

## ABSTRACT

RUSHING, JILL LAURICH. Portrayal of Disability on the Popular Culture Television Show – *Glee*. (Under the direction of Tuere Bowles, Ph.D.)

The purpose of this qualitative study was to describe the portrayal of disability on a popular culture television show. Data were gathered from three purposefully selected episodes of the popular culture television show – *Glee*. Two research questions were developed for the study: (a) What disability related content is presented on the TV program - *Glee*? (b) How is disability negotiated among characters (e.g., students, teachers, the principal) on the TV program - *Glee*?

Content analysis was used to determine the findings that addressed the research questions. These findings indicated that the content normalized disability but shared messages about people with disabilities being pitiable and in need of high levels of assistance and aid. Agency, power, and identity were uncovered as themes that illustrated how disability was negotiated among students, teachers, and the principal on *Glee*. These themes revealed that people with disabilities on the show experienced a lack of opportunity for voice and experienced agency that was short lived and future-based. It was also revealed that students with disabilities had very limited power and that the teachers and the principal created access and space for opportunity. As students, teachers, and the principal negotiated disability, *Glee* depicted disability as inspirational but also as an exclusionary and negative.

Three conclusions were drawn from the research. These included: (a) people with disabilities are not seen as able to take power; this is because of a long history of oppression and ableism, (b) in many instances, people with disabilities are seen as either inspirational or pitiable, and (c) people without disabilities do not recognize their

privilege – their experiences as temporarily able-bodied people go unexamined with regard to physical and mental ability. The conclusions are coupled with implications for theory and practice and recommendations. These recommendations include researching another genre of television show and involving people with disabilities in data analysis.

Portrayal of Disability on the Popular Culture Television Show – *Glee*

by  
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## **DEDICATION**

I dedicate this paper to people with disabilities everywhere and to the past, present, and future members and staff of the North Carolina Council on Developmental Disabilities.

## **BIOGRAPHY**

Jill's first class graduate course at North Carolina State University was in 2007. At the time she was considering a Masters in Public Administration. After one class in Adult Education, she fell in love with the field and decided to pursue her Masters in Adult and Community College Education instead. As someone who was on "academic warning" as an undergrad, it is ironic that she now wants to pursue her Ph.D. in Educational Research and Policy Analysis.

Adult Education as well as the field of Disabilities recognizes that all people have value, gifts, and talents. It is for this reason that Jill feels so blessed to be involved with both fields.

## ACKNOWLEDGMENTS

First, I must thank God for my many blessings. Through Him, all things are possible. For unconditional, unwavering love and support, and for fostering my curiosity and learning, I have to thank Ollie and Donk. I wish to thank Dr. Bowles for her wisdom, guidance, humor, and for letting me know, “it will be well”. I also wish to thank Dr. Bracken and Dr. Kasworm for their time and talent and for serving on my committee. Farnham, I want to thank you for emptying the dishwasher and all that that means. Jessica and David, “bet pwen” – what more can I say. Larry and Graham, thanks for demonstrating excellence in adult education. Gjorges, thanks for loving me so much and for the future promise of Mario Kart. CB McGruff, thanks for reading my first drafts and asking “say what karaoke?” Lance, I’ll never forget the “Jill learns how to spin” project; thanks for your love and support. Cuz Tom and Nook, thanks for hilarious voicemails that reminded me to laugh. Rich, thank you for carrying out Ms. Nance’s wishes, her gift made grad school possible. Carrie, thanks for finding the transcripts – I’d still be typing if it wasn’t for you. Shana Scott, thank you for your quick replies and for having all of the answers. Staff and volunteers at D.H. Hill Library, y’all rock. Good folks at Helios and Borough, thanks for giving me free WIFI and nourishment. Thank you to the rest of my dear friends and family who have graciously accepted, “I can’t. I’ve got school stuff.” Now we’ve got to make up for lost time!

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## **CHAPTER ONE**

### **Introduction**

Television programming is no longer tethered to the traditional television (TV) set. In addition to traditional TV sets, viewers access programming through a multitude of devices including computers, cell phones, tablets, and other various mobile devices. The increased accessibility of television programming has been matched by increases in viewership. In 2010, the average American watched 34 hours of television programming per week – more hours than ever recorded (Stelter, 2011). Increases in viewership have been so significant that watching television is considered part of the American lifestyle. On an annual basis, the average American child spends more time watching television than in a classroom (Guy, 2007). Tisdell (2008) references Leib's (2006) work and it is revealing that, "more people voted for the 2006 winner of American Idol than the winner of any presidential election" (p. 48).

The instructional power of television and other mass media is a topic of interest for adult educators. Sandlin, Schultz, and Burdick (2010) stated that adult educators and scholars consider mass media a site "of pedagogy containing possibilities for both reproduction and resistance" (p. 2). Wright (2007) claimed "learning from popular television can be powerful, especially when an individual is desirous of change" (p. 64). Educators have used television, film, and music to teach cultural competence, multi-cultural issues, foreign languages, geopolitics, science, history, law, civics, and much more (Guy, 2007; Tisdell, 2008; Worsnop, nd). Thompson (2007) noted that, "integrating

popular culture and entertainment media in adult education settings is an easy way to connect with learners and have them connect with each other” (p. 84).

Recognizing the educative forces behind mass media, adult educators have begun to understand how this deluge of media messages can impact viewers. With this understanding has come a call for consumption of mass media messages to be paired with a critical lens. In reviewing various strands of critical media literacy, Tisdell (2008) reported that all strands shared a common “focus on power relations based on race, gender, class, sexual orientation in society and in the educational system, and/or how various types of media relate to learning” (p. 52). “For good or ill, we are constantly being bombarded by messages that affect who we are and how we think, whether we are conscious of those messages or not” (Tisdell, 2007, p. 8). Messages from the mass media impact how Americans view the world and how they view their fellow citizens; these messages can reinforce stereotypes, injustice, and marginalization (Kellner and Share, 2005; Tisdell, 2008). Thompson (2007) claimed that, “pop culture and entertainment media are created for the cultural mainstream, and so most entertainment media, especially television, reproduce traditional values and norms” (p. 88). Guy (2011) claimed “the power of the media to influence the thought and actions of people is at a level unprecedented in human history” (p. 363).

Considering this unprecedented level of influence and that “the media are the most common source of information we have about diversity”, adult educators concerned with social justice and equality must critically examine the messages spread by television

(Guy, 2011, p. 374). Because consumers are often unaware of the educative forces of mass media, the role of the critical lens is crucial. Kellner and Share (2005) concluded that viewing mass media through a critical lens “explores and exposes the structures of oppression” (p. 371). Sandlin, O’Malley, and Burdick (2011) claimed that:

critical analyses of film, television, digital media, and popular music often describe potentially productive aspects of particular films, TV shows, websites, or musicians’ work, but also expose how representations of youth, consumer culture, race, gender, ethnicity, and sexuality in these media perpetuate unequal power relations and ignore structural inequalities. (p. 346)

Guy (2011) agreed and stated:

adult educators should take a more critical stance toward the mass media and their power to shape the social arrangements and consciousness of individuals who would otherwise be asserting their rights and demands for equity, were it not for the power and influence of the global media through the culture industries. (p. 375)

It is clear that adult educators, tasked with uncovering oppression and marginalization, must promote critical consumption of mass media messages.

With nearly 19 percent of citizens in the United States reporting a disability, it is crucial that issues of ableism in the media are examined (Brault, 2008). Issues of ableism, or discrimination based on disability, must be treated as seriously as issues of racism, classism, sexism, and heterosexism. Even though they account for one of the largest minority population in the United States, people with disabilities have relatively

limited access to resources and opportunities available to people without disabilities. In 2010, the unemployment rate for people with disabilities was 14.8 percent (compared to 9.4 percent for those without disabilities) (U.S. Department of Labor, 2011).

Unemployment figures only reveal part of the problem. The Bureau of Labor Statistics also measures those who are neither employed or unemployed and refers to these individuals as those who are *not in the labor force*. Almost 80 percent of people with disabilities are not in the labor force (compared to nearly 30 percent of those without disabilities) (U.S. Department of Labor, 2011).

The oppressive forces of ableism are not only revealed in employment data. Disparities also exist in the areas of education, health, and community inclusion. Ableism causes people with disabilities to experience “poverty, inadequate personal and medical care, poor communication services, inadequate training and education, [and] poor protection from physical, sexual, and emotional abuse” (Wendell, 2010, p. 479). Barnes (1992) reported that, “institutional discrimination - attitudes and policies which deny basic human rights and equal opportunities to disabled people - is evident in education, employment, the benefit system, support services, the built environment, the leisure industry, and the media” (Discrimination and the Media section, para. 7).

Guy (2011) claimed that the mass media “serves to educate the masses so as to reproduce and crystallize existing power relations in society” (p. 373). Media messages could further entrench the existing power relations where people with disabilities are often oppressed and provided limited access to opportunities. For this reason, it is

important to pay attention to the messages that the mass media is promoting about people with disabilities. This issue is explored further in the section below.

### **Statement of the Problem**

While there have been numerous volumes in the field of Adult Education which acknowledge the increase in consumption of mass media messages, the potential educative forces of the media, and the need to view these messages with a critical lens, little has been done in the field to examine ableism and the portrayal of people with disabilities in the media.

Diversity, equality, power, and social justice are all concerns of critical adult educators. Through critical media literacy, critical pedagogy and public pedagogy examinations, educators have offered critiques of media that address racism, classism, sexism, heterosexism, and religious oppression. However, there is a paucity of information in the Adult Education field regarding ableism in the media. The Fall 2007 issue of *New Directions for Adult and Continuing Education* expanded the discourse about the educative power of mass media and its impact on diversity issues. Concerns with many types of oppression were brought to light. But not once, in the issue's nine articles was ableism, or the representation of disability in the mass media, considered. In her review of 420 public pedagogy publications, Sandlin et al. (2011) stated that mass media and popular culture held the power to highlight issues of racism, classism, sexism, and heterosexism. But, her review failed to mention ableism or disability. Guy (2011) took issue with the manner in which the media portrayed marginalized groups; he

identified that the mass media promoted stereotypes of “African Americans, Native Americans, other ethnic or linguistic minorities, and women” (p. 374). However, neither he, nor any of his contemporaries, succeeded in listing people with disabilities as a marginalized group portrayed in the media.

Adult educators have recognized that messages from mass media can reinforce oppressive factors in our society and they realize that unchecked, these messages can further marginalize oppressed groups. Critical adult educators who are concerned with issues of social justice and equality understand that examining mass media messages is important. Guy (2011) noted, “scholars, activists, and practitioners should increasingly focus on the mass media and their potential for promoting or inhibiting learning aimed at progressive social change” (p. 376). While the field of Adult Education has generated interesting discourse regarding the power of mass media to highlight various types of oppression, there is inadequate information on ableism and the portrayal of disability on television.

Television programming is a significant contributor to mass media messages and considering Americans’ increased consumption of TV, it is an important medium to investigate. In the context of the field of Adult Education, messages from television regarding people with disabilities have not been adequately researched. This study will help address the gap in literature by describing how disability is portrayed on television. The unit of analysis will be one popular culture television show, *Glee* where both the characters and the environment of the show will be examined.

## **Purpose of the Study**

The purpose of this qualitative study is to describe the portrayal of disability on a popular culture television show. At this stage in the research, *disability* will be generally defined as a physical or mental impairment that substantially limits one or more major life activities. A more complete definition of disability is listed in the *Definition of Terms* section.

The research questions that guided this study are as follows:

1. What disability related content is presented on the TV program - *Glee*?
2. How is disability negotiated among characters (e.g., students, teachers, the principal) on the TV program - *Glee*?

Using a critical framework, this study will discover how disability is portrayed in the mass media. Moreover, the research questions suggested the use of a qualitative research design in order to obtain detailed and rich insight into the ways that television can illustrate messages about disability and ableism.

## **Theoretical Framework**

The research problem and research questions are rooted in a critical theoretical framework. Merriam and Brockett (2007) discussed Brookfield's (2005) work and noted that the core of the critical theoretical framework is that people "must recognize how thoughts and actions are governed by unexamined beliefs" (p. 309). Brookfield (2005) noted the tasks associated with the theory and said that those working with critical theory were engaged with contesting ideology, hegemony, unfair power distribution, and

alienation. While working against these forces, those concerned with critical theory must work to support liberation, reason, and democracy (Brookfield, 2005).

Tisdell's (2008) assessment was that "those informed by the critical, feminist, and cultural studies traditions would argue that it's important to 'study' pop culture to be aware of its role in both shaping and challenging power relations in society and education" (p. 53). By critically examining the portrayal of disability on television, the author intended to contribute to the field of Adult Education and specifically to scholarship that examined the educative forces of the mass media as they relate to issues of oppression, marginalization, social justice, and equality.

### **Significance**

Theoretically, this study encourages the expansion of critical adult education. For years, critical adult educators have examined issues associated with racism, classism, sexism, and heterosexism. Ableism is a relatively new topic for critical adult educators and this research will reinforce growth in this body of knowledge.

The study also has practical significance for the following stakeholders: adult educators, people with disabilities, general consumers of mass media, and producers of mass media. Previous research has shown that adult educators regularly use mass media as an instructional tool. There is an entire sub-field dedicated to Critical Media Literacy (CML). Typically, the practitioners using mass media as an instructional tool and those who engage in CML are not examining texts for evidence of ableism. This research will encourage practitioners to include the study of ableism into their instructional techniques.

People with disabilities may use this research to illustrate how they are impacted by the messages of mass media and encourage critical consumption of television. General consumers of mass media may also use this research to deepen their understanding of the educative power of mass media. Finally, this study is beneficial to producers of mass media who decide what messages are broadcast. By incorporating a more diverse understanding of disability, they may produce more accurate messages about people with disabilities and fight ableism.

### **Definition of Terms**

Various terms and concepts are employed within this research study and thus need explanation. These terms are listed below in alphabetical order.

**Ableism.** Cataneda, Hopkins, and Peters (2010) defined ableism as “the all encompassing system of discrimination and exclusion of people who live with developmental, medical, neurological, physical, and psychological disabilities” (p. 457). The authors stated that, “ableism functions on individual, institutional, and cultural levels to advantage people who are temporarily able-bodied and disadvantage people with disabilities” (p. 457).

**Disability.** The Americans with Disabilities Act of 1990 (ADA) detailed that someone has a disability if she or he has “a physical or mental impairment that substantially limits one or more major life activities of such individual; a record of such an impairment”; or if she or he is “regarded as having such an impairment.” The ADA also clarified that “major life activities include, but are not limited to, caring for oneself,

performing manual tasks, seeing, hearing, eating, sleeping, walking, standing, lifting, bending, speaking, breathing, learning, reading, concentrating, thinking, communicating, and working”; “a major life activity also includes the operation of a major bodily function, including but not limited to, functions of the immune system, normal cell growth, digestive, bowel, bladder, neurological, brain, respiratory, circulatory, endocrine, and reproductive functions.”

**Public pedagogy.** Sandlin et al. (2010) described public pedagogy as “spaces, sites, and languages of education and learning that exist outside of the walls of the institution of schools”; and went on to say it is critical “to our understanding of the developments of identities and social formations” (p. 1). The authors referenced Henry Giroux’s early work and his description of public pedagogy as “a means of producing critical analyses of and interventions within mass culture” (p. 3). Sandlin et al. (2010) also concluded that public pedagogy examines “the uses of popular culture as a potential site for social justice, cultural critique, and reimagined possibilities for democratic living” (p. 3).

## **CHAPTER TWO**

### **Literature Review**

The purpose of this qualitative study is to describe the portrayal of disability on a popular culture television show. The review of literature is divided into three sections. In the first section, I explore disability and ableism. In the second section, I review the related literature and research on marginalization and the mass media. The third section is concerned with key themes and issues pertaining to critical pedagogies and practices. A chapter summary is also offered at the end of the chapter.

#### **Disability and Ableism**

Nearly 19 percent of Americans have disabilities (Brault, 2008). This relatively large section of the population has unequal access to opportunities for achievement. As McNeil (n.d.) noted, “the presence of a disability is associated with lower levels of income and an increased likelihood of being in poverty” (Disability is associated with differences in income section, para. 1). Twenty-seven percent of people with a severe disability are in poverty compared to nine percent of those without a disability; the employment rate of people with a severe disability is 30.7 percent compared to nearly 84 percent of those without a disability (Brault, 2008). These rates serve as evidence of the negative impact of ableism in the United States.

Disability and ableism will be discussed in this section. The passages below will explain various models of disability and provide a brief introduction to Disability Studies. The section will conclude with a discussion on the negative consequences of ableism and

statistics on the lack of access people with disabilities experience with regard to opportunities for education, employment, and community living.

**Models of disability.** Altman (2009) noted the difficulty facing those seeking a single definition for disability and acknowledged definitions vary by purpose. There are legal and administrative definitions of disability that guide eligibility for support programs. For example, the Social Security Administration provides financial benefits for those who have “the inability to engage in any substantial gainful activity (SGA) by reason of any medically determinable physical or mental impairment(s) which can be expected to result in death or which has lasted or can be expected to last for a continuous period of not less than 12 months” (Social Security Administration, 2008, Definition of Disability section, para. 1). There are definitions concerned with functional limitations; these are used for making estimates in the field of Public Health. For example, the United Nations uses the following definition, “any limitation or lack of ability that a person experiences in performing an activity in the manner or within the range considered normal for a person, in other words, a limitation in learning, speaking, walking or some other activity (individual dimension)” (Organisation for Economic Co-operation and Development, 2012, Definition section, para. 1). There are clinical definitions that medical professionals use for treatments purposes; these definitions are often used in conjunction with legal and administrative definitions so that people with disabilities can access services and financial assistance. Altman (2009) noted this kind of definition and claimed a permanent disability “is defined as ‘not a purely medical condition #x2026

[sic]; but when his [the patient's] actual or presumed ability to engage in gainful activity is reduced or absent because of impairment' which in turn may or may not be combined with other factors' (Engelbert 1988:104)" (Clinical Definitions section, para. 2).

In addition to these definitions, there are also various models of disability including the medical model, the social model, and the minority model. The medical model is the historic model for understanding disability. This model sees "medical treatments and normalization as appropriate interventions" and privileges the experiences and expertise of medical professionals over people with disabilities (Grue, 2011, 540). This model centers on impairment and pathology and locates disability only within an individual. Grue (2011) questioned its validity as a model and suggested that it might simply be *medicalization* of disability that is "the reduction of various aspects of disability to medically recognized phenomena" (Grue, 2011, 540). Whether it is a series of acts or a legitimate model, this treatment of disability ignores the forces of ableism and resulted in the development of other models of disability.

