:35	103	
		Expression of Disappointment	K: How you feeling? T: Well, Keeley, I feel like a bigger loser than the biggest loser from The Biggest Loser.	Keeley/Ted	9:03	201	

	Axial	Open	Example	Speaker	Time	Episode	Notes
		Expression of Insecurity	Don't use me as a prop in your little fights. Made me feel like an idiot.	Roy	30:40	104	To Keeley
	Attempts to Connect With Others	Interest in Others	If that's a joke, I love it. If not, I cannot wait to unpack that with you.	Ted	10:00	101	
		Group Male Interest in Romance	Hey, listen. Okay. It doesn't matter. I don't care if she doesn't... Oh! Oh! Three dots. Three dots.	Sam	9:27	207	Team huddles around
		Inquiry About Emotional State	Something on your mind, Coach?	Beard	2:36	108	
		Interest in Needs of Those Around	Is it okay if I give it to my neighbor? She also doesn't drink coffee but her son does. And she's trying to encourage more visits from him.	Dani	9:52	205	
		Interest in Others Struggles	You know, I heard about all that. How you holding up?	Ted	11:48	101	About Rebecca's divorce

Table 1

Season 1		Season 2	
Episode Code	Title	Episode Code	Title
101	Pilot	201	Goodbye Earl
103	Trent Crimm	205	Rainbow
104	For the Children	207	Headspace
108	The Diamond Dogs	208	Man City
109	All Apologies	210	No Weddings and a Funeral
110	The Hope That Kills	212	Inverting the Pyramid of Success

Table 2

Hero Builders Episodes	Villain Builders Episodes
101	104
103	108
109	110
201	208
201	212
205	
210	

Table 3

	Code	Example	Episode	Time	Speaker
Emotional Intelligence	Forgiveness	I forgive you	109	12:32	Ted
	Empathy	Divorce is hard. It doesn't matter if	109	12:37	Ted

|		you're the one doing the leaving, or if you're the one that got left.			
	Self-awareness	It makes folks do crazy things. Hell, I'm coaching soccer for heaven's sake. In London. I mean that's nuts.	109	12:45	Ted
	Gratitude	This job you gave me has changed my life.	109	13:00	Ted
	Return to lower position	Nice seeing you down here boss.	109	13:56	Ted