The social model frames disability "as a form of economic and political oppression enacted on people whose bodies did not conform to the needs of the industrial capitalism" (Grue, 2011, p. 538). Social model theorists see "disability as residing within the social structure and its treatment and control of the individual; neither the concept of pathology nor disease is seen to have a place in this model"(Altman, 2009, First Component section, para. 6). The model was influenced by Marxism and developed in the United Kingdom in the 1970s (Grue, 2011). It "promotes the ideology that a person with a disability is

disabled by society's reaction to the impairment, and examines the physical and social environment in order to address and end societal issues that collectively oppress disabled people" (Clark, 2006, p. 314).

The minority model is rooted in the humanities and is most associated with the non-medical model of disability promoted in the United States. This model explains that people with disabilities "have been subjected to the same forms of prejudice, discrimination and segregation imposed upon other oppressed groups which are differentiated from the remainder of the population on the basis of characteristics such as race or ethnicity, gender and aging. (Hahn 1997:174)"(Williams, 2009, Social Oppression section, para. 4). It explains disability as "primarily a form of cultural otherness" (Grue, 2011, p. 539). This model remains popular because of its "political and ideological slant toward addressing power relations, identity construction, and advocacy for civil rights of disabled people" (Clark, 2006, p. 315).

**Brief introduction to Disability Studies.** Before the civil rights movement and the return of Vietnam veterans in the United States, issues of disability were rooted only in the fields of medicine and rehabilitation (Clark, 2006). The medical model was the only framework for understanding disability and people with disabilities were seen as objects that needed to be fixed. But, as people with disabilities began to stake their claims as full citizens, assert their rights, and collectively share their narratives, a new field began to emerge. By the 1980s, Disability Studies began to be recognized as a field of study that was influenced by various frameworks, including Marxism and feminism. Kudlick (2003)

described it as a field that “invites scholars to think about disability not as an isolated, individual medical pathology but instead as a key defining social category on par with race, class and gender” (p. 764). At the center of this field is a rejection of the medical model of disability that places sole ownership of disability within an individual. Instead, those engaged with Disability Studies believe that disability is socially constructed (Altman, 2009; Clark, 2006; Grue, 2011). Those in the field frame disability “in a way that is radically different from the previous efforts of, for example, medical sociology, of establishing a different set of causal relationships that link disability not only to bodily factors, but to sociopolitical organization” (Grue, 2011, p. 537).

Scholars and activists working in the field promote discussions about the politics of normality and also frame disability “as a social-civil rights movement for disabled people” (Clark, 2006, p. 314). The establishment of the field “aims to make explicit the discourses that reproduce disability as an oppressive category” (Grue, 2011, p. 535). Within these discourses “qualities that are best understood on a finely graded or continuous scale (health, physical fitness, appearances, etc.) become divided according to a dichotomy of able-bodied and disability” (Grue, 2011, p. 535).

Even though the field of Disability Studies has promoted new frames for understanding disability, there still remains a long history of oppression. As Disability Studies scholar, Gareth Williams (2009) references Davis’ (1997) work, it is revealing that people with disabilities “have been isolated, incarcerated, observed, written about, operated on, instructed, implanted, regulated, treated, institutionalized, and controlled to a

degree probably unequal to that experienced by any other minority group” (Definitions and Classifications section, para. 6).

**Negative consequences of ableism.** Throughout time, people with disabilities have endured oppression and related consequences including “abuse, neglect, sterilization, stigma, euthanasia, segregation, and institutionalization” (Braddock and Parish, 2001, Conclusion section, para. 3). As Barnes (1992) claimed, “the ancient Greeks and the Romans were enthusiastic advocates of infanticide for disabled children” (The Disabled Person as an Object of Violence section, para. 2). Castaneda, Hopkins, and Peters (2010) wrote, “before the eighteenth century, disability was perceived through a religious lens and considered an unchangeable condition that resulted from sin”; “infants with disabilities were dropped off balconies to their death” (p. 458). Castaneda et al. (2010) noted the origin of the word “handicapped” and traced it to a time when, because “social abandonment left people with disabilities no choice but to beg for food and money to survive”, people with disabilities “used their cap in hand to plead for help” (p. 458). While some would think these conditions were limited to bygone eras of history, the consequences of ableism in modern times – sterilization, segregation, and institutionalization – are still significant.

Under the authority of the Eugenics Board of North Carolina, thousands of people with disabilities were sterilized against their will. This Board oversaw sterilizations, which continued until 1974 (Begos, n.d.). North Carolina’s involuntary eugenics laws were not repealed until 2003. The ramifications of the acts of the Eugenics Board of

North Carolina are being felt today. Governor Beverly Perdue formed the N.C. Justice for Sterilization Victims Foundation. This body is responsible for producing recommendations regarding reparations for the victims of state-supported ableism (Governor's Task Force to Determine the Method of Compensation for Victims of North Carolina's Eugenics Board, 2012).

Despite the passage of the Education of the Handicapped Act in 1975 and the Individuals with Disabilities Education Act in 2004, both which aimed to ensure that children in the United States had access to public education, segregation still exists in American public schools. Children with significant disabilities are often prohibited from attending their local schools and instead are sent to residential schools away from their family, friends, and peers without disabilities. Children with less significant disabilities may be allowed to attend their neighborhood schools but are often placed in "self-contained classrooms" where children with disabilities are separated from their peers without disabilities. Even when children with disabilities are integrated into classrooms, the results of ableism can still be seen. Castaneda et al. (2010) noted that "in the late 1990s only 25.5 percent of students with disabilities graduated with a standard diploma" (p. 460).

Recognizing that the consequences of ableism were still being felt across the United States, the American with Disabilities Act of 1990 aimed to "assure equality of opportunity, full participation, independent living, and economic self-sufficiency" for people with disabilities. (ADA, 1990). But, people with disabilities are still

institutionalized and ideals of economic self-sufficiency are stymied by lack of access and opportunity. In North Carolina alone, there are thousands of people living in private and state-supported institutional facilities. The unemployment rate for people with disabilities is consistently, and dramatically, higher than the unemployment rate for people without disabilities; nearly 80 percent of people with disabilities are considered not in the labor force (U.S. Department of Labor, 2011). As Bryan (2010) noted, “because of the social stigma of not working... these persons’ independence, self-dignity, and ability to participate as full American citizens are in jeopardy” (p. 469).

Despite the best intents of legislation in the United States, people with disabilities remain oppressed in America and elsewhere across the globe. In 1995, the World Summit on Social Development noted that people with disabilities were one of the largest minority groups in the world “facing poverty, unemployment, and social and cultural isolation” (Erevelles, 2005, p. 66). Braddock and Parish (2001) purported:

The disability rights struggle of the first half of the twenty-first century will fundamentally be a struggle to delink the enduring and oppressive relationship between poverty and disability. Even in the most economically developed nations of the world today, unemployment rates for disabled persons frequently approach 80 percent, and average personal income is in the bottom decile. (Conclusion section, para. 8)

To summarize, this section provided an outline of models of disability, an introduction to the field of Disability Studies, and an overview of the negative

consequences of ableism, or oppression based on disability. The next section will discuss marginalization and the mass media.

### **Marginalization and the Mass Media**

As Haller (2010) suggested, “the ableism within media context presents people with disabilities as inferior to able-bodied people, as ‘defective’ or a having a worthless status” (Preface, para. 7). Haller (2010) also said:

media depictions help us understand the media's role in 'constructing' people with disabilities as different and their role in framing many types of people who may not fit with 'mainstream' constructions. These media images affect society as a whole, but they also have implications for the self-concept of people with disabilities themselves. (Researching Media Images of Disability, Conclusion and Discussions, para. 4)

The purpose of this section is to review research that is focused on understanding the influence of the mass media. This section also examines disability stereotypes reflected in culture and mass media.

**Influence of the mass media.** A variety of mediums, broadcast radio and television programming, music, film, widely distributed print materials, and highly accessible web-based pieces, collectively create the mass media. The term can be used interchangeably with *broadcast media*, *entertainment media*, or simply *the media*. Any of these terms can be used to reflect the powerful force that conveys messages and has the ability to promote oppressive forces.

The influence of the mass media is at an unprecedented level (Guy, 2011). Citizens in the United States are watching more television than ever previously recorded (Stelter, 2011). “A great many government organizations, charities, advocacy groups, consulting firms and media organizations are expending enormous amounts of resources because they all agree with the premise that television is a powerful educator for cultural values and attitudes” (Farnall & Lyons, 2012, Are We There Yet section para. 1). Mass media messages are powerful, invasive, and have the potential to reinforce stereotypes (Sandlin et al., 2010; Tisdell, 2007; Wright, 2007). Messages from the mass media influence consumers’ worldviews and inform their understanding of norms; this can reinforce marginalization and injustice (Kellner & Share, 2005; Tisdell, 2008; Thompson, 2007). The mass media sway how consumers think about diversity; it has the ability to perpetuate inaccurate assumptions that support oppression and can disempower consumers with its messages (Guy, 2011; Sandlin et al., 2011).

Tisdell (2008) noted, “entertainment media (as well as news and advertisement media) have an enormous effect, both consciously and unconsciously, on ‘what’ we think and ‘how’ we think—about ourselves and others, and about personal and social issues” (p. 48). Sandlin et al. (2011) claimed that the mass media “represents otherness”, “deploys power” and “produces categories” which guide consumers to develop their own biases (p. 360). The media has great influence and the ability “to reproduce structural power relations based on race, gender, class, and sexual orientation” (Tisdell, 2008, p.

53). The media also has the influence and ability to frame the way people think about issues related to disability.

**Disability stereotypes in culture and mass media.** Moore (2006) said stereotypes happen because of “the tendency to categorize individuals or groups according to an oversimplified standardized image and attribute certain characteristics to all members of the group” and noted that they “are central to the formation of prejudice and the pervasive acts of violence, segregation, and discrimination directed against minority groups” (The Nature of Stereotypes section, para. 1). Since the mass media have such power to influence how consumers think about diversity, it is important to explore how culture and mass media have promoted stereotypes of people with disabilities. The media have the power to promote the “cultural dichotomization of normal and abnormal” and for that reason, messages in the media about disability should be considered (Williams, 2009, Social Oppression section, para. 10). Farnall and Lyons (2012) warned, “if the images from films, TV and even advertising portray people with disabilities in negative fashion as objects of pity, then society will see them from that perspective” (Background section, para. 2).

Mitchell and Snyder (2009) explained the various stereotypes associated with people with disabilities. They examined literary research that outlined characters with disabilities as only having two roles – one where they were to be pitied and one where they were to be damned because they were such a threat to society. Barnes (1992) noted the prevalence of media messages that portrayed people with disabilities as one-

dimensional objects of pity. Barnes (1992) also claimed this type of portrayal worked by “perpetuating the myth that disability is synonymous with illness and suffering” (The Disabled Person as Pitiable and Pathetic section, para. 3). He examined how broadcast news reports often used “depersonalised [*sic*] expressions such as 'the disabled' and 'the handicapped’” which robbed “people of their humanity, and so reduce[d] them to objects” (Barnes, 1992, Disabled Person as Pitiable and Pathetic section, para. 4).

Dahl (1993) claimed the media often portrayed evil characters as exhibiting physical differences. Barnes (1992) noted that cultural and media images, which portrayed people with disabilities as evil or villainous, are “the most persistent stereotypes and [are] a major obstacle to disabled people's successful integration into the community” (The Disabled Person as Sinister and Evil section, para. 1). Mitchell and Snyder (2009) referenced Gartner and Joe’s (1987) work to reveal people with disabilities being portrayed as those who are “embittered by their fate” and who “resent the nondisabled and would, if they could, destroy them” (Negative Imagery section, para. 4).

Other stereotypes focus completely on the biophysical nature of the disability and fail to portray the individual as a human interacting within a social context. “Because representations of disability tend to reflect the medicalized view, which restricts disability to a static impairment entombed within an individual, the social navigation of debilitating attitudes fails to attain the status of a worthy element of plot”(Mitchell & Snyder, 2009, Negative Imagery section, para. 6).

Another, more contemporary stereotype portrayed in the mass media is the disability hero. This is a person with a disability that is not limited by disability in any way. This stereotype does not portray the real-world problems faced in typical environments (Dahl, 1993; Mitchell & Snyder, 2009). Mitchell and Snyder (2009) noted that “by depicting disability as an isolated and individual affair, storytellers artificially extracted the experience of disability from its necessary social contexts” (Negative Imagery section, para. 6).

While the mass media have the power to reinforce negative stereotypes or unrealistic portrayals of people with disabilities, they also have the power to create positive change. As Dahl (1993) said, the media impact “public perception of social reality by their ability to create typifications” (Creating an "Average" Typification of the Disabled section, para. 3). He noted “careful use of terminology and visual images of the disabled can gradually create a more acceptable and realistic typification of people with disabilities as ‘average’ people” (Dahl, 1993, Creating an "Average" Typification of the Disabled section, para. 3).

This section examined the power of the mass media and its ability to promote stereotypes of disability. These stereotypes portray people with disabilities as those who should be pitied, feared, or treated as one-dimensional objects instead of humans. But, just as the mass media have the power to promote stereotypes, it also has the ability to create new typifications. Consumers of media also have the ability to develop their

critical lenses as they absorb media messages. Issues associated with critical pedagogies and practices are discussed below.

### **Critical Pedagogies and Practices**

In order to situate this research project on the portrayal of disability on a popular culture television show, it is important to explore critical pedagogies and practices. In the passages below, these pedagogies are examined and links between critical pedagogy, public pedagogy, critical media literacy, and critical public pedagogy are made. Strategies that these pedagogies use for uncovering oppression are also discussed.

**Critical pedagogy.** The theoretical underpinning for the relatively new, critical public pedagogy, begins with critical theory. Critical theory is a school of thought, which can be traced back to before World War II; its central concern is creating a just society. Brookfield (2005) outlined the tasks associated with the theory and noted that those working with critical theory were engaged with contesting ideology, hegemony, unfair power distribution, and alienation while supporting liberation, reason, and democracy. Critical pedagogy (or a set of critical teaching techniques) uses a combination of critical theory and practice to provide people with the tools they need to combat oppression and achieve freedom.

Adult educators employing critical pedagogy engage in the critical theory tasks outlined by Brookfield (2005). They often work to battle ideology and hegemony and work to support liberation and emancipatory actions. Brookfield (2005) described ideology critique as a tool that “focuses on helping people come to an awareness of how

capitalism shares social relationships and imposes – often without our knowledge – belief systems and assumptions (that is, ideologies) that justify and maintain economic and political inequity” (p. 13).

Paulo Freire was an instrumental figure in developing critical pedagogy and published (in English) the seminal book *Pedagogy of the Oppressed* in 1970. In this text, he referenced hegemony when he noted “the minority cannot permit itself the luxury of tolerating the unification of the people, which would undoubtedly signify a serious threat to their own hegemony” (Freire, 1970, p. 137). Brookfield (2005) described hegemony as “the process by which we embrace ideas and practices that keep us enslaved” (p. 5). Freire (1970) also mentioned hegemony when he described ways in which oppressors allowed reforms to happen when they were faced with revolution as the only alternative; he noted “almost always the metropolitan society induces these reformist solutions in response to the demands of the historical process, as a new way of preserving its hegemony” (p. 161). Freire (1970) also described liberation and noted it was a struggle in which the oppressed “must perceive the reality of oppression not as a closed world from which there is no exit, but as a limiting situation which they can transform” (p. 34).

McLaren and Crawford (2010) noted that critical pedagogy “provides students and teachers the space to achieve emancipation through educational practices that allow people to acquire, analyze, and produce both social and self-knowledge” (n.p.). Principles related to critical pedagogy include: empowerment of marginalized students; recognition that typical educational programs can reinforce oppression; consideration that education

is situated in historical contexts where learners can attain power over themselves by “recognizing how they are subjects of history and then understanding how they can be self-determined to create history”; and, understanding that there is constant interaction between a person and society where theory and practice operate simultaneously (McLaren & Crawford, 2010, n.p.).

Gurn (2011) claimed “critical pedagogy offers unique opportunities for educators to pursue murky questions of human existence and to illuminate ways to make sense of a world in which poverty, isolation, and death can be as conspicuous as opportunity, companionship, and hope” (p. 150). Critical pedagogy is rooted in the understanding that justice and education are linked and that marginalization of any group weakens the potential for all. Tatum (2010) purported, “our ongoing examination of who we are in our full humanity, embracing all of our identities, creates the possibility of building alliances that may ultimately free us all” (p. 8). Other authors explain that critical pedagogy deals with racism, classism, sexism, heterosexism and other oppressive forces by instructing learners to challenge assumptions and to transcend marginalization (Creswell, 2007; Merriam and Brockett, 2007). Educators concerned with critical pedagogy consider the histories of oppressive forces. However, there is embedded hope within this type of pedagogy – inherent in critical pedagogy is the vision of new, less oppressive structures. Merriam and Brockett (2007) noted that critical pedagogy demands “the voices of those people who have traditionally been marginalized due to race, sex, or lifestyle factors are fully engaged in the learning process” (p. 157).

McLaren (2010) noted that critical pedagogy is rooted in the “refusal to reproduce dominant ideologies and practices inherent in capitalist schooling” and that practitioners using critical pedagogical tools demonstrated “a protagonistic philosophy of praxis based on the abolition of capital and value production” (p. 565). McLaren (2010) tied this pedagogy to an emerging pedagogy in the field of Adult Education when he claimed, “critical pedagogy needs not only to disambiguate the otiose claims of the postmodernists and reject their cult of fashionable apostasy but begin with public political action, what has been called ‘public pedagogy’” (p. 566).

**Public pedagogy.** Although the term was used as early as 1894, public pedagogy has only recently become a recognized term in the field of Adult Education (Sandlin et al., 2011). In the 1990s Adult Educators in the United States began to wonder about the pedagogical impact of popular culture (Sandlin et al., 2011). They borrowed from the field of Cultural Studies and saw that this field “offered education researchers a way to critically investigate public and popular culture spaces for their pedagogical aspects and for the ways these spaces reproduce or challenge commonsensical and oppressive configurations of reality” (Sandlin et al., 2011, p. 343).

The similarities between critical pedagogy and popular pedagogy can be attributed to the influence critical theory has had on both. As noted in Chapter One of this text, public pedagogy is broadly defined as education that occurs at sites outside of traditional schools. Sandlin et al. (2011) noted that these sites include formal sites such as “museums, zoos, and libraries”, informal sites such as “popular culture, media,

commercial spaces, and the Internet” and “figures and sites of activism, including public intellectuals and grassroots social movements” (p. 338). Similar to critical pedagogy, public pedagogy provides an opportunity to promote social change and confront marginalization. Through public pedagogy, popular culture becomes “a potential site for social justice, cultural critique, and reimagined possibilities for democratic living” (Sandlin et al., 2010, p. 3).