Chart 1

Count of Speakers within Hegemonic Theme

Chart 2

Count of Speakers within Subordinated Theme

Chart 3

Count of Speakers within Reconstructed Theme
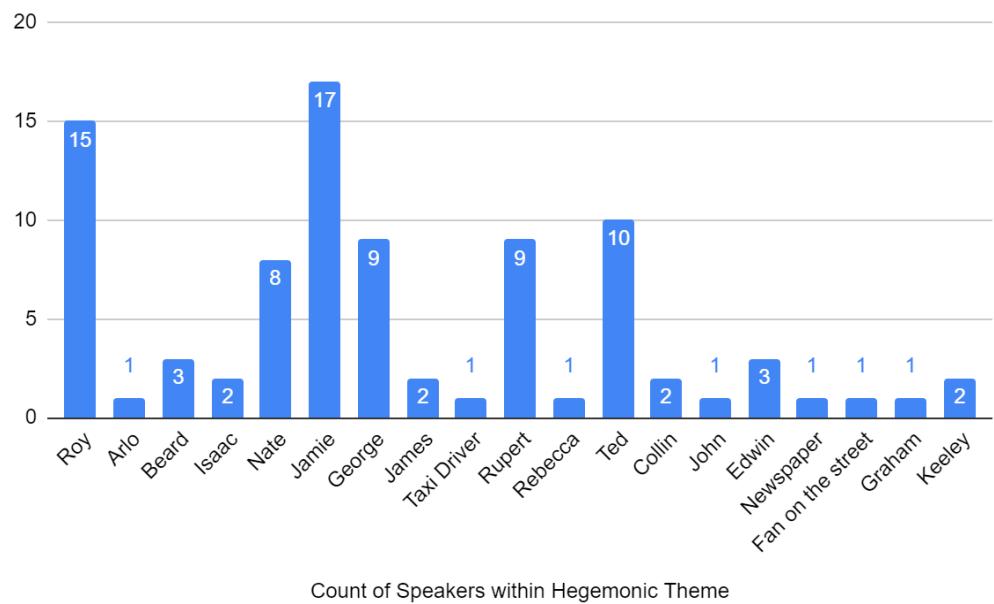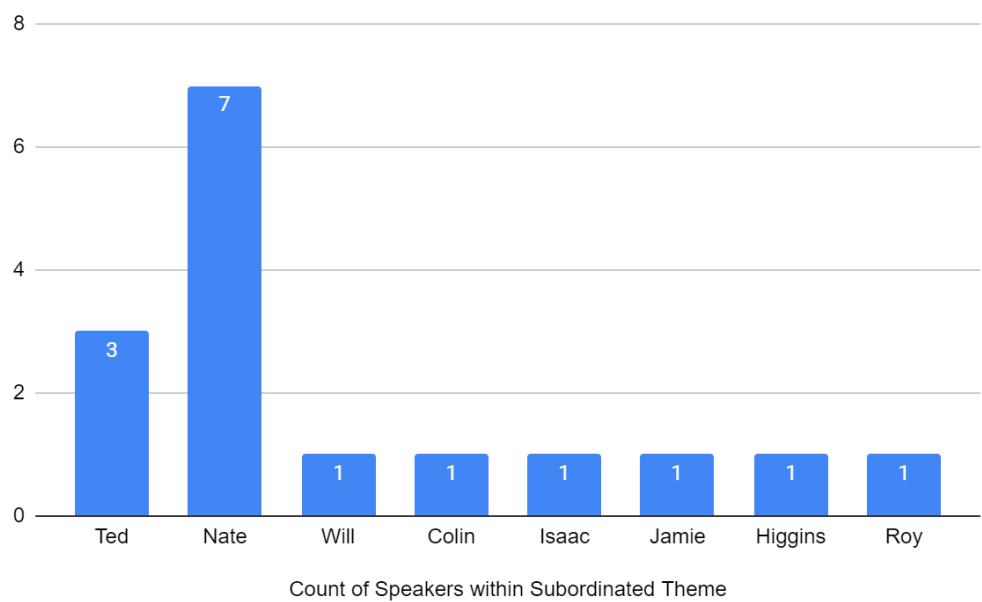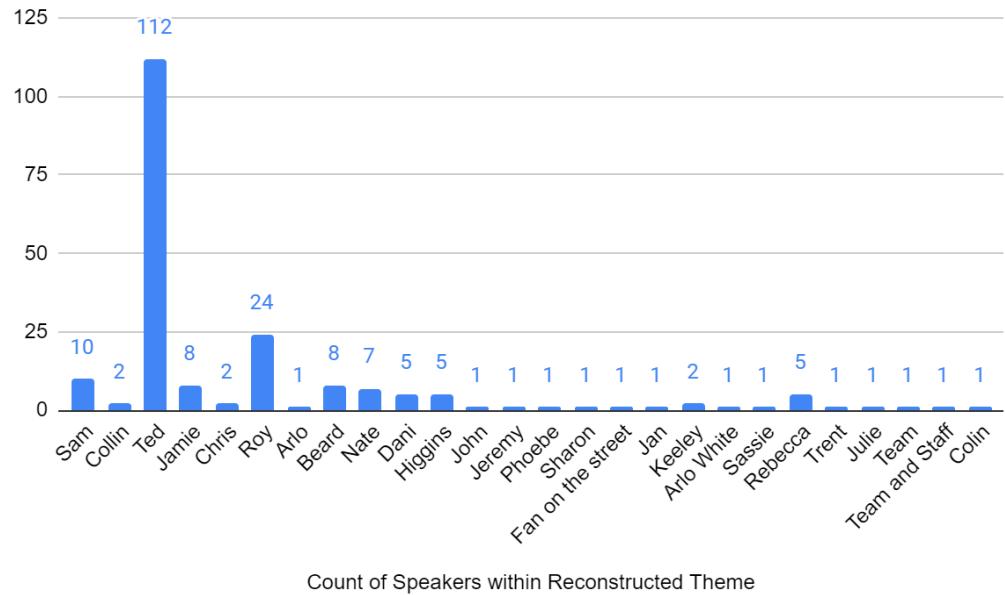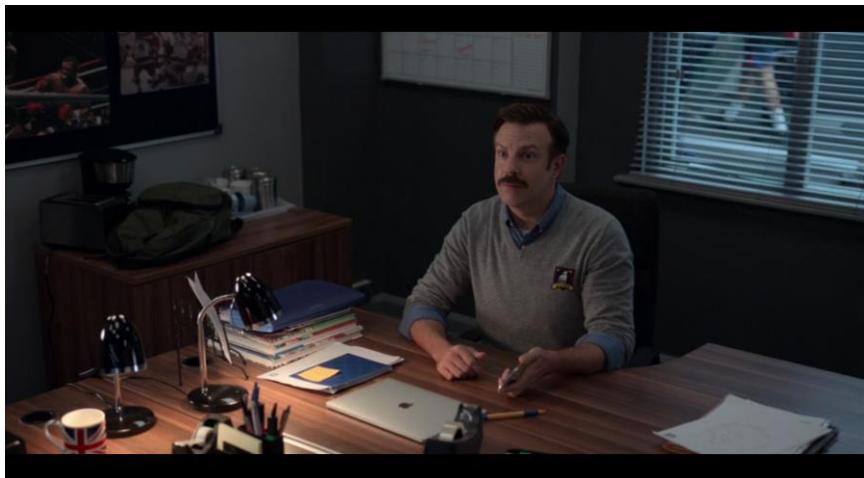