Like critical pedagogy, public pedagogy examines ideology and hegemony. Sandlin et al. (2010) said that public pedagogy is critical “to our understanding of the developments of identities and social formations” (p. 1). Sandlin et al. (2011) stated that through public pedagogy, the oppressive ideologies of popular culture can be uncovered. O’Malley and Roseboro (2010) referenced Brady’s (2006) work and revealed that “public pedagogy is a critical public engagement that challenges existing social practices and hegemonic forms of discrimination” (p. 642). Just as there are various streams of critical pedagogy, different constructions of public pedagogy have also developed. Sandlin et al. (2011) noted that the Feminist construction of public pedagogy is “oriented toward collectively subverting dominant ideologies” while the construction rooted in cultural studies “focuses on popular culture as a site of socialization and an arena in which hegemony is reproduced as well as challenged” (p. 344). The cultural studies construction is associated with Henry Giroux.

Giroux is not only credited with the term critical pedagogy but also is a prolific writer on the topic of public pedagogy. Sandlin et al. (2011) reviewed 420 works with the term public pedagogy and Giroux accounted for nearly 15 percent of the works reviewed. Giroux built on Freire's (1970) work to explain "how popular culture acts as a political and pedagogical site of struggle over identities" (Sandlin et al., 2011, p. 345).

As mentioned at other points in this text, public pedagogy involves a vast array of pedagogical sites – everything from graffiti on the exterior of a museum wall to the exhibits contained inside. Adult Educators interested in narrowing the scope of pedagogical sites to concentrate on mass media have contributed to the areas of critical media literacy and critical public pedagogy. These areas are described below.

**Critical Media Literacy and critical public pedagogy.** Thompson (2007) referenced Alvermann and Hagood's (2000) understanding of Critical Media Literacy (CML) as primarily concerned with "helping students experience the pleasures of popular culture while simultaneously uncovering the codes and practices that work to silence or disempower them as readers, viewers and learners in general" (p. 84). CML has a rich history and has been influenced by various theories and practices. Tisdell (2008) noted that CML draws from "cultural studies, media studies, critical theory, feminist theory, postmodernism, and emancipatory educational studies" and that all of these stands "focus on power relations based on race, gender, class, sexual orientation in society and in the educational system, and/or how various types of media relate to learning" (p. 52).

As it is concerned with how mass media impact ideology, power relations, and social control, critical medial literacy (CML) demonstrates its ability to further critical pedagogic aims. Share (2006) describes a purpose of CML as “resisting media domination through critical analysis” (p. 3). CML employs many of the tools of critical pedagogy and public pedagogy as it involves “ideology critique”, “politics of representation”, “alternative media production”, textual analysis that explores “social context and control”, “an understanding of ideology, power, and domination that challenge relativist and apolitical notions of most media education”; an examination of how “power, media and information are linked”; and requires that the audience is “active in the process of meaning making” and interested in “democratic social change” (Share, 2006, p. 16).

Critical adult educators realize that CML is necessary because of the undemocratic nature of media control (i.e., a few, large, multi-national corporations control most television programming) and because of the increase in consumption of information from mass media. Share (2006) noted Bagdikian’s work exposing corporate control of the media and stated there are only five corporations that control all of the mass media in the United States. Tisdell (2008) noted critical adult educators realized “it’s important to ‘study’ pop culture to be aware of its role in both shaping and challenging power relations in society and education” (p. 53). Stuckey and Kring (2007) noted that CML is intended to aid mass media consumers to “bring portrayals in the media to consciousness” (p. 31). Brookfield (2005) noted “in a society in which people learn

attitudes and values from entertainment media, and in which media outlets choose what counts as news and which social crises merit debate, the mass media are obviously central to the smooth functioning of hegemony” (p. 43).

Brookfield (2005) also described how the “media present as normal a version of reality in which large-scale structural inequities are never mentioned, let alone challenged, and which people largely accept as an empirically accurate, neutral reality”, a process referred to as “manufacturing consent” (p. 43). Brookfield (2005) credited Herman and Chomsky (1998) with coining the term and noted their analysis of how the media promote hegemony by employing five filters:

- (1) the media are themselves huge capitalist corporations,
- (2) the media’s survival depends on attracting advertising from other companies,
- (3) the media’s reliance on government and business experts,
- (4) the media’s awareness of the likelihood of
- and (5) the propagation of anticommunism as a national ideology. (p. 44)

CML can help those who are marginalized to “see the structures of oppression, analyze the role of hegemony in shrouding those structures, and find agency in the act of becoming subjects who can express their voices to challenge racism, sexism, classism, and all forms of oppression” (Share, p. 49, 2006).

Although the term “critical public pedagogy” is relatively new, and its distinction from CML and public pedagogy is vague, it is evident that this pedagogy is also concerned with raising consciousness, which is an aim that can be traced from CML, to public pedagogy, to critical pedagogy, and to critical theory. O’Malley and Roseboro

(2010) referenced the importance of consciousness raising and its link to critical public pedagogy when they quote Giroux (2000) as saying that critical public pedagogy, should ascertain how certain meanings under particular historical conditions become more legitimate as representations of reality and take on force of common sense assumptions shaping a broader set of discourses and social configurations at work in the dominant social order. (p. 641)

Sandlin et al. (2011) claimed that adult educators engaging in critical public pedagogy are “conceptualizing popular culture as a site where domination is fought against and are framing popular culture as a critical and emancipatory pedagogy” (p. 347).

Whether examining the specific practices of critical public pedagogy and CML or contemplating the broad characteristics of critical theory, adult educators who are concerned with creating a more just world must understand that the mass media has been identified as an educative force and that it is crucial to investigate this force’s ability to influence ideology, hegemony, power, and alienation. Educators must also understand how it might support liberation, reason, and democracy. From theory to practice, the above text noted how critical Adult Education authors examined oppressive forces of racism, sexism, classism, and heterosexism and the power the mass media has to propagate these forces. While media portrayals of oppression based on race, gender, class, and sexual orientation are common topics for critical adult educators, oppression based on disability, or ableism, is often overlooked.

## Chapter Summary

The review of literature, above, explored disability and ableism by explaining various models of disability, providing a brief introduction to Disability Studies and discussing the negative consequences of ableism. It also discussed marginalization and the mass media where details were provided about the power of the mass media and its ability to reinforce oppressive messages. The review also explored critical pedagogies and practices that can be used for addressing oppressive messages.

Sandlin et al. (2011) noted “educators are the critical link between dominant culture and critical awareness of that culture as marginalizing; they foster critical dialogue and help learners understand the power and politics at work within culture, thus creating the classroom as the site of critical intervention” (p. 361). This literature review illustrates that a long history of critical pedagogies and tools exists and that these have been helpful in dealing with the oppressive forces of racism, sexism, classism, and heterosexism. However, these critical pedagogies and tools, nor those associated with Disability Studies, have not successfully countered the dual force of the power of the media and the historic marginalization and of people with disabilities. Stadler (2006) claimed,

When considering the relationship between the media and disability, a number of aspects need to be examined, among them: media content (representations, stereotypes, absences), media technologies (issues of access and technological determinism) and media policies (which address language, technology, content and scheduling). Significantly, media content, technologies and policies all convey

discourses about disability that frame the way disability is constructed and viewed in society. (p. 373)

It is critical that media content about people with disabilities is analyzed. “Studying the representation of disability in literature and art is an important and relatively unexplored research frontier in disability studies” (Braddock & Parish, 2001, Conclusion section, para. 11). Unfortunately, there is a paucity of qualitative information within the field of Adult Education about the portrayal of disability in the mass media. This research study aims to contribute to the fields of Adult Education and Disability Studies by describing the portrayal of disability on a popular culture television show.

## CHAPTER THREE

### Methodology

The purpose of this qualitative study is to describe the portrayal of disability on a popular culture television show. The research questions that guided this study were:

1. What disability related content is presented on the TV program - *Glee*?
2. How is disability negotiated among characters (e.g., students, teachers, the principal) on the TV program - *Glee*?

In this chapter, the researcher discusses the methodology for this study. The design of the study, sample selection, data collection, data analysis, validity and reliability, and researcher bias and assumptions are outlined below.

#### Design of the Study

A qualitative design was selected for this inquiry because the study aimed to understand the social phenomena of disability. Merriam (2002a) explained that through qualitative inquiries, researchers are able to understand how “people make sense of their experience” (p. 5). Marshall and Rossman (2006) agreed and noted qualitative researchers are “intrigued by the complexity of social interactions expressed in daily life” (p. 2).

Patton (2002) explained, “qualitative inquiry is not a single, monolithic approach to research and evaluation” (p. 76). Since the beginning decades of the twentieth century, qualitative research methods have been expanding in numbers and complexities (Denzin & Lincoln, 2005). Denzin and Lincoln (2005) stated, “a complex, interconnected family

of terms, concepts, and assumptions surround the term qualitative research” (p. 2). While qualitative design encompasses a wide range of practices, there are common characteristics of most qualitative research. In addition to its concern for understanding human experience, common characteristics include qualitative research’s naturalistic and inductive character, the researcher is considered an instrument, and it produces rich, thick, descriptions.

Miles and Huberman (1994) described qualitative data as “*naturally occurring, ordinary events in natural settings*” and reported that it provides, “a strong handle on what ‘real life’ is like” (p. 10). Patton (2002) maintained “qualitative designs are naturalistic to the extent that the research takes place in real-world settings and the researcher does not attempt to manipulate the phenomenon of interest” (p. 39). Denzin and Lincoln (2005) noted that qualitative researchers “study things in their natural settings” (p. 3). The naturalistic character of qualitative research provided a good fit for a research project that sought to describe disability content on a popular culture television show. The researcher wanted information that was “reflective of the everyday life of individuals, groups, societies, and organizations” and chose a qualitative study for that reason (Miles & Huberman, 1994, p. 6).

Denzin and Lincoln (2005) reported that qualitative research “consists of a set of interpretive, material practices that make the world visible” and that “this means that qualitative researchers study things in their natural settings, attempting to makes sense of,

or interpret, phenomena in terms of the meanings people bring to them” (p. 3). Merriam (2002a) stated that for qualitative research, “the process is *inductive*” (p. 5). Qualitative researchers reject the idea of a fixed truth and instead understand that the truth changes with changes in context and time; they see truth as an interpretation of reality at a certain point in time within a certain context (Merriam, 2002a). Qualitative researchers understand that meaning is socially constructed. In basic interpretive qualitative research “data are collected through interviews, observations, or document analysis”; then, data are “analyzed to identify the recurring patterns or common themes that cut across the data” (Merriam, 2002a, p. 6). Understanding data through an interpretive process fit with the purpose of this research to describe the portrayal of disability on television.

Merriam (2002a) noted that with qualitative research the “*researcher is the primary instrument* for data collection and data analysis” (p. 5). Unlike quantitative studies where the researcher uses separate instruments to measure, in qualitative inquiries, the “researcher *is* [emphasis added] the instrument” (Patton, 2002, p. 14). Unlike quantitative practices that condemn any relationship between the researcher and her subjects, qualitative practices recognize “the intimate relationship between the researcher and what is studied” (Denzin & Lincoln, 2005, p. 10). Miles and Huberman (1994) confirmed that in qualitative inquiries, “the researcher is essentially the main ‘measurement device’ in the study” (p. 7). In this study, the researcher’s history in the field of Disability, proved useful as she acted as the research instrument to describe how disability was portrayed in the media.

Miles and Huberman (1994) claimed that in qualitative research, “data provide ‘thick descriptions’ that are vivid, nested in a real context, and have a ring of truth that has strong impact on the reader” (p. 10). They also noted that qualitative data “are a source of well-grounded, rich descriptions and explanations of processes in identifiable local context” (p. 1). Denzin and Lincoln (2005) noted that qualitative researchers focused on “rich descriptions of the social world” (p. 12). Merriam (2002a) claimed, “the product of a qualitative inquiry is *richly descriptive*” (p. 5). Since the purpose of the study was to *describe*, selecting qualitative methods was an important choice for the researcher.

As Miles and Huberman (1994) noted, “qualitative data, with their emphasis on people’s ‘lived experience,’ are fundamentally well suited for locating the *meanings* people place on events, processes, and structures of their lives” (p. 10). Denzin and Lincoln (2005) claimed qualitative researchers “seek answer to questions that stress *how* social experience is created and given meaning” (p. 10). With its concern for explaining social experience and meaning, its naturalistic and inductive character, the researcher as an instrument, and its rich, thick, descriptions, qualitative research was the best fit for this research study that wanted to describe the ways disability was framed in the media.

### **Sample Selection**

Merriam (2002a) noted that because qualitative data “seeks to understand meaning... it is important to select a sample from which the most can be learned” (p. 12). She claimed that purposive sampling in qualitative inquiries allowed the researcher to set

criteria for choosing samples (Merriam, 2002a). This is different from quantitative sampling that relies on random sampling procedures. As Patton (2002) maintained, “the validity, meaningfulness, and insights generated from qualitative inquiry have more to do with the information richness of the cases selected and the observational/analytical capabilities of the researcher than with the sample size” (p. 245). Patton (2002) stated that purposeful sampling is used to “select information-rich cases strategically and purposefully”; he also noted that the “specific type and number of cases selected depends on study purpose and resources” (p. 243).

Patton (2002) identified 16 different types of purposeful sampling. I used mixed purposeful sampling. To pick a popular culture television show to examine, I used criteria sampling. Patton (2002) described this as “picking all the cases that meet some criterion” (p. 243). *Glee* was able to meet all of the following criteria:

1. The show has been on the air for at least two years.
2. The show has an actor or actress with a visible disability who plays a person with a disability on the show.
3. The show has won awards.
4. The show is aired on a major broadcast network (i.e., not a cable network).
5. The show is still in production.

The second layer of sampling was used to pick which episodes of Season One were selected. To get this sample, I used intensity sampling. Patton (2002) described intensity sampling as a type of sampling that yields “information-rich cases that manifest

the phenomenon intensely” (p. 243). I scanned all of the episodes in the first season and examined both the episode summary and scanned the visual elements of the episodes.

In addition to the three episodes that were chosen because of their amount of disability content, there was one other episode that contained strong disability content. But, this episode did not meet the criteria of the characters with disabilities being highlighted as individuals. This episode featured group shots of glee club members from a school for the Deaf. It was important for me to focus on characters with disabilities as individual characters in order for her to describe how disability was negotiated among characters in the roles of administrators, teachers, parents, and students on the TV program.

As alluded to above, I used a two-prong approach for selecting the episodes to examine. The first season of Glee was selected because it was the inaugural season of a popular culture television show that met the criteria selected. Then, three episodes within the first season were selected using intensity sampling. These forms of purposeful sampling ensured that the episodes examined provided rich details that helped me describe how disability was portrayed on a popular culture television show.

### **Data Collection**

Denzin and Lincoln (2005) noted that qualitative research “involves the studied use and collection of a variety of empirical materials...that describe routine and problematic moments and meanings in individuals’ lives” (p. 3). To accomplish this, qualitative research has multiple data collection methods. There are three general types of

data – interviews, observations, and documents (Merriam, 2002a; Patton, 2002). On-line data is also considered a type of data separate from the three general types of data.

Merriam (2002a) stated that researchers have to decide which sources “will yield the best information with which to answer the question” (p. 12). For this study, I used observations, documents, and on-line data.

**Observations.** As Patton (2002) reported, “the data from observations consist of detailed descriptions of people’s activities, behaviors, actions, and the full range of interpersonal interactions and organization process that are part of the observable human experience” (p. 4). Merriam (2002a) claimed, “observation is the best technique when an activity, event, or situation can be observed first hand and, when a fresh perspective is desired” (p. 13).

Since I wanted to describe the portrayal of disability on a popular culture television show, it was important to observe three episodes of the first season of Glee. Considering I was the sole researcher and that the observations that took place involved watching videos of a popular culture television show, I was a complete observer (as compared to a participant-observer in other types of research). After the scanning that occurred in the sample selection process, I watched each episode four times. The first two times were to become familiar with the episodes, to engage in the plot, become more familiar with the characters, and to look for strong disability content in language and non-verbal cues. The second two viewings allowed me to note portrayals of disability using a matrix. Observation was my primary data collection method.

**Documents and on-line data.** Collection and analysis of documents was my secondary data collection method. Merriam (2002a) noted, “the strength of documents as a data source lies with the fact that they already exist in the situation; they do not intrude upon or alter the setting in ways that the presence of the investigator might” (p. 13). She goes on to say, “documents often contain insights and clues into the phenomenon, and most researchers find them well worth the effort to locate and examine” (p. 13).

Because I was concerned with the portrayal of disability on television, it was important to review the transcripts of the sample episodes. I contacted the network (Fox Broadcasting Company) that broadcasts the television show, Glee, and determined that the network did not make available its transcripts. Then I contacted several people in the disability community to determine if popular television shows were transcribed on a regular basis for people with sensory disabilities.

Although none of the people contacted could locate a broad disability-based transcription service for popular culture television shows, one person located a web site whose author had transcribed most episodes of the first season of Glee. I found that the three episodes selected for the sample had been transcribed. The transcripts were available on-line.

I read each episode’s transcript four times and used Bernard and Ryan’s (2010) steps of content analysis to identify themes and patterns in the portrayal of disability in the television show, Glee. The research was also informed by other documents - my thesis journal and other on-line data at a Glee fan website.

## **Data Analysis**

Patton (2002) noted that “classifying and coding qualitative data produce a framework for organizing and describing what has been collected” (p. 465). He also claimed “this descriptive phase of analysis builds a foundation for the interpretive phase when meanings are extracted from the data, comparisons are made, creative frameworks for interpretation are constructed, conclusions are drawn, significance is determined, and in some cases, theory is generated” (p. 465). While this research did not aim to generate theory, it did follow the process outlined by Patton (2002). To aid in data analysis, I used constant comparative method, identifiers of salience, and content analysis.

**Constant comparative method.** Merriam (2002a) noted “many qualitative researchers have adopted the constant comparative method” (p. 14). I experienced this and noted data collection and data analysis occurred at the same time; as I examined initial data and moved to the next, I was constantly comparing new data to previous data and looking for new patterns. Merriam (2002a) stated these “patterns are given names (codes) and are refined and adjusted as the analysis proceeds” (p. 14).

**Identifiers of salience.** Since the samples selected were so information-rich, it was necessary to develop a way to examine the data to find “what in the material demand[ed] further scrutiny because of its importance” (Alexander, 1990, p. 13). Alexander (1990) defined “principal identifiers of salience” to aid researchers in examining raw data. I used some identifiers of salience - frequency, uniqueness,

emphasis, omission – as I reviewed the episodes in video and text formats. (Alexander, 1990).

**Content analysis.** Since the study aimed to understand how disability was portrayed on a popular culture television show, transcripts of the show were obtained and examined. Patton (2002) noted that content analysis was the appropriate tool to use when he claimed, “verbatim transcripts constitute the undigested complexity of reality. Simplifying and making sense out of that complexity constitutes the challenge of content analysis” (p. 463).

Because I was concerned with discovering the content on disability that was presented on a popular culture television show, content analysis was the primary approach for data analysis in this study. Patton (2002) stated content analysis was “any qualitative data reduction and sense-making effort that takes a volume of qualitative material and attempts to identify core consistencies and meanings”; “the core meanings found through content analysis are often called patterns or themes” (p. 453). Bernard and Ryan (2010) described content analysis as “a set of methods for systematically coding and analyzing qualitative data”; the authors noted that content analysis is used “to explore explicit and covert meanings in text” (p. 287).

The purpose of content analysis is to detect patterns (Patton, 2002). When engaged in content analysis the researcher is “searching text for recurring words or themes” (Patton, 2002, p. 453). Patton (2002) distinguishes a pattern which “usually refers to a descriptive finding” from themes that “take a more categorical or topical form”

(p. 453). Patton (2002) further explained that content analysis “involves identifying, coding, categorizing, classifying, and labeling the primary patterns in the data” (p. 463). Patton (2002) noted, “content analysis requires considerably more than just reading to see what’s there” (p. 5).

I used Barnes’ (1992) list of stereotypes of disability in the media to create a matrix that aided in the collection of frequency counts. When manifest or latent content on disability was displayed, I recorded it. I also used frequency counts to examine how disability was described. A list of common words, like “handicapable”, “special”, and “disabled”, was created and used to record the frequency of use. I also followed Bernard and Ryan’s (2010) seven steps for content analysis. They include:

1. Formulate a research question or a hypothesis, based on existing theory or on prior research.
2. Select a set of texts to test the question or hypothesis.
3. Create a set of codes (variables, themes) in the research question or hypothesis.
4. Pretest the variables on a few of the selected texts. Fix any problems that turn up with regard to the codes and the coding so that the coders become consistent in their coding.
5. Apply the codes to the rest of the texts.
6. Create a case-by-variable matrix from the texts and codes.
7. Analyze the matrix using whatever level of analysis is appropriate. (p. 290)

## **Validity and Reliability**

Merriam (2002b) noted that qualitative research needed to address internal validity, reliability, and external validity. Since “reality in qualitative inquiry assumes that there are multiple, changing realities” and I, like all individuals, have my “own unique constructions of reality”, it is important to ensure that I “present a holistic interpretation of what is happening” (Merriam, 2002b, p. 25). Internal validity means that the researcher as the instrument is more in touch with reality than an “instrument with predefined items” that is “interjected between the researcher and the phenomenon being studied” (Merriam, 2002b, p. 25).

A tool to ensure internal validity is triangulation through the use of multiple sources of data. Merriam (2002a) claimed “researchers are encouraged to use more than one method of data collection as multiple methods enhance the validity of the findings” (p. 12). Patton (2002) concurred and stated that using just one type of data makes the researcher more vulnerable than using two or three kinds of data where “different types of data provide cross-data validity checks” (p. 248). He also noted that the point of triangulation was not to ensure that the data sources all resulted in the same conclusions but it is to “*test* for such consistency” (p. 248). Denzin and Lincoln (2005) stated that since “objective reality can never be captured” that “we know a thing only through its representations” and that “triangulation is not a tool or strategy of validation, but an alternative to validation” (p. 5). I engaged in triangulation as I used both observation and document data to ensure internal validity.

Internal validity was also supported by the researcher discussing her positionality and personal biography. I engaged in “paying attention to praxis and reflexivity, that is, understanding how one’s own experiences and background affect what one understands and how one acts in the world, including acts of inquiry” (Patton, 2002, p. 546).

Researcher subjectivity is a part of every qualitative research effort. As noted earlier, because I engaged in qualitative research, I acted as a research tool. Regarding epistemological assumptions, I understand that reality is subjective and the findings reflected my beliefs and perspectives. Validity was also supported by peer review. As this research was done as a thesis project, I was supported by my review committee comprised of scholars in the field of Adult and Higher Education.

Merriam (2002b) defined reliability as “the extent to which research findings can be replicated” and noted that “reliability is problematic in the social sciences simply because human behavior is never static” (p.27). What is important to consider is “whether the results are consistent with the data collected” (Merriam, 2002b, p. 27).

Just as validity is aided by peer review and triangulation, so is reliability. As mentioned previously, I engaged in triangulation and by presenting this study to my committee, which will engage in peer review. The thesis journal I kept will also act as an “audit trail” to aid in reliability. The journal indicates “how data were collected, how categories were derived, and how decisions were made throughout the inquiry” (Merriam, 2002b, p. 27).

Patton (2002) noted that qualitative research does not have statistical significance and it is difficult to make generalizations about the findings of qualitative data because of this. But, the concept of generalizability, or external validity, is framed differently when comparing quantitative and qualitative research. The purpose of qualitative research is to help us understand the human experience. Specific to this study, the purpose was to describe the portrayal of disability on a popular culture television show. While direct, pre-framed generalization should not be made, because I provided thick description of the cases, transferability will be aided. That is, readers of the research will be able to explore the findings and may “themselves determine the extent to which findings from [the] study can be applied to their context” (Merriam, 2002b, p. 29).

### **Researcher Biography, Bias, and Assumptions**

To assist with trustworthiness, I must share my personal biography. I have been working in the human services field for nearly 15 years – seven of those have been with the North Carolina Council on Developmental Disabilities (NCCDD). The NCCDD advocates for people with intellectual and developmental disabilities and their families; we support community inclusion and the rights of people with disabilities to access the same opportunities those without disabilities access. I strongly believe that all people have gifts and talents; communities are lessened when all people are not included. I have friends and colleagues who have lived in group homes or other institutions. I was forced, as a child, to visit nursing homes and have an adverse reaction to medical-based view of disability.

The study was not underwritten by any institution and was conducted as the researcher's thesis project in Adult and Higher Education at North Carolina State University. Being socially included is important to the researcher and she believes others should be socially included as well.

### **Chapter Summary**

This chapter outlined the overall qualitative design of the study, which employed content analysis. Also, issues of selecting a purposeful sample were addressed in this chapter along with the methods of data collection. In addition, the procedures for analyzing the data collected were noted. Finally, issues of validity, reliability, researcher's bias, and assumptions were discussed.

## CHAPTER FOUR

### Findings

This qualitative study examined three episodes of *Glee*, in an effort to describe the portrayal of disability on a popular culture television show. Using a critical framework, I investigated the following research questions:

1. What disability related content is presented on the TV program - *Glee*?
2. How is disability negotiated among characters (e.g., students, teachers, the principal) on the TV program - *Glee*?

This chapter is organized into three areas to describe the research: the description of *Glee*, profiles of characters, and the findings of the study.

#### Description of *Glee*

*Glee* is a musical comedy television show set in McKinley High – a small town high school with an active glee club. The show focuses on a rag-tag group of students in the glee club (or show choir) and the ambitions of their teacher to win the national competition. “Since its debut, *Glee* has become a bona fide cultural phenomenon, received prestigious honors including the Golden Globe and Peabody Award and singlehandedly made glee clubs cool again” (Fox, n.d., para. 1). The show has garnered additional awards including four Emmy Awards and three Golden Globes Awards. The show is so popular that it has over 33 million downloads. It is a number-one-rated show among adults age 18-49 and among teens (Fox, n.d.). With multiple musical numbers per show, the production costs of *Glee* are great. As Benecchi and Colapinto (2011) noted,

“Glee looks like a niche show, with its Broadway renditions and obscure pop-culture reference, but costs 25% more than most prime time dramas” (p. 438).

Ryan Murphy heads Ryan Murphy Television, which produces the show with 20th Century Fox Television (Fox, n.d.). Murphy is also one of the co-creators. He admits the show is about underdogs, he said, “I think the fun of the show, to me, is being able to sort of chart these kids who have nothing going for them but heart and, you know, natural talent, and then over the course of the series, they will hopefully become national champions” (National Public Radio, 2009, para. 16). Murphy noted, “the show-choir thing I think is a metaphor for being different and embracing your difference and being able to express yourself no matter how hard or how much pain you're in” (National Public Radio, 2009, para. 31). Murphy wanted Glee to represent how open the world seems as a teenager; he wanted to express not only the challenges but also the opportunities of youth (National Public Radio, 2009).

### **Brief Profiles of Characters**

Each of the characters in Glee is outlined below. The descriptions are based on character summaries provided by Fox (n.d.) on the official Glee website.

**Artie.** Artie is geek-chic and happens to use a wheelchair; he is a student at McKinley High and is a member of the glee club.

**Becky.** Becky is a McKinley High student who is Brittany’s friend and later becomes a member of the school’s cheerleading squad – the Cheerios. She has Down Syndrome.

**Brittany.** Brittany is a cheerleader who is more into boys than academics. She is a member of the glee club.

**Emma.** Emma is the school's guidance counselor who has a crush on fellow faculty member, Will.

**Finn.** In addition to being in glee club, Finn is also the school's quarterback. He struggles to straddle the divergent worlds of glee club and the popular crowd.

**Kurt.** Fox (n.d.) describes Kurt as "the out-and-proud cherub-faced soprano" (para. 4). He is a member of the glee club and is Mercedes' friend.

**Mercedes.** Mercedes is described as "a powerhouse vocalist with an attitude to match" (Fox, n.d., para. 4). She is in the glee club and later becomes a member of the Cheerios.

**Mr. Figgins.** Mr. Figgins is the school's principal who is constantly mediating between faculty members Will and Sue.

**Puck.** Puck is "the arrogant and cocky crooner-with-a-soft-side" (Fox, n.d., para. 4). He is on the football team and is a member of the glee club.

**Rachel.** "Rachel is a pitch-perfect singer with an unfaltering determination to be the next Barbra Streisand" (Fox, n.d., para. 4). She has few friends and develops a crush on Finn early in Season One.

**Quinn.** Quinn was a star cheerleader and head of the popular crowd until she got pregnant. She is a member of the glee club.

**Santana.** Santana is a cheerleader with a bit of a mean streak. She became a member of the glee club with the purpose of spying on the club’s activities for Sue.

**Sue.** Fox (n.d.) describes Sue as the “conniving cheerleading coach who is on a mission to destroy arts programs everywhere” (para. 4).

**Tina.** Tina is a goth girl with a lot of strong opinions. In Season One, she and Artie acknowledge the chemistry that is building between them.

**Will.** Will is a relatively new teacher whose memories of glee club successes as a McKinley High student cause him to resurrect the club. His dream is to lead the club to a win at Nationals.

## **Findings**

The findings of this study, which address the two research questions, are presented below. Table 4.1 provides an overview of these findings and the narrative that follows presents additional details which describe the portrayal of disability on *Glee*.

Table 4.1

### *Summary of Findings*

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#### I. Disability related content on *Glee*

##### A. Manifest Content

##### B. Latent Content

#### II. Disability negotiated among characters

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Table 4.1 (continued)

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A. Agency

1. Lack of opportunity for voice
2. Short lived and future-based agency

B. Power

1. Students with disabilities have very limited power
2. Teachers and the principal creating access and space for opportunity

C. Identity

1. Disability as inspiration
  2. Disability as exclusionary
  3. Disability as negative
- 

**Disability related content on *Glee*.** Through the content analysis process, the researcher found that *Glee* presented manifest and latent content related to disability. Manifest content revealed common disability related words that were used to inform messages about disability. Latent content revealed that while disability is seen as a normal part of life, there are strong messages conveyed about people with disabilities as being pitiable and as needing a high level of help.

***Manifest Content.*** Manifest content involves messages that are explicitly stated. Certain words were pre-selected and the samples were scoured to find examples of these words. Manifest disability related terms that were searched for included: *handicapable*, *handicapped*, *special*, *disabled*, and *retarded*. People First language content (e.g. person with a disability, kid with Cerebral Palsy) was also on the list of manifest disability related terms for which the researcher searched. The table below outlines the manifest disability related terms as they occurred across the three samples.

Table 4.2

*Manifest Content*

Disability Related Terms	Sample 1	Sample 2	Sample 3
Handicapable	3	0	0
Handicapped	3	0	0
Special	1	0	0
Disabled	0	0	0
Retarded	0	0	0
People First Language	1	0	1
Wheelchair	12	0	2
‘Chair	4	1	1
Other	1	1	0
Total	25	2	4

As Table 4.2 indicates, on *Glee*, the most common way to communicate about disability is to reference a mobility device. While the word *wheelchair* was not on the original search list, it was later added because of the frequency with which it occurred. Together, the words wheelchair and the derivative *'chair* were used twenty times. The word wheelchair alone was used more than all other manifest disability related terms combined. Besides wheelchair and *'chair*, the most frequently used manifest content were words that began with *handi*. Words that began this way, handicapped and handicapable, were used three times more than contemporary People First language.

***Latent Content.*** While manifest content is conveyed explicitly, latent content is more hidden and must be uncovered. While the manifest content was limited, the latent disability related content on *Glee* was rich. To examine the latent content on *Glee*, the researcher refined Barnes' (1992) list of commonly occurring stereotypes of disability in the media. While the most frequent occurrences included representing disability as *normal* (27 occurrences), the second and third most frequent stereotypes displayed included people with disabilities as *pitiable or pathetic* (26 occurrences) and as *needing or receiving help* (26 occurrences). Another frequent manner in which disability was portrayed on *Glee* involved people with disabilities acting as *super cripples or inspiration* (12 occurrences). Two other popular portrayals of people with disabilities included depictions of them being *incapable of participating fully in community life* (10 occurrences) and of treating *disability as a hassle* (eight occurrences).

Other, less common portrayals of disability included the person with a disability as a *burden* (four occurrences) or as *atmosphere or curio* (three occurrences). *Glee* also portrayed people with disabilities as the *object of ridicule* (two occurrences), *their own worst enemy* (two occurrences), and as those who are *ignored* (two occurrences). There was only one display that highlighted the stereotype that people with disabilities are *sexually abnormal*.

The content analysis approach was helpful in determining the manifest and latent content related to disability on *Glee*. An examination of the manifest content found that the most common disability related words that were used referenced mobility devices. Latent content revealed that while *Glee* conveys messages about the normalness of disability, the program also sends strong messages about people with disabilities being pitiable and needing great amounts of help.

**Disability negotiated among characters.** Since *Glee* is set in a high school, most of the characters are students. But, there are also faculty members and a principal. Themes of agency, power, and identity were uncovered while investigating how disability was negotiated among students, teachers, and the principal of *Glee's* McKinley High.

**Agency.** Agency or the power to act is an important thing to explore when describing how disability is negotiated. Students with disabilities on *Glee* occasionally face a lack of opportunity for voice. Students with disabilities on *Glee* also negotiate short lived and future-based agency.

*Lack of opportunity for voice.* In the second sample, *Laryngitis*, a major plot element was the week's assignment to find a song that represented each student's voice.

Will, the teacher who leads the glee club, noted:

A glee club is about a myriad of voices coming together as one. Alright? Which is why your assignment for the week is for each of you to come up with a song that best represents how you see yourself, where you are in your lives right now. Your voice. Then you're going to stand up here and sing your hearts out. All of you.

While Will claimed that the assignment was for "all", Artie, who uses a wheelchair and is considered a main character, was not a featured singer in this episode. Seven regularly featured glee club members performed songs, which allowed them to express agency. Some characters, like Mercedes and Kurt, sang two songs. But, the episode ended without Artie being able to express his agency or share his voice. He had no song to sing.

*Short lived and future-based agency.* Later in this chapter, I reveal how through their positions of power, teachers and the principal (all people without disabilities) create space for students with disabilities to exhibit power. However, when students' with disabilities sense of agency is self-generated, it is short lived. During an exchange with his love interest, Tina, Artie exhibits agency. But, the exchange ends awkwardly – depicting Artie's agency as extremely limited.

Tina: I really admire you, Artie. I had no idea how difficult this was.

Artie: It's just like you with your stutter.

[Tina's face drops.]

Artie: You don't really notice it after a while.

Tina: Ha-ha-how did it happen? You don't really talk about it.

Artie: My mom and I got in a really bad car accident when I was eight. And she was fine, but I've been in the chair ever since. But I want to be clear: I still have the use of my penis.

[Tina looks freaked out and bothered. She leaves. After a while, Artie follows her.]

While this scene depicts how quickly Artie's agency turns to awkwardness, another scene highlights the ableism embedded in the script and how Artie's agency is hoped for and based on future events.

After a daydream about being able to dance without the use of his wheelchair, Artie reaffirms his quest to regain the use of his legs and dance.

Artie: I'm gonna dance one day, you know.

Tina: I know you are.

This scene portrays having a physical disability as being a barrier to dancing. There are many examples of dancers with disabilities. During this scene, *Glee*, does not examine the possibility of dancing with a disability. Instead, the scene focuses on the hoped for, future-based agency of the person with a disability. Artie notes that he will reach his goal "one day" but there is no immediate agency that he displays.

*Power.* Like agency, power is an important issue to examine when describing how disability is negotiated among students, teachers, and the principal on the television show *Glee*. The study found that students with disabilities were depicted as having very limited power and when they were able to exert power, it was due to the interventions of teachers and the principal.

*Students with disabilities have very limited power.*

The only time that characters with disabilities are portrayed in a position of power is when the issue at hand is disability-related. In the first sample, *Wheels*, Artie only has two opportunities to display power – one when he is teaching the other glee club members how to dance in their wheelchairs and one when he decides to give money (originally raised for the accessible bus to take him and other glee club members to a competition) to the school in order to build additional ramps.

While Artie has the opportunity to display power in the third sample, *Dream On*, this example is also disability related. After attempting to walk using arm crutches, so that he can participate in a dance number with Tina, Artie crashes to the ground and lands on his face.

Tina: Are you ok?

Artie: Go.

Tina: Let me bring your chair over.

Artie: Just go...away. You shouldn't have done this to me. You pushed me to do this.

Once again, a character with a disability is given a small window to exhibit power only when the scene or topic is disability-related. In this case Artie exhibits power by choosing an alternative mobility device. Within seconds, he is face down and relinquishes his power as he reveals that he was only reacting to Tina's desire to have him as a dance partner.

In the second sample, *Laryngitis*, the only character with a disability to exert power is a guest character with quadriplegia. He cannot move his arms and exhibits his power by instructing Rachel to "Come here. Take my hand". This display of power, like Artie's, are only disability-related. The students in *Glee* who have disabilities are only shown in limited positions of power when the topic at issue is disability-related.

*Teachers and the principal creating access and space for opportunity.*

The characters with the most power are the teachers and the principal. These characters use power to negotiate disability as an experience that should be remedied by access and opportunity.

Often when people first negotiate disability, they consider barriers to physical access. This is true on *Glee*. It is interesting that a teacher without a disability, not a student who uses a wheelchair, was the first person to expose the lack of accessible entrances in the school. In the first sample, *Wheels*, Figgins complemented Will on the activity he developed to raise students' disability awareness. Will replied, "Well, thank you, Principal Figgins, but actually, it's made me realize that there's only one wheelchair

entrance in this school and it's all the way on the far end of campus. McKinley needs ramps".

Another example of the teachers and the principal negotiating disability highlights the importance placed on perceived equal access to opportunity to participate in typical high school activities.

Figgins: Now that Quinn Fabray is off the squad, you will hold open auditions to fill her slot. And Mr. Schuester will monitor them to make sure that they are fair to all.

Sue: Okay, let me break this down for you here. There comes a point when you've got to stop seeing people for what they look like, and ask them to show you what they can do. And as soon as a cheerleader rolls herself out onto the field in a wheelchair, she becomes decidedly less effective at cheering people up. It's just a fact.

Figgins: No, Sue, the fact is you've never given other students the fair shake that they deserve. I'm asking you to try it. What do you have to lose? Maybe someone at this school will surprise you.

Later in the episode, Sue, the cheerleading coach, adds a new cheerleader to the squad. In doing so, she teaches Will about perceived versus real access and opportunity. The new cheerleader, Becky, has a disability and Will fears that Sue is treating her too harshly during a training session.

Will: I'm not going to let you bully that girl, Sue.

Sue: Oh, I bully everybody, Will. It's the way I roll.

Will: Yeah, but this is different. She's not like everybody else.

Sue: I want you to listen to what you just said, William. You're asking me to treat this girl differently because she has a disability. When actually, it seems to me, she just wants to be treated like everyone else. Why are you doing this?

Will continues to negotiate disability when he creates opportunities for students with disabilities to exhibit power.

Will: Anyway, I wanted to say something to you guys. I was a little disappointed at how you were all so willing to take the bus to get to sectionals and make Artie drive by himself with his dad. We're a team, guys. We're in this glee club together.

Mercedes: Artie doesn't care. His dad drives him everywhere.

Artie: I do care. It kind of hurt my feelings.

Rachel: We didn't think you would take it personally.

Artie: Well, you're irritating most of the time, but don't take that personally.

Will: I don't know if you guys really understand how much harder Artie has to work just to keep up.

Artie: Preach.

Will: We're riding to sectional together. Or we're not going at all. And to pay for the bus, we're having a bake sale.

**Identity.** Just as agency and power are important issues to examine as I describe how disability is negotiated on *Glee*, so too is identity. The study found that disability was seen as a source of inspiration for students, teachers, and the principal. However, examining the ways characters negotiated disability also points to the exclusionary and negative aspects of disability portrayed.

*Disability as inspiration.*

In the first sample, *Wheels*, the principal of the school is inspired by the sight of students using mobility devices. Figgins said, “Shue [Will], I saw all your kids in wheelchairs and I was very impressed”. In the same scene he goes on to say, “handicapped ramps are expensive. But inspiration is free. Will, I’m so inspired by your stunt that I’m insisting that Ms. Sylvester do the same with the cheerios”.

In the second sample, *Laryngitis*, Rachel believes she is losing her voice and is terrified because she feels she is nothing without her voice. Finn takes her to see a friend of his, Sean, who used to play football with him.

Sean: Sorry. They make me see a shrink. He says I compensate with humor. Third game of the season, right after I meet the Finnster, this yeti of a fullback breaks through the line. I hear crack. Next thing I know, I’m lying on the ground, saying to myself: “Get up, get up.” But nothing was working, y’know.

Finn: Sean was a C-4.

Sean: Paralyzed from the upper chest down.

Rachel: I’m so sorry.

Sean: Finn says your voice is messed up.

[Rachel nods slightly.]

Sean: Is it gonna come back?

Rachel: I, I do-I don't know.

Sean: Pissed off about what you lost?

Later on in the episode Rachel comes back to Sean's house to thank him. Her voice came back and she offered to come sing with him weekly.

Rachel: I, um, I just wanted to say thank you for showing me that just because I'm not good at anything other than singing doesn't mean I'm not any good if I can't sing. That sounded like a really bad greeting card.

*Disability as exclusionary.* When discussions began regarding the need to get an accessible bus so that Artie could ride with the rest of the team to a competition, his classmates were angered that the school wouldn't pay for the bus. Still, they were unwilling to sacrifice anything to ensure that he was included on the trip. His classmate, Mercedes asked, "Can't Artie's dad just take him?" When Will apologized for the exclusionary behavior of the students, Artie said, "Oh, it's okay. I'm used to it. They just don't get it."

In the same episode, Artie went on to sing "Dancing with myself" while the visual messages indicated exclusion. No one noticed him in the hallway or in the cafeteria. Two other characters, Rachel and Finn, experience the same thing when they used wheelchairs. There was a montage depicting the students in the hallway and the cafeteria;

they are shown getting hit with jackets, book bags, guitar cases, and a tray of cafeteria food. This montage portrays people with disabilities as unseen and unacknowledged. Tina and Artie got in an argument based on Tina's revelations that she has been faking her stutter. This dialogue highlights the exclusion people with disabilities feel.

Tina: I don't have a stutter. I pretended to have one in sixth grade because I didn't want to give a speech on the Missouri compromise. I was really shy, and it made people think I was weird, so they left me alone. And it wasn't until I joined glee club that I realized how much I was missing. And I don't want to push people away anymore. You understand what that's like, don't you?

Artie: No, I don't. I would never try to push people away 'cause being in a chair kind of does that for you. I thought we had something really important in common.

[Artie starts to leave.]

Tina: Wait, Artie. I'm sorry.

Artie: I am, too. I'm sorry now you get to be normal and I'm going to be stuck in this chair the rest of my life. And that's not something I can fake.

While the second sample, *Laryngitis*, explicitly exemplified disability as inspiration, its more latent message about disability was also powerful. In all of the scenes involving the young man with quadriplegia, he is shown as isolated in his home and in bed. The characters that visit him, both note that they will visit him again soon. There is no discussion about him engaging with the broader community, getting out of

bed, or meeting them at school, a restaurant, or a sporting event. In these scenes, disability as exclusionary is evident.

*Disability as negative.* Quinn noted how being seen as a person with a disability was negative. When students ignored the opportunity to buy items from the glee club bake sale (intended to raise money for the accessible bus), she claimed, “It’s not about the cupcakes. It’s about us. Nobody wants to buy from losers. We’re in glee club and in wheelchairs.”

When discussing how Christopher Reeve directed a film after he became paralyzed, Tina noted, “Didn’t see it”. To which Artie replied, “Oh, me neither. Too depressing.”

In the third sample, *Dream On*, Artie admits to his dream of being a dancer. The assumption throughout the episode is that being a dancer and using a wheelchair are incompatible realities. There are numerous dance troops across the United States that employ dancers with physical disabilities. But, this opportunity is not explored as Artie focuses on the restrictions of his disability. When reflecting on his failed attempt to use the arm crutches, he told Tina, “No. I’m sorry. I do a pretty good job of being in denial about the hopelessness of my condition. I think I just kind of freaked out when I actually had to face it.”

Agency, power, and identity were themes that were uncovered as the researcher examined how disability was negotiated among students, teachers, and the principal on *Glee*’s. An examination of agency revealed that there was a lack of opportunity for voice

and that people with disabilities portrayed on the TV show experience agency that was short lived and future-based. Looking at power uncovered that students with disabilities had very limited power and that the teachers and the principal created space for opportunity. After investigating identity, the researcher found *Glee* depicted disability as inspirational. Considering this inspirational depiction, it is interesting that the same episodes portrayed disability in a seemingly opposite light – as exclusionary and as negative.

### **Chapter Summary**

This chapter revealed the findings of the qualitative study that examined *Glee* in an effort to describe the portrayal of disability on a popular culture television show. Using a critical framework, I investigated research questions about the show's disability related content and how disability was negotiated among characters (e.g., students, teachers, the principal) on the TV program – *Glee*.

This chapter offered a description of *Glee*, provided profiles of the show's characters, and highlighted the findings of the study. Manifest and latent disability related content uncovered messages about the normality of disability. However, analysis of the content also found that the show shared messages about people with disabilities being pitiable and in need of high levels of assistance and aid. The chapter also discussed agency, power, and identity as major themes for how disability was negotiated among students, teachers, and the principal on *Glee*. These themes revealed that people with disabilities on the show experienced a lack of opportunity for voice and that their

experiences with agency were short lived and future-based. It was also revealed that students with disabilities had very limited power and that the teachers and the principal created access and space for opportunity. As students, teachers, and the principal negotiated disability, *Glee* depicted disability as inspirational but also as an exclusionary and negative.

## CHAPTER FIVE

### Summary, Conclusions, Implications, and Recommendations

This qualitative study examined three episodes of *Glee*, in an effort to describe the portrayal of disability on a popular culture television show. Using a critical framework, I investigated the following research questions:

1. What disability related content is presented on the TV program - *Glee*?
2. How is disability negotiated among characters (e.g., students, teachers, the principal) on the TV program - *Glee*?

This chapter contains five sections. The first section provides a brief summary of the study. The second section discusses the conclusions derived from the findings based on data analysis and relates them to the literature. The third section provides implications for theory and practice. The fourth section offers recommendations for further research. The fifth section offers a summary of the chapter.

#### Summary of the Study

A qualitative study that employed a content analysis approach was used as three episodes of *Glee* were selected using purposeful sampling. The first sample, *Wheels*, showed students, teachers, and the principal of McKinley High navigating the needs of a student with a disability against the constraints of the school's budget. The glee club needed an accessible bus so that Artie, the student with a disability, could ride with the rest of the club to a show choir competition. The school's budget did not allow enough funding to secure the bus. The episode highlighted issues of access and inclusion. The

second sample, *Laryngitis*, portrayed a student with quadriplegia who taught a main character, Rachel, about the importance of recognizing ability in the face of disability. The third sample, *Dream On*, illustrated Artie's dream to become a dancer and showed disability as a limiting factor that keeps people from reaching their dreams.

The content analysis approach was helpful in determining the themes of research question one related to the disability content on *Glee*. Two themes were uncovered – one regarding manifest content and one regarding latent content. With regard to manifest content, the most common disability related words that were used referenced mobility devices. With regard to latent content, while *Glee* conveys messages about the normalness of disability, the program also sends strong messages about people with disabilities being pitiable and needing great amounts of help.

For research question two, the way disability was negotiated among characters was examined. Themes about agency, power, and identity were uncovered. With regard to agency, a lack of opportunity for voice of people with disabilities discovered. People with disabilities on the show were portrayed as experiencing agency that was short lived and future-based. With regard to power, subthemes about students with disabilities having very limited power emerged. Another subtheme regarding power was uncovered and showed teachers and the principal as creating access and space for opportunity. Issues associated with identity revealed subthemes of disability as inspiration, as exclusionary, and as negative.

## **Conclusions and Discussion**

There are three major conclusions from this study. The first is that people with disabilities are not seen as able to take power because of a long history of oppression. The second conclusion is that people with disabilities are seen as either inspirational or pitiable. The third conclusion is that people without disabilities do not recognize their privilege – their experiences as temporarily able-bodied people go unexamined with regard to physical and mental ability.

**Transaction of power to end oppression.** The findings imply that people with disabilities are not seen as able to take power; this is because of a long history of oppression and ableism. From dropping babies with disabilities from balconies to sentencing adults with disabilities to life in institutions, people with disabilities have endured centuries of abuse, segregation and oppression (Braddock & Parish, 2001; Williams, 2009). These conditions have led to extremely limited opportunities for people with disabilities to exhibit power. Although societies have become more welcoming to people with disabilities and advancements have been made with regards to disability rights, people with disabilities are seen as reliant on those with power and authority (Barnes, 1992). In general, people with disabilities are not considered capable of taking power and must rely on those with authority to create opportunities for them to assert power. If an oppressed group of people is reliant on those with power to carve out opportunity, then they remain oppressed indefinitely.

The first conclusion is derived from themes uncovered in the data analysis process. The data analysis process found that *Glee* rarely featured students with disabilities in power positions and any time they were in power, the issue at hand was a disability issue (e.g. Artie only being in power when he was teaching others, without disabilities, how to use wheelchairs). *Glee* also portrayed those with power (i.e., the teachers and the principal) as creating space so students with disabilities could have opportunities.

The conclusion is supported by scholarly literature. Disability Studies theorists purport that despite advancements in the Disability Rights Movement, people with disabilities remain marginalized and unable to wield power because of a long history of oppression (Erevelles, 2005; Williams, 2009). In a society driven by capitalism, where power is tied to money, people with disabilities have extremely low employment rates and frequently live in poverty (Braddock and Parish, 2001; U.S. Department of Labor, 2011). Critical theorists also recognize the capitalist drivers and the relationship to power. Brookfield (2005) noted how capitalism contributes to economic and political injustice.

In order to reach the goal of a fully inclusive and just society, people with disabilities must take power. The idea that they should rely on those with authority to carve out opportunity is rooted in a history of oppression and continues to support the myth of dependency. While babies are not being thrown from balconies anymore, ableism is pervasive (Haller, 2010). People with disabilities must experience a transaction of power in order to end oppression based on disability.

**Breaking the inspirational-pitiable dichotomy.** In many instances, people with disabilities are seen as either inspirational or pitiable. People without disabilities are inspired when they see a person with a significant intellectual disability going to college, working a full-time job, and living independently.

It is unfortunate that this inspiration is the result of oppression. Able-bodied students, co-workers, and neighbors are not regularly featured on the news for living typical lives. School, work, and community living are commonplace. People with disabilities do not have equal access to educational, employment, and community living opportunities. Therefore, it is portrayed as inspirational when we see people with disabilities engaging in these rather typical activities.

The negative consequences of oppression are uncovered when we explore the other side of inspiration – pity. A history of oppression combined with unequal access to opportunities has led to a negative view of disability and the exclusion of people with disabilities.

The second conclusion is based on themes revealed in the data analysis. In *Glee*, students, teachers, and the principal were portrayed as being inspired by students with disabilities. However, the same students, teachers, and principal, reacted to disability in negative ways. They also were portrayed as contributing, albeit indirectly, to the exclusion of people with disabilities. All too frequently, *Glee* represented a stereotype Barnes (1992) acknowledged – people with disabilities as pitiable and pathetic.

Scholarly literature and research support this conclusion. The media often reflect and reinforce society's views on diversity (Haller, 2010; Sandlin et al., 2010; Tisdell, 2007; Wright, 2007).

Haller (2010) noted:

Because people with disabilities still face many architectural, occupational, educational, and communication barriers in the U.S., interpersonal contact between able-bodied and disabled persons is still limited. Therefore, mass media images still provide many of the cultural representations of disability to American Society. (Chapter 2, "Quantitative content analysis," para. 4)

The mass media vacillate between broadcasts of the inspiring athlete with one leg to the pitiable child with Muscular Dystrophy who is in desperate need of help.

The media also portray people with disabilities as being pitiable and without value (Barnes, 1992; Haller, 2010). If the media portray people with disabilities as being pitiable, society will reflect these same feelings (Farnall & Lyons, 2012). Referring to her research on how disability is treated in the media, Haller (2010) claimed, "the media continue to present some content filled with pity, inspiration, and down right ignorance" (Chapter 2, Conclusion and discussion, para. 9).

Whether the message induces inspiration or pity, it still fails to portray people with disabilities as valued part of society. Both inspiration and pity are reflections on society's exclusion of people with disabilities from everyday life. People with disabilities

deserve the opportunity to contribute to their communities in ways that are more meaningful than a 30-second, feel-good news story or a brief commercial asking for your donation. They deserve the opportunity to contribute to their communities in ways that are valued. They deserve to represent the ordinary.

**Absence of acknowledgement of privilege and objectification of disability.**

People without disabilities do not recognize their privilege – their experiences as temporarily able-bodied people go unexamined with regard to physical and mental ability. Disability is objectified and placed solely on the individual with the disability. As a consequence, disability remains to be seen as an individual issue not as a societal issue. People with disabilities do not have the opportunities that people without disabilities have.

The third conclusion is derived from themes exposed in the data analysis process. In many ways, *Glee* depicts the medical model of disability, which places the problem of disability within the person instead of society. This is evidenced by 31 references to disability related terms in 132 minutes of programming. The words, wheelchair and ‘chair, alone were mentioned 20 times. Yet, there was only one reference to the word, able-bodied.

This conclusion is supported by the literature. Tatum (2010) discussed how those with privilege, often do not recognize their privilege when discussing identity. She noted when “a person is a member of the dominant or advantaged social group, the category is usually not mentioned. That element of their identity is so taken for granted by them that

is goes without comment. It is taken for granted by them because it is taken for granted by the dominant culture” (p. 6).

The prevailing medical model objectifies disability and places disability solely with the individual. The focus on the biophysical nature of disability fails to portray the individual as a human interacting within a social context. Disability Studies theorists believe that disability is socially constructed (Altman, 2009; Clark, 2006; Grue, 2011). But, by objectifying disability with the medical model, able-bodied community members can ignore their responsibility to address an unjust society where people with disabilities are not given the same opportunities as their peers without disabilities. This objectification also allows the privileges of those without disabilities to go unexamined.

### **Implications for Theory and Practice**

Disability and ableism remain on the periphery of critical theory and the media. More of an effort should be made to acknowledge the connections between Disability Studies and critical theory. Both frameworks situate oppression as a major concern and both understand the power of the media. If critical theory is to remain relevant, then theorists must continue to ask what assumptions are taken for granted. Until issues of ableism are fully included in critical theory discussions, unexamined beliefs about people with disabilities will remain. If critical theory is to retain its standing in efforts to create a just society, then theorists must recognize and contemplate the oppression people with disabilities face.

The implications for practice impact adult educators, people with disabilities, general consumers of mass media, and producers of mass media. Adult educators “help learners understand the power and politics at work within culture, thus creating the classroom as the site of critical intervention” (Sandlin et al., 2011, p. 361). Considering the unprecedented level of influence the media now holds, it is increasingly important for adult educators to investigate the power of public pedagogy (Guy, 2011). Since critical pedagogy aims to free people through analysis of their previously unexamined assumptions, adult educators interested in critical and public pedagogy should incorporate analysis of disability issues into their practice (McLaren & Crawford, 2010). In addition to the forces of racism, sexism, classism, and heterosexism, critical adult educators should invest time uncovering messages that promote ableism.

Brookfield (2005) noted that the media were “central to the smooth functioning of hegemony” (p. 43). People with disabilities can fight hegemony in the media by being wise consumers of messages, challenging inaccurate depictions, and advocating for more positive portrayals of people with disabilities in broadcast programming. Since the media has the power to influence how consumers think about diversity and what they think about people with disabilities, it is important for consumers of media to view these messages with a critical lens (Sandlin et al., 2011; Tisdell, 2008). Consumers must ask themselves how have these messages produced biases in their thinking.

Producers of mass media should face their responsibility to produce messages that lead to liberation not to produce messages that further oppression. Producers of mass

media can refrain from using language that objectifies (e.g., the disabled) and use People First language (e.g., people with disabilities) that recognizes our common humanity first and mentions the disability second. In addition to using appropriate and affirming language, producers could make space for people with disabilities to contribute to media production as writers, actors, directors, and producers. With the large number of people with disabilities who are interested in the arts, there is no reason to hire people without disabilities to portray people with disabilities. Finally, media producers, without sensationalizing people with disabilities as either objects of inspiration or pity, can recognize their contributions and talents by creating messages that show people with disabilities as integral and valued parts of their communities.

### **Recommendations for Future Research**

This study involved a comedy-drama situated in a high school. Because of the genre of the television show, it was unlikely that all of the disability stereotypes Barnes (1992) identified would be present. Two of these stereotypes (i.e., people with disabilities as the *object of violence* and as *sinister/evil*) were absent. Further research may consider how other genres of television programming portray disability.

*Nothing about us without us* is a common phrase used in Disability Studies. It conveys that discussions about disability related issues should not occur without the full participation of people with disabilities. As a person without a significant disability, I recognize my inadequacy in analyzing the data from various perspectives. Further

research should involve people with disabilities and ask that they contribute to the analysis of television programming. To obtain a more complete understanding of the data, people with various types of disabilities (e.g., intellectual, physical, mental) should be included in performing the analysis.

### **Chapter Summary**

This chapter contained a brief summary of the study in addition to a discussion about the conclusions derived from the findings. These conclusions included: people with disabilities are not seen as able to take power and this is because of a long history of oppression and ableism; people with disabilities are seen as either inspirational or pitiable; and, people without disabilities do not recognize their privilege – their experiences as temporarily able-bodied people go unexamined with regard to physical and mental ability. The implications for theory and practice were provided along with recommendations for further research.

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## APPENDICES

## APPENDIX A

### Transcripts

#### Sample 1: Wheels

Air Date: November 11, 2009

Written By: Ryan Murphy

Directed By: Paris Barclay

Transcribed By: omgitskrispy

Featured Music:

Generation X - Dancing With Myself

Idina Menzel, Kristin Chenoweth - Defying Gravity

Creedence Clearwater Revival - Proud Mary

*Disclaimer: The characters, plotlines, quotes, etc. included here are owned by Ryan Murphy, all rights reserved. This transcript is not authorized or endorsed by Ryan Murphy or Fox.*

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TEASER

INT. GYM – DAY

[The Cheerios are performing a cheerleading routine with jump ropes while SUE paces in front of them. JACOB and QUINN are in the stands watching. FINN walks up to QUINN.]

FINN: You shouldn't do this to yourself.

QUINN: Do what?

FINN: I know how much it hurts to be off the team. You're just torturing yourself watching them.

QUINN: I needed a good distraction.

FINN: From what?

[QUINN sighs and hands him a piece of paper.]

FINN: \$685?

QUINN: That's how much a sonogram costs. This is just the beginning. There's going to be more doctor's visits, vitamins, new clothes for when I explode.

FINN: What are we going to do?

QUINN: What are \*you\* going to do?

FINN: I'm looking for a job. I mean, no one's hiring. I almost got in at Olive Garden, But they said I was too tall to be a busboy.

QUINN: Somewhere in that pea brain of yours is a man. Access him and tell him to prove to me that I chose the right guy to have a baby with.

FINN: I will. I-I'll find a job.

[QUINN stands]

FINN: You can count on me, I swear. Where you going?

QUINN: You were right. This does hurt too much.

[QUINN leaves. JACOB is interviewing SUE]

JACOB: My blog has lit up with comments suggesting you don't have a shot at Nationals since you lost Quinn Fabray.

SUE: No, the Cheerios are stronger than ever. We're gonna take nationals with this routine.

[The routine finishes. SUE raises her bullhorn.]

SUE: Mediocre. Hit the showers.

[The school bell rings]

CUT TO:

INT. SCHOOL HALLWAY – DAY

[JACOB walks with SUE and continues with his interview]

JACOB: I have several sources reporting Quinn didn't want to leave, but you kicked her out because of the pregnancy scandal.

SUE: Well, Jacob, this is Ohio. And in order to win, my Cheerios need to appeal to that panel of judges. So if I have a pregnant girl doing a handspring into a double layout, the judges aren't going to be admiring her impeccable form, they're going to be wondering if the centrifugal force is going to make the baby's head start crowning. Oh, and by the way, all this: off the record. (She takes his recorder) Probably should have told you that earlier.

[SUE leaves. WILL and FIGGINS walk in]

WILL: This isn't fair.

FIGGINS: Is it fair that I had to stop providing the baseball team with protective cups? I only get a certain amount of dollars a year to spend, William.

WILL: Yeah, but Artie is-

FIGGINS: Is used to overcoming challenges. He'll just have to find his own ride to Sectionals. That handi-capable bus costs \$600 a week to rent. We can't afford it.

CUT TO:

INT. FIGGINS' OFFICE – DAY

WILL: Oh, but there's enough money in the budget to fly the Cheerios all over the country for their competitions?

FIGGINS: Sue Sylvester has Boosters that write fat checks. None of her travel expenses come out of the school budget.

WILL: Look, when I was in the glee club, the best part of the competitions was the bus ride to the event. It was about camaraderie and supporting each other.

FIGGINS: You think I feel good about this?

WILL: Well, my students won't stand for it.

FIGGINS: That's very moving, but my hands are tied, Schue. If you want that bus, you're going to have to find a way to pay for it yourself.

[WILL sighs]

—

OPENING TITLES

—

ACT ONE

INT. CHOIR ROOM – DAY

[TINA watches as ARTIE ties his shoelaces. QUINN and FINN sit together]

QUINN: What about target?

FINN: Tried. Not hiring.

QUINN: Another doctor bill came to my parents' house last night, Finn. We're lucky that I'm clever and intercepted it. But we have to start paying these doctor's bills or they're going to go to a collection agency and then my parents are going to find out that I'm with child. \*Your\* child.

[PUCK overhears. WILL walks in and starts handing out sheet music]

WILL: All right, guys. We're doing a new number for Sectionals. I know that pop songs have sort of been our signature pieces, but I did a little research on past winners, and it turns out that the judges like songs that are more accessible. Stuff they know. Uh, standards, Broadway.

KURT: (excitedly) 'Defying Gravity'? I have an iPod shuffle dedicated exclusively to selections from Wicked. This is amazing.

[WILL smiles at him.]

WILL: Think you can handle it, Rachel?

RACHEL: It's my go-to shower song. It's also my ring tone.

[KURT looks crushed]

MERCEDES: Why do we have to go all vanilla on this song? See, what we need is my chocolate thunder.

WILL: Okay, we don't have time to rearrange a song for you, Mercedes. Rachel is singing it. Don't worry, we'll find something for you to dip in chocolate.

[They laugh. FINN looks confused,]

WILL: On to item two. The school won't pay for the special bus we need to take Artie and his wheelchair with us to sectionals.

TINA: W-w-what?!

RACHEL: That's completely unfair.

WILL: So we're going to have to raise money to pay for it ourselves. See, when I was in glee club, and we needed new silk cummerbunds for regionals, we held a bake sale.

[Pause. Scattered laughter]

SANTANA: You're joking, right? I mean, bake sales are kind of bougie.

WILL: So hip people stopped eating delicious sugary treats?

BRITTANY: It's not that? It's most of us? Don't know how to bake? I find ... recipes confusing.

RACHEL: My family is fully committed to takeout.

WILL: Yeah, Mr. Schue, kids are busier than when you went here. We've got homework and football and teen pregnancy ... lunch.

MERCEDES: Can't Artie's dad just take him?

WILL: I can't believe how insensitive you're all being. Are you a team?

QUINN: Of course. But Artie understands, don't you, Artie?

ARTIE: Oh... Of course. I-It's cool. Anything that takes away our time from rehearsing doesn't serve the team.

[The school bell rings. Everyone leaves but Artie, who goes to tie his shoelace.]

WILL: Let me help you out, buddy.

ARTIE: Thank you.

WILL: Hey, I'm really sorry about how they all reacted, Artie.

ARTIE: Oh, it's okay. I'm used to it. They just don't get it... Can I use the auditorium this afternoon to rehearse, Mr. Schue? Some of the band equipment's in there.

WILL: Sure.

[ARTIE wheels away.]

CUT TO:

INT. AUDITORIUM – DAY

[ARTIE is on stage by himself with a guitar. He starts to sing a jazzy version of 'Dancing With Myself']

CUT TO:

INT. SCHOOL HALLWAY – DAY

[The scene transitions to the hallway, where ARTIE is singing and wheeling down the hall but no one seems to notice.]

CUT TO:

INT. CAFETERIA – DAY

[The sequence continues into the cafeteria, where everyone else is in slow motion. ARTIE stoops near TINA's table and watches her wistfully, while singing]

CUT TO:

INT. AUDITORIUM – DAY

[ARTIE finishes the song back in the Auditorium. When he's finished, he leaves the stage. WILL was backstage watching him.]

CUT TO:  
INT. CHOIR ROOM – DAY

[The group is assembled.]

KURT: I have something I'd like to say. I want to audition for the wicked solo.

[There are murmurs of encouragement]

WILL: Kurt, there's a high F in it.

KURT: That's well within my range.

[There are several ooooh's.]

WILL: Well, I think Rachel's going to be fine for the female lead, but I'm happy to have you try out something else, Kurt. And we'll make sure it's got a killer high note.

[KURT sits back down. The others murmur.]

ARTIE: You tried.

WILL: Anyway, I wanted to say something to you guys. I was a little disappointed at how you were all so willing to take the bus to get to sectionals and make Artie drive by himself with his dad. We're a team, guys. We're in this glee club together.

MERCEDES: Artie doesn't care. His dad drives him everywhere.

ARTIE: I do care. It kind of hurt my feelings.

RACHEL: We didn't think you would take it personally.

ARTIE: Well, you're irritating most of the time, but don't take that personally.

WILL: I don't know if you guys really understand how much harder Artie has to work just to keep up.

ARTIE: Preach.

WILL: We're riding to sectionals together. Or we're not going at all. And to pay for the bus, we're having a bake sale.

[There are groans and murmurs of displeasure. WILL goes to the door to let in several people pushing empty wheelchairs.]

WILL: St. Ignatius nursing home was having a tag sale, and my AV club friends here agreed to help out. For the next week, each of you is going to spend three hours a day in a wheelchair.

[There are shocked faces.]

WILL: Oh, oh, oh. And we're doing a wheelchair number.

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## ACT TWO

### INT. SCHOOL HALLWAY – DAY

[FINN is wheeling down the hallway. He gets hit in the face by many bags.]

CUT TO:

### INT. CAFETERIA – DAY

[RACHEL, in her wheelchair, eagerly receives her lunch which looks grey and slimy. When she has it in her lap, someone knocks the tray and she gets a faceful.]

CUT TO:

### INT. HOME EC ROOM – DAY

[QUINN is in there surrounded by baking materials. PUCK comes in]

PUCK: I didn't even know we had a home ec room. What's all this?

QUINN: Ingredients for cupcakes. For the stupid bake sale.

[PUCK sighs and puts a wad of cash in QUINN's hand]

QUINN: What's this?

PUCK: It's what I have left over from my pool cleaning money. After I bought dip. And nunchakus. I was getting that you kinda need money. For our kid.

QUINN: For \*my\* kid. (she counts the money) 18 dollars.

PUCK: How much has Finn given you?

QUINN: Just stop. I told you before, I don't care if that baby comes out with a mohawk, I will go to my grave swearing it's Finn's.

[She hands him back the money]

PUCK: It would be pretty awesome if it came out with a mohawk.

[QUINN smiles]

QUINN: (affectionately) You are such an egghead.

PUCK: I'm not.

[They share an intense moment. To break the tension, QUINN grabs an egg and cracks it on his head. He is shocked. QUINN tries to contain her laughter. PUCK grabs a handful of flour and flicks it in QUINN's face. QUINN throws chocolate powder on him. PUCK throws two handfuls of chocolate powder on her.]

QUINN: (squealing) Ah! That was perfectly measured!

[They continue to food fight. There is much squealing and laughing. It ends with them standing very close to each other. PUCK caresses QUINN's face. FINN walks in.]

FINN: What the hell?

[They break apart. PUCK sighs. QUINN chuckles.]

QUINN: We're baking!

FINN: I can see that.

PUCK: I'm gonna go change.

[PUCK walks out]

CUT TO:

EXT. BURT'S GARAGE – DAY

[BURT open a box of donuts.]

BURT: Where's my jelly creme center?

KURT: Sorry, dad, I must've forgotten.

BURT: What's up with your brain today? You know, I think it's going soft from all that crap you put in your hair.

KURT: It's organic and I'm fine. I'm sorry, it's a glee club thing.

BURT: It's not about a guy, is it? 'Cause I'm not ready to have that conversation.

KURT: Oh, at least you don't have to worry about me getting someone pregnant.

[KURT chuckles. BURT looks uncomfortable.]

KURT: It's not a guy. We're doing this amazing song for sectionals, a personal favorite of mine, and Mr. Schuester won't give me a chance to sing it.

BURT: Why?

KURT: It's traditionally sung by a girl.

BURT: Well, you sing like a girl. You know, in a good way.

[KURT nods]

BURT: Look, Kurt, I don't know how this music stuff works. I'm pretty exclusively committed to my Mellencamp collection. But isn't there more crossover nowadays? You know, chicks doing construction, guys wearing dress shoes with no socks? Didn't that girl from your high school just join the boy's wrestling team?

CUT TO:

INT. GYM – DAY

[LAUREN slams a guy down on the mat and cheers as her teammates lift her up.]

CUT TO:

EXT. BURT'S SHED – DAY, CONT.

KURT: Yes, but her parents had to sue the school.

[BURT studies his face.]

BURT: This is really getting you down, isn't it?

KURT: I'm full of ennui.

BURT: So, it's ... *\*really\** getting you down?

KURT: Yes.

CUT TO:

INT. FIGGINS' OFFICE – DAY

[BURT and WILL are meeting with FIGGINS]

BURT: You can't discriminate against my kid because of his sex, religion, political affiliation or the fact that he's queer as a three dollar bill. And I won't accept it.

FIGGINS: This isn't academics or athletics, Mr. Hummel. It's an arts program and Mr. Schuester's judgments are subjective.

BURT: You put on a blindfold and listen to my kid sing, and you will swear you're hearing Ronnie Spector.

WILL: Wait.

BURT: Don't try to backpedal on this, Schuester.

WILL: I was just going to agree with you.

CUT TO:

INT. CHOIR ROOM – DAY

[All the kids are in their wheelchairs. WILL is talking to RACHEL]

WILL: I know this is going to be hard on you, Rachel, but I can't, in good conscience, preach about the importance of helping Artie and then reject Kurt's request out of hand.

RACHEL: So, you're giving him my part?

CUT TO:  
INT. FIGGINS' OFFICE – DAY, CONT.

WILL: Now, I can't just give him the part. That would be just as wrong, but I can let him audition.

BURT: What do you mean, like a tryout? All right, that seems fair.

CUT TO:  
INT. CHOIR ROOM – DAY, CONT.

RACHEL: This is totally unfair. You gave me the part.

WILL: And I will give it to you again. If you can sing the song better than Kurt.

CUT TO:  
INT. FIGGINS' OFFICE – DAY, CONT.

BURT: Okay, this seems like a reasonable deal. But how do I know this isn't just some show to stop me from taking a flamethrower to this place? Who's going to judge?

CUT TO:  
INT. CHOIR ROOM – DAY, CONT.

WILL: Now, all of you are going to judge, and in the spirit of full access, each of you is going to get a vote. Whatever singer has the most votes, gets the part.

RACHEL: This isn't going to be about talent, Mr. Schuester. It's going to be a popularity contest.

KURT: Stop right there. Mr. Shue, if I may.

[KURT wheels to the front of the room and faces the rest of the group.]

KURT: We all know I'm more popular than Rachel. And I dress better than her. But I want you all to promise me that you're going to vote for whoever sings the song better. Raise your right hand.

[Everyone raises their right hand with varying levels of enthusiasm. BRITTANY raises her left hand.]

KURT: Your *\*right\** hand, Brittany.

[SANTANA pats Brittany's right hand]

SANTANA: (whispers) It's this one.

BRITTANY: Sorry

KURT: Repeat after me. I promise to vote for whoever sings the song better.

ALL: I promise to vote for whoever sings the song better.

[KURT smiles. He faces RACHEL.]

KURT: It's on.

[He does a twirl on his wheelchair and goes back to his position amongst the group. The school bell rings]

WILL: All right, guys.

[Everyone but RACHEL leaves.]

RACHEL: Maybe one of these days you'll find a way to create teaching moments without ruining my life.

[She goes to exit and bumps her wheelchair into the doorway on the way out.]

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ACT THREE

INT. FIGGINS' OFFICE – DAY

[FIGGINS is talking to WILL in his office.]

FIGGINS: Shue, I saw all your kids in wheelchairs and I was very impressed.

WILL.: Well, thank you, Principal Figgins, but actually, it's made me realize that there's only one wheelchair entrance in this school and it's all the way on the far end of campus. Mckinley needs ramps.

[Reveal SUE sitting off to the side]

SUE: No way. Those are what I call “lazy makers.” They discourage our able-bodied students from getting their proper exercise by using the stairs.

WILL: What is she doing here?

SUE: Yes, what am I doing here? I have a cheerios routine to polish that’s gonna clinch us nationals.

FIGGINS: I brought you two in here because both of you have a point. Handicapped ramps are expensive. But inspiration is free. Will, I’m so inspired by your stunt that I’m insisting that Ms. Sylvester do the same with the cheerios.

SUE: I beg your pardon?

FIGGINS: Cheerios is not accessible, Sue. It’s by invitation only. I want to see a squad that reflects our community’s diversity. Now, glee club held open auditions.

SUE: And everyone got in!

FIGGINS: Now that Quinn Fabray is off the squad, you will hold open auditions to fill her slot. And Mr. Schuester will monitor them to make sure that they are fair to all.

SUE: Okay, let me break this down for you here. There comes a point when you’ve got to stop seeing people for what they look like, and ask them to show you what they can do. And as soon as a cheerleader rolls herself out onto the field in a wheelchair, she becomes decidedly less effective at cheering people up. It’s just a fact.

FIGGINS: No, Sue, the fact is you’ve never given other students the fair shake that they deserve. I’m asking you to try it. What do you have to lose? Maybe somebody at this school will surprise you.

[SUE gives him an incredulous look.]

CUT TO:

INT. CAFETERIA – DAY

[FINN, PUCK, QUINN and SANTANA sit at a table under a banner that reads ‘WMHS GLEE CLUB Handicapable BUS BACK SALE’. FINN offers a cupcake to a passing student but they ignore him. He smells the cupcake]

FINN: These cupcakes suck. That’s why we’re not selling any.

QUINN: It's not about the cupcakes. It's about us. Nobody wants to buy from losers. We're in glee club \*and\* in wheelchairs.

PUCK: She has a point. Six months ago I could've sold 50 of these things on fear alone.

[They see BRITTANY, minus her wheelchair, walking with BECKY]

QUINN: Oh, my god. What is she doing?!

FINN: I actually think they're kind of friends.

PUCK: Brittany is always cheating off her test papers in math class.

[BRITTANY and BECKY come up to the table]

BRITTANY: See, so many? And look how pretty they are, Becky.

BECKY: Wow.

SANTANA: Brittany, you're supposed to be in your wheelchair.

BRITTANY: I lost it.

BECKY: (to Santana) Are you a cheerleader? It's so cool.

BRITTANY: So is buying a cupcake. That's really cool.

BECKY: But I don't have any money.

BRITTANY: That's okay, I have some.

[BRITTANY takes some money out of her bag and hands it to BECKY. BECKY then hands it to SANTANA. SANTANA grimaces as she accepts it and passes it to QUINN, who passes it to PUCK. SANTANA gives BECKY her cupcake.]

BECKY: Thanks.

[BRITTANY waves goodbye to BECKY and she leaves.]

BRITTANY: So, how much do we have now?

FINN: Well, with this one dollar, we have... one dollar.

QUINN: This is ridiculous.

FINN: Well, maybe if we put a jelly bean or something on top we'd sell more.

QUINN: Are you an idiot?! How am I supposed to trust you to take care of our baby when you can't even figure out how to sell a damn cupcake?

FINN: Stop attacking me. I'm sick of it.

QUINN: Get a job.

FINN: I'm trying!

[FINN stands up in frustration and kicks over his wheelchair. He walks away. QUINN sighs and tries to wheel herself away from the table but she gets stuck]

CUT TO:

INT. GYM – DAY

[SUE and WILL are holding cheerleader try-outs]

SUE: I don't know what I'm supposed to be doing here.

WILL: You just call a name, they come in and try out. Just give them a chance to express themselves.

SUE: I'm about to projectile express myself all over your hush puppies.

[MERCEDES tries out]

MERCEDES: Mckinley, hey, hey. Mckinley, hey, hey.

SUE: No.

[KURT tries out, twirling a baton]

SUE: No.

[LAUREN tries out]

SUE: You're not serious, are you? Tell me you're not serious.

[RANDOM tries out ]

SUE: No.

[JACOB runs out, brandishing pom poms]

SUE: No friggin' way, Jacob.

[A really tall guy comes out and starts contorting his body in strange ways ]

SUE: Freak!

[The guys looks hurt]

SUE: Okay, I've been at this for an hour, that's all I promised.

WILL: Sue, there's just one more person on the list. Give her a shot.

SUE: Becky Johnson!

WILL: Jackson.

SUE: Jackson.

[BECKY walks out]

WILL: (whispers) Be nice, Sue.

BECKY: I heard that you're doing a routine with jump ropes. I wanted to show you what I can do.

[SUE's face is unresponsive. BECKY starts skipping. WILL watches SUE warily.  
BECKY makes a few mistakes]

SUE: Becky, I'm going to stop you right there. You're in. Be at practice tomorrow at 4:00pm. Congratulations.

[BECKY smiles widely and skips off]

WILL: What are you up to, Sue?

SUE: I'm just following orders, Will. I'm doing what I was told. And I found myself a brand-new Cheerio.

WILL: You're up to something.

[SUE stands up and leaves]

WILL: I don't like this, Sue!

CUT TO:

INT. SCHOOL HALLWAY – DAY

[FINN and PUCK are wheeling down the hallway.]

PUCK: I'm just saying, she has a point. You *\*are\** kind of an idiot.

FINN: Nice support, dude. Whatever happened to bros before hoes?

PUCK: You've got a baby on the way, bro. And you haven't done spit to take care of it!

FINN: Like you'd do any different?

PUCK: Damn straight.

FINN: How? Nobody's hiring.

PUCK: Sell your Xbox, rob a bank, go all robin hood on this joint, whatever it takes.

[FINN rolls his eyes. PUCK steers his wheelchair into FINN's path and makes him stop.]

PUCK: All I ever hear is you whining and crying about how hard this is on you. What about her?

FINN: Dude, you are so out of line! You don't know what I'm dealing with!

PUCK: All I know is that you're a punk who doesn't deserve to have Quinn as his girlfriend.

FINN: You're a punk!

[FINN shoves him. PUCK crashes his wheelchair against FINN's. FINN retaliates. PUCK leaps out of his chair and punches FINN. They start brawling on the floor. A crowd gathers. WILL gets in between them]

WILL: Hey, hey, break it up! Break it up! Come on! Hey!

PUCK: He started it!

WILL: I don't care! Now...

[The guys have calmed down somewhat.]

WILL: You-you guys are best friends. What the hell is going on?

PUCK: I'm just really stressed about the bake sale. I really like Artie, okay?

[PUCK walks off]

WILL: (to FINN) You okay?

CUT TO:

INT. AUDITORIUM – DAY

[Everyone, including BRAD, is on stage with their wheelchairs. ARTIE is teaching them some tricks.]

ARTIE: The key to a double turn is to just go for it. You push with the right wheel and pull as hard as you can with the left, and find a spot on the wall to spot you so you don't get dizzy.

[Everyone starts doing double turns, with varying levels of enthusiasm and success]

WILL Okay, guys, take five, all right? Oh, remember to show up early on Thursday. It's Rachel versus Kurt for the big solo.

[Everyone starts wheeling out. FINN, not paying attention, bumps into QUINN]

ARTIE: Careful. Respect the chair.

[RACHEL gives KURT a forced smile. He waves back. BRITTANY high-fives ARTIE on the way out. TINA stays behind with ARTIE.]

TINA: I really admire you, Artie. I had no idea how difficult this was.

ARTIE: It's just like you with your stutter.

[TINA's face drops.]

ARTIE: You don't really notice it after a while

TINA: Ho-ho-how did it happen? You don't talk about it.

ARTIE: My mom and I got in a really bad car accident when I was eight. And she was fine, but I've been in the chair ever since. But I want to be very clear: I still have the use of my penis.

[TINA looks weirded out. She leaves. After a while, ARTIE follows her.]

CUT TO:

INT. CHOIR ROOM – DAY

[KURT is sitting at the piano, labeling certain keys. He puts a gold star on a high F. He starts singing ascending high notes.]

CUT TO:

EXT. BURT'S GARAGE – DAY

[BURT is finishing with a customer when he gets a phone call. The scene cuts between the two.

BURT: (answering the phone) Hummel tire and lube. Yeah. Who is this?

CUT TO:

INT. CHOIR ROOM – DAY, CONT.

[KURT hits the high F and smiles triumphantly.]

CUT TO:

EXT. BURT'S GARAGE – DAY, CONT.

MAN ON PHONE: Your son's a fag.

The stranger hangs up. BURT looks angry.]

CUT TO:  
EXT. BURT'S GARAGE – LATER

[BURT is angrily trying to make a pot of coffee. KURT comes in.]

KURT: Hey, dad.

BURT: What the hell is wrong with this machine?

[KURT takes over with the coffee machine]

KURT: I hit it, the high F. The magical note I need for “Defying Gravity.” I hit it. It means I’m going to win.

BURT: That’s great. Good for you. Just how long till the damn coffee’s ready?

KURT: What’s going on?

BURT: I got a phone call this morning. The anonymous kind. It was some dude telling me my son was a fag.

KURT: Oh. Well, that’s not a big deal. I get that all the time.

BURT: Yeah, but I don’t. Now look, Kurt, I... I try to do right by you, you know, open some doors. What father wouldn’t do that for his kid? And I know it’s good for you to be out there with all this glee club stuff. I just... I don’t want you to get hurt.

KURT: So you don’t want me to audition for the solo?

BURT: No, no, let me be clear, all right? No one pushes the Hummels around. Especially cowards on the phone. Sometimes I just... I wish your mom was still around, you know? She was better at handling this kind of thing, you know, handling me. Well, congrats on, uh... You know, the cool A or the high C or whatever.

KURT: High F.

BURT: Yeah.

CUT TO:  
INT. CHOIR ROOM – DAY

[FINN is helping RACHEL fix her broken wheelchair.]

FINN: There's your problem. You just had a bad push rim. Good as new.

RACHEL: Thanks, Finn. You're the only one who's willing to help me. I'm really nervous about the diva-off tomorrow.

FINN: Don't be.

RACHEL: I don't want to win out of charity. I want to win the solo because it's right for the club. I really think that the judges at sectionals will find a female version of "Defying Gravity" much more accessible. But I don't think that's going to happen. People just don't like me.

FINN: Yeah, you might want to work on that. But I like you.

[RACHEL smiles. QUINN stomps in, holding a piece of paper.]

QUINN: We need to talk.

RACHEL: I'll get out of your way.

QUINN: No, you stay. I need a witness. (Shoves the paper in Finn's face) Do you know what this is?

FINN: Oh, it's just a past due notice. My mom gets them all the time.

QUINN: Right. But if this sonogram bill doesn't get paid, it's not your phone that's going to get cut off. \*You\* will get cut off. You need to help me with this, Finn. Or else we're going to go our separate ways.

[QUINN leaves.]

FINN: I'm screwed.

[RACHEL eyes the wheelchair.]

RACHEL: Not necessarily.

CUT TO:

INT. CAFETERIA – DAY

[BRITTANY, QUINN, PUCK and SANTANA are at their cupcake table again, only this time it's being swarmed with customers]

BRITTANY: (to a customer) I know, I know, I know, I know.

[WILL fights his way to the front of the line]

WILL: Hey. Hey, guys. Hey, guys, this is amazing.

SANTANA: (helping herself to a cupcake) Hi. Puck found his Nana Connie's old recipe. They're addictive. Do you want one?

[She thrusts the cupcake she's eating in his face]

WILL: No, no, thanks. Don't want to take one away from a paying customer.

SANTANA: Yeah, no, sure.

WILL: (to Puck) Hey, nice work, buddy.

[They fist bump]

SANTANA: These are so good.

[SANTANA's eyes glaze over and she stares off into the distance, continuing to lick the frosting off the cupcake. We zoom in on PUCK.]

PUCK: (voice-over) This isn't Nana Connie's old recipe. She couldn't cook at all. She was a diabetic, so the only sweets she had in her house was dried fruit.

FLASHBACK TO:

INT. HOME EC ROOM – DAY

[PUCK is by himself, baking cupcakes. He looks like he's winging it]

PUCK: (voice-over) I knew I had to do something to help Quinn out with our baby. I don't know what kind of stuff you need for a baby that's still in your stomach. Bottles, diapers, that kind of thing, I guess. But my baby mama was going to get it all.

FLASHBACK TO:

EXT. FIELD – DAY

[PUCK wheels up to SANDY under the bleachers.]

PUCK: (voice-over) To make sure that happened, I used the two things I know the most about: lying and crime.

SANDY: Is there a lot of pain, Noah?

PUCK: (sobbing) The doctor said the shark fractured my spinal cord.

SANDY: This is why I don't go to the aquarium.

[He pulls a packet of 'Chronic Lady' out of his pocket.]

SANDY: I'm going to give you as much as you want, 20 cents on the dollar.

CUT TO:

INT. CAFETERIA – DAY, CONT.

[PUCK sits there, counting the money, with a triumphant smile on his face.]

PUCK: (voice- over) I don't put in enough to get you hallucinating, Just enough to give you a wicked case of the munchies. That's why they keep coming back for more.

[PUCK and QUINN smile at each other]

PUCK: (voice- over) See? I told you I'd make a great dad.

CUT TO:

INT. GYM – DAY

[BECKY is skipping while SUE paces around her, timing her.]

SUE: Faster. Harder.

[WILL comes in and watches from behind the bleachers. He shakes his head in disbelief]

SUE: Those better be tears of joy, Becky. Faster! Harder! Okay, stop. Becky, this is terrible.

BECKY: I tried, Coach. This is really hard.

SUE: You think this is hard? Try auditioning for Baywatch and being told that they're going in another direction. That was hard. Hit the showers.

BECKY: Thanks, Coach.

[BECKY giggles and leaves. WILL approaches SUE.]

WILL: Sue, you are unbelievable.

SUE: And you are a terrible spy. You might try breathing through your nose sometime. If you were a sniper, I would have already radioed in your coordinates. Just like in the Falklands.

WILL: I'm not going to let you bully that girl, Sue.

SUE: Oh, I bully everybody, Will. It's the way I roll.

WILL: Yeah, but this is different. She's not like everybody else.

SUE: I want you to listen to what you just said, William. You're asking me to treat this girl differently because she has a disability. When actually, it seems to me, She just wants to be treated like everybody else. Why are you doing this?

WILL: Because I know you. And you're up to something.

SUE: You don't know the first thing about me.

[SUE leaves]

CUT TO:

INT. CHOIR ROOM – DAY

[RACHEL walks in. Most of the club is gathered around KURT. FINN walks up to her.]

FINN: Good luck. (whispers) I'm rooting for you.

[RACHEL smiles shyly. QUINN is not pleased.]

WILL: All right, welcome to the glee club's first official diva-off.

[Everyone cheers and takes their seats.]

WILL: Let's get this party started.

[KURT and RACHEL both sing 'Defying Gravity'. Their performances are edited together into a montage. When the song comes up to the high F, KURT's voice cracks while RACHEL manages to nail it. Everyone applauds. MERCEDES gives KURT an encouraging smile. He returns it somewhat disappointedly]

WILL: Good job, Kurt. Good job.

CUT TO:

INT. SCHOOL HALLWAY – DAY

[QUINN shuts her locker. PUCK comes up behind her.]

PUCK: Hey, wait up.

[He pulls a wad of cash out of his jacket]

PUCK: I cracked open the piggy bank. It's for you. Well, it's for it.

QUINN: \*It\* is a she.

PUCK: (smiles) ...Cool. I told you I wasn't a deadbeat.

QUINN: Look, Puck, this is really sweet, but...

PUCK: I can get more. People call me a screw-up because... I think school's for suckers, but I got ambition. I can get us a house. Some stuff. Furniture We could be a family.

QUINN: Finn is your best friend.

PUCK: He'd be pissed for a while. But then he'd realize he doesn't have to deal with all this. He'd bake me a damn cake.

QUINN: You stole from the cupcake fund.

PUCK: No, I didn't.

[QUINN arches an eyebrow]

PUCK: Fine, I did. I made all those cupcakes. I'm all about being a team player, but my family comes first.

QUINN: I get it. And I'm sorry. I should have never called you a Lima loser. You're not. You're special and a romantic And a good enough person to realize that we are not going to take money from a friend in a wheelchair.

[FINN appears at the end of the hallway in his wheelchair]

FINN: Hey.

[PUCK stuffs the money down his pants and walks away. FINN holds out a piece of paper for QUINN]

FINN: Here.

QUINN: What's this?

FINN: I got a job.

FLASHBACK TO:  
INT. RESTAURANT – DAY

[RACHEL walks in with FINN in his wheelchair and approaches the manager]

RACHEL: Excuse me. Are you the manager?

MANAGER: Yes?

RACHEL: You need to hire my friend Finn. He is clearly handi-capable and refusing to hire him could be seen as discrimination. My dad's are gay and unless you want the full force of the American Civil Liberties Union coming down on you, I'd work something out.

[FINN smiles goofily]

CUT TO:  
INT. SCHOOL HALLWAY – DAY, CONT.

FINN: I'm going to need to stay in my wheelchair as long as I'm working there, but screw it, it's worth it. Can I give you a lift to rehearsal?

[QUINN sits on his lap and they roll down the corridor. QUINN looks back at PUCK]

CUT TO:

INT. AUDITORIUM – DAY

[PUCK hands the wad of cash to WILL]

PUCK: Twelve hundred dollars. That's enough for the show bus and two cases of Natty Light for the ride home.

WILL: Oh, dream on, buddy.

[The group cheers and applauds]

WILL: I'm very proud of you guys. Artie... Why don't you bring this to Principal Figgins yourself?

[The group cheers and applauds again. ARTIE looks hesitant]

FINN: What's wrong, dude?

ARTIE: I really appreciate what you guys did for me, but I'm not the only kid in a wheelchair at this school. And I'm sure there will be others after I graduate. And I know how important it is for all of us to go to sectionals together, but I think I'd rather just get a ride from my dad and use this for a handicapped ramp in the auditorium.

WILL: Any objections?

FINN: Well, sure beats having to carry him in every day.

[The group chuckles. WILL smiles proudly at ARTIE]

CUT TO:

INT. FIGGINS' OFFICE – DAY

[FIGGINS is smiling at WILL enthusiastically]

WILL: You think she has a brain tumor? That can cause erratic behavior.

SUE: All I know is that she walked in unannounced and she wrote me a check for three new handicapped ramps.

WILL: I just don't get it. I mean, first putting Becky in Cheerios, now this. What is her angle?

FIGGINS: Why ask why? Just enjoy the fact that you're getting your bus after all.

CUT TO:

INT. HOSPITAL – DAY

[SUE is signing in to the visitor's log]

SUE: How's she doing?

RECEPTIONIST: Great. She asks about you. She's been watching you on TV.

SUE: I need to get here more often.

RECEPTIONIST: Oh, you get here plenty.

CUT TO:

INT. JEAN'S ROOM – DAY

[SUE and the RECEPTIONIST walk in]

RECEPTIONIST: Jean? Your little sister's here to see you.

JEAN: Hey, sue!

SUE: Hi. Hi, honey!

JEAN: My sister is famous.

SUE: You got that right. I got something for you. What's this?

[SUE takes a pom pom out of her bag]

JEAN: Wow! A pom-pom! Thank you.

SUE: That's for you. What do you feel like doing today?

JEAN: Can we read today?

SUE: Look what I have!

[SUE holds up a book]

JEAN: Little red riding hood!

SUE: Right. Your favorite book.

[JEAN waves the pom pom around]

SUE: Want to start at the beginning?

JEAN: Yes.

SUE: All right. You ready?

JEAN: Ready.

[SUE smiles affectionately at her sister and takes her hand. JEAN holds it in both of hers]

SUE: "Once upon a time, there was a little girl who lived in the forest. Whenever she went out, the little girl wore a red riding cloak, so everyone in the village called her little red riding hood." (smiles) Right?

JEAN: Right.

CUT TO:

INT. SCHOOL HALLWAY – DAY

[TINA and ARTIE are racing in their wheelchairs down the corridor and having a good time.]

TINA: Oh, no! Oh, you're somuch faster!

ARTIE: You can't keep up?

TINA: I can't. This is so hard. No! (groans) No f-f-fair! You have eight years of practice!

ARTIE: Excelling at wheelchair races is about my only advantage. It's like your stutter. It's mostly just a big hassle.

TINA: This has been a really fun date. But I want to get out of this chair.

ARTIE: Why?

TINA: So ... I can do this.

[TINA stands up, steps towards ARTIE and kisses him. They smile at each other shyly]

TINA: I have to tell you something. I've ... been faking it.

ARTIE: Faking what?

TINA: I don't have a stutter. I pretended to have one in sixth grade because I didn't want to give a speech on the Missouri compromise. I was really shy, and it made people think I was weird, so they left me alone. And it wasn't until I joined glee club that I realized how much I was missing. And I don't want to push people away anymore. You understand what that's like, don't you?

ARTIE: No, I don't. I would never try to push people away 'cause being in a chair kind of does that for you. I thought we had something really important in common.

[ARTIE starts to leave]

TINA: Wait, Artie. I'm sorry.

ARTIE: I am, too. I'm sorry now you get to be normal and I'm going to be stuck in this chair the rest of my life. And that's not something I can fake.

[ARTIE leaves. TINA is sad]

CUT TO:

EXT. BURT'S GARAGE – NIGHT

[BURT is drilling something. KURT walks in]

KURT: Hey, dad. What are you doing?

BURT: I'm making biscuits. What does it look like I'm doing? How did the tryout go?

KURT: They gave the part to Rachel.

BURT: I knew they were going to rig it. I'm going down to that school and I'm talking to Schuester.

KURT: I blew the note. I wanted to lose.

BURT: Kurt, I stuck my neck out for you, And you go and you throw the game?

KURT: Dad, I've known who I was since I was five. I adapted. Being different made me stronger. And at the end of the day, It's what's going to get me out of this cow town. You never had to do that.

BURT: I can handle myself just fine.

KURT: No, you can't. Not about this. That phone call yesterday was just the beginning. Especially if I get up in front of a thousand people to sing a girl's song. When I saw you right after you got the call, and you were so hurt and so upset ... It just killed me. I'm not saying I'm going to hide in the closet. I'm-I'm proud of who I am. I'm just saying that I love you more than I love being a star.

BURT: (tearing up) You are your mother. You know, she was always the strong one ... Look, uh, You want to help me put a 195 on this bad boy, huh?

KURT: Let me change into my coveralls. This sweater's an Alexander McQueen.

CUT TO:

INT. AUDITORIUM – DAY

[The kids are all up on stage in their wheelchairs, performing 'Proud Mary']

FINN: This one's for you, Artie!

[When the performance is over, WILL gives them a standing ovation. They chatter happily amongst themselves.]

From: <http://gleetranscripts.tumblr.com/post/13198977158/1x09-wheels>

Accessed: March 2012

## Sample 2: Laryngitis

Air Date: May 11, 2010

Written By: Ryan Murphy

Directed By: Alfonso Gomez-Rejon

Transcribed By: liltree

Featured Music:

Miley Cyrus - The Climb

Rick Springfield - Jessie's Girl

The Lady Is a Tramp, from Babes In Arms

John Mellencamp - Pink Houses

Brandy and Monica - The Boy Is Mine

Rose's Turn, from Gypsy: A Musical Fable

U2 - One

Disclaimer: The characters, plotlines, quotes, etc. included here are owned by Ryan Murphy, all rights reserved. This transcript is not authorized or endorsed by Ryan Murphy or Fox.

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*[Intro voiceover] So here's what happened last week: Kurt found a video of Sue, and the Glee Club posted it online (Molly Shannon's character: You, my friend, are an embarrassment). And then somebody made a "Glist" of who in the Glee Club was the naughtiest. So Rachel tried to seem like a bad girl by doing a video with Finn, Puck and Jesse, but mostly it just hurt their feelings, and the song was really, really bad. Like maybe the worst song ever written. Also, Sue spilled the beans that Will sucked face with Shelby Corcoran and that one time April Rhodes spent the night, which totally hurt Emma's feelings (Emma: And I'm through with you). And that's what you missed on Glee.*

*[Open: Closeup of a head being shaved. Cut to steadycam shot through hallways of McKinley High School, with all students staring strangely and making faces at the camera. One kid touches his head as the camera passes. Camera continues into the choir room where the Glee kids also stare before the camera swings around to reveal a mohawk-less Puck.]*

*Brittany, to Santana, as Puck passes in front of them: Who is that guy?*

*[Camera focuses on Santana's WTF expression for a moment as scene transitions to Puck explaining his new 'do to Santana in a now empty choir room.]*

Puck: My mom found a mole on my head when she was washing my hair on Friday.

Santana: Your mom still washes your hair?

Puck: She started crying about sunblock and how she's always telling me to wear a hat when I'm cleaning pools. So she made me go see Dr. Friedlander, the dermatologist. He said he had to shave my head to get a closer look at it.

*[Flashback to Puck getting his head shaved and doctor examining Puck's head during voiceover.]*

Puck: It was nothing! They maimed me over a freaking freckle. I feel like that guy that lost all his hair, then lost all his strength.

Santana: Samson?

Puck: Agassi. This morning, people actually had the balls to look me in the eye. I mean, it's just a mohawk, right? I'm still Puckasaurus.

Santana: Actually, I don't know if it's the missing mohawk or the whining, but I am totally not turned on by you right now.

*[Santana stands up and walks away.]*

*[Cut to Puck in parking lot, school bus in background. A group of nerds approach Puck from behind, one clicking his pen open like a switchblade.]*

Puck: You got a problem?

*[Camera swings around, revealing Jacob Ben Israel and three more nerds approaching Puck from the front.]*

Jacob: Clearly you're not a follower of my @LarryHair account on Twitter. We've been tweeting all day about your new look. You're like a toddler with a loose lid on his sippy cup: no more juice. Get ready for payback, Puckerman. *[clucks tongue]*

Puck: Alright.

*[Three of the nerds pick up Puck and throw him into the dumpster.]*

Puck voiceover while lying in dumpster: I'm human garbage. I should just lie here until the truck comes and let it crush me to death. What's the point of living when I suck so bad? *[Puck hears clapping and singing]* Wait a second. *[Puck peeks over the top of the dumpster. Camera cuts to Mercedes doing vocal runs with Brittany and a few other Cheerios clapping along.]* That black chick from Glee Club used to suck, and now she's all kinds of popular. (Mercedes singing: A Cheerio) If she can straighten herself out, I certainly can. But how? I'm not becoming a Cheerio. Wait. I don't need to be a cheerleader. I just need to date *one*. *[Puck smiles]* Get ready, black girl from Glee Club whose name I can't remember right now. The Puckster is about to make you *his*. *[Puck jumps out of the dumpster.]*

Title screen

*[Cut to choir room. Rachel is placing bottles of nutritional supplements on the piano.]*

Will: Um, wait. What-what are these?

Rachel: My vitamin supplements. I'm taking them three times a day. I'm exhausted. I even felt a tickle in the back of my throat, and I never get sick.

Will: I just don't understand why you're so tired all of a sudden.

Rachel: Because every song I sing in here *is a solo*.

*[Flashback scene begins of Glee Club doing vocal exercises. Rachel has a questioning expression on her face]*

Rachel voiceover: As you know, I have perfect pitch, which also means I have a very sensitive ear. None of them were singing. I knew I needed proof, so I had a little talk with Lauren Zizes, president of *the AV Club*.

*[Cut to Lauren and Rachel talking in stairwell.]*

Lauren: Bug the choir room? I'm almost offended by the simplicity of the request.

Rachel: Just tell me you can do it, Zizes. The microphones would have to be hidden.

Lauren, side-eyeing a guy walking up the steps: *Who is this guy? Who is this guy?*  
[continues after a couple people pass] It'll cost you two boxes of Mallomars for me, and Snickers bars for my workers. Take it or *leave it, Berry.*

[Rachel nods.]

[Cut back to Glee Club going through vocal exercises. Rachel's "Mi, mi, mi, mi, mi, mi, mi, mi" can be heard clearly, other voices are fainter. Camera pans up to small microphone hanging from mobile. Camera cuts back to profile of Rachel, Lauren looking on from doorway while eating (a Mallomar?). Lauren gives Rachel a thumbs up. Scene continues with cuts between Glee Club doing exercises and Rachel listening to tape with Lauren. Rachel scribbles a list of people not singing.]

[Cut back to Will and Rachel in choir room. Rachel gives Will the list: 1) Finn Hudson, 2) Quinn Fabray, 3) Santana Lopez, 4) Noah Puckerman, 5) Brittany]

Rachel: Here are the Glee Club members who are not pulling their weight.

Will: *This is half the club.*

[Cut to Puck looking at Mercedes, who is at her locker and laughing on her phone. He approaches her with a flirty expression on his face.]

Puck: Hey, sugar. Listen. I got a proposition to make. I did some research. Blacks and Jews have a history of *sticking up for each other.* [Mercedes gives him her WTF face.] And Wikipedia says that King Martin Luther loved the Jews.

Mercedes: Okay, you just said, like, 10 offensive things.

Puck: My point is, you're popular now. And I got to be honest. I need to spice up my image a little. We should join forces. It wouldn't take much, just a little light making out. And *I like a girl with curves.*

[Puck runs his hand down Mercedes arm; she continues to give him her best WTF face.]

Puck: You got to *admit, I'm easy* on the eyes. [Puck smiles.]

Mercedes: Baby, I *just am not attracted* to you. [Puck stops smiling.] Plus, I know what you do to the girls you date. You knock them up, and then you hang them out to dry.

Puck: Quinn and I weren't dating. She was dating someone else. We just did the nasty. And she understood you can't tie me down. I'm a sex shark. If I stop moving, I die.

Mercedes: Okay, I'm going to ask you to stop, because I'm starting to get embarrassed for you. You and me would not work out. We have *nothing in common*. You're top 40. [She shuts her locker.] *I'm rhythm and blues.*

[Mercedes turns and walks away]

[Cut to Will in the choir room, talking to the Glee Club.]

Will: I am very disappointed in you guys.

Finn: I can't believe you narced on us.

Rachel: Don't get mad at me for exposing your laziness. I'm tired of carrying all of your weight. Regionals is in a month, guys.

Will: I'm just trying to understand what's going on here. Finn, why did you stop singing?

Finn: Cause you started giving all the male leads to Jesse. It kind of *shook my confidence*, y'know.

Santana: [exasperated sigh] What difference does it make? Everyone knows that my job here is to look hot.

Quinn: My baby hormones *are* making me moody.

Brittany: There are so many lyrics.

Will: Okay. A chain is only as strong as its weakest link. A glee club is about a myriad of voices coming together as one. Alright? This ends now. Which is why your assignment for the week is for each of you to come up with a song that best represents how you see yourself, where you are in your lives right now. Your voice. Then you're going to stand up here and sing your hearts out. All of you.

Kurt: Solos? In front of everyone?

Will: The Glee Club has lost *its voice*. *It's time for us to get it back.*

*[Cut to Kurt and Mercedes walking out of the choir room as the period ends.]*

Kurt: I am going to kill this assignment. If there's one thing that I know, it's my voice. I have exactly the same vocal range as 16th-century castrato *Orlando di Lasso*. *But you know what he didn't have?* [Mercedes' eyes widen, then look to the floor.] *A song by Miss Whitney Houston in his back pocket.* [Mercedes shakes her head.]

[Kurt's father appears in the hallway behind them.]

Burt: Hey, Kurt.

Kurt, turning around: Dad? What are you doing here? Is everything okay?

Burt: No, I'm here to pick up Finn. I got a pair of tickets to the Reds game, and Carole said that Finn's never been to a major league game. I mean, it's Cincinnati, so it's barely the major leagues, but still.

Kurt: And why wasn't I invited?

Burt, laughing: Are you kidding me? Every time I sit down and watch a game, you start in on the fact that all the players are wearing stirrup pants.

Kurt: Because there's never an excuse for stirrup pants.

Finn: Okay, I'm ready.

Burt: Alright, I'll meet you by the car. This is gonna be so great. It's gonna be great for Finn, and it means a lot to his mom, too. *Hey, I'll see you at home. I'll be home around midnight.*

*[Kurt stares after them.]*

[Cut to Puck and Mercedes in choir room before Glee practice.]

Puck: Girl, you got more curves than a *Nissan ad*.

Mercedes: Seriously? That's what you came up with?

[Will enters.]

Will, clapping twice: Alright, guys. Let's get things started.

Rachel: As I was first on the sign-up sheet, I'll kick things off.  
Will: Okay.

Rachel: I have chosen Miley Cyrus's "The Climb" because it's about overcoming obstacles and beating the odds. In my case, the obstacle is **you, my lackluster teammates** who refuse to carry their own weight.

Song: Rachel Berry, The Climb

Rachel is clearly off key and struggling. As she sings, the camera cuts to the reaction of all the kids, who look embarrassed and confused. After a few lines, *Will cuts her off*.

*Will: Rachel. I think you've lost your voice.*

*[Rachel looks horrified.]*

*[Cut to Kurt looking at himself in a handheld mirror in the hallway. We see Sue's reflection approaching from behind.]*

Sue: Hey, ladyface. I noticed you weren't at Cheerios practice yesterday, and I don't look kindly on absenteeism.

Kurt: I am so sorry, Miss Sylvester. It won't happen again. Something happened yesterday that really upset me. It's my dad. He's the most important thing in the world to me. I love him, and I'm afraid that I might be losing him because of my ... sexuality.

Sue: Your sexuality. How old are you, 16? Have you even kissed a boy?

Kurt: No.

Sue: Have you ever kissed a girl?

Kurt: No.

Sue: Well then, how can you possibly know what you like? You see, that's the problem with your generation. You're obsessed with labels. So you like show tunes. Doesn't mean you're gay. It just means you're awful. You know, there's only one person *in this world* who can tell you what you are.

Kurt, smiling: Me.

Sue: No. Me. [Kurt stops smiling.] Sue Sylvester. And she hasn't quite made up her mind about you.

Kurt: Wait. I have an idea. Our assignment for Glee Club is to find a song that reflects our voice —

Sue: Yeah, you know what? I checked out of this conversation about a minute back. So, uh, good luck with your troubles, and I'm gonna make it a *habit not to stop and talk to students cause this has been a colossal waste of my time.*

[Sue walks away.]

[Cut to Burt coming downstairs to Kurt's room.]

Burt: Hey, Kurt. You wanted to speak to me?

Kurt [obscured by a chair]: Hey, dad, *yeah. I was just, uh, working on my Glee Club assignment. "Pink Houses" by John Mellencamp.*

[Camera reveals Kurt for the first time with a pan up from work boots, to cuffed jeans, black t-shirt, red flannel shirt, puffy parka and grey baseball cap.]

Burt: Oh. Really? I didn't think that was in your wheelhouse.

Kurt: Yeah. I think it's really brave for a Midwesterner like himself to, uh, write a song about such bold interior design.

Burt: You know that's not what the song's about.

Kurt: Really?

Burt: No, it's about how the '80s were a tough time for a lot of people, and, y'know, the American dream isn't all it's cracked up to be.

Kurt: Hmm. Fascinating. Hey, why don't we go grab a couple burgers, and, uh, you can tell me more about it?

Burt: Sure. But I gotta be honest, it's pretty much *what every Mellencamp song is about. But you know what? I'll get my coat. Anything to help you out.*

[Burt leaves.]

[Cut to Rachel on an examination table in a doctor's office. Finn is with her.]

Rachel: What if he says I'll never sing again? I mean, who am I without my voice? I-I'm just this spoiled, annoying only child —

Finn: Don't say that. There's, like, so many awesome things about you.

Rachel: Like?

Finn: ... Look, he's not *gonna say you'll* never sing again.

Doctor, entering: Bad news, Rachel. You'll probably never sing again.

[Rachel gasps.]

Doctor: I'm kidding. You have severe tonsillitis, which has resulted in an inner ear infection. From the looks of things, it's not the first time. You should have had them out years ago.

Rachel: Why should I let you butcher my throat when just resting my voice for a week and chugging down herbal tea will do the same job?

Doctor: This is a very serious infection.

Finn: I think she's worried about the surgery affecting her singing voice.

Doctor, writing on clipboard: *At least start by taking these antibiotics. Unless you think they're going to adversely affect your dance moves.*

[The doctor gives the prescription to Rachel and leaves.]

Rachel: What do you think I should do?

Finn: Maybe you should ask your boyfriend. Oh, wait, you can't. He's not here.

Rachel: Oh. He's in San Diego on spring break with his friends from Vocal Adrenaline.

Finn: When are you gonna realize that he's not into you like I am? You think he's gonna stick around if you can't sing? If you're a vocal cripple?

Rachel: Look, I know that you've always been jealous of Jesse. And even though he and I haven't spoken since the whole "Run, Joey, Run" debacle, *you just have to accept the fact that I still care about him deeply.* And I know he still feels the same way about me.

[Rachel walks behind the curtain.]

Song: Finn Hudson, Jesse's Girl

Scene starts with Finn singing in doctor's office, watching Rachel's silhouette as she changes behind the curtain; cuts to Finn singing in choir room during Glee rehearsal.

Will: Nice work. Now that, that is the kind of soul-exposing song I was talking about. We should all be *inspired by Finn's bravery. Good job, buddy.*

*Puck: Uh, Mr. Shue, can I sing my song now?*

Will: Yeah. Let's go for it, Puck.

[Puck gets up and opens the door to the choir room, letting in the jazz band.]

Mercedes: What are they doing here?

Puck: I invited my brothers from the jazz band and their righteous horns to help me out with my song. Since I shaved my mohawk I started seeing things *differently. Last week I* joined a black church. And I recently downloaded every song Sammy Davis, Jr. ever recorded on iTunes. [Mercedes rolls her eyes