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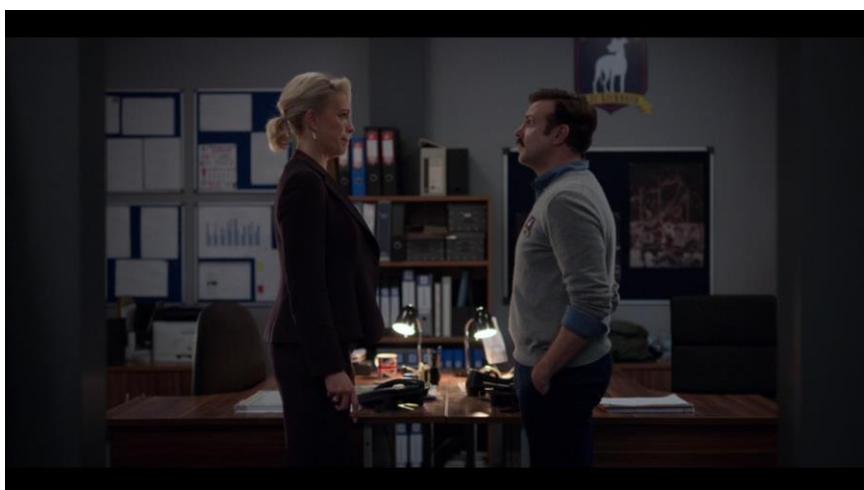
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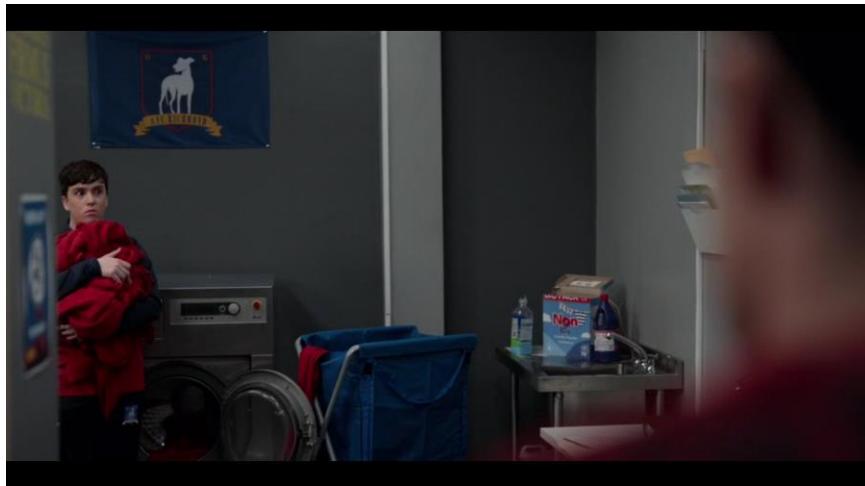
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Image 11

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Image 18

Image 19

Image 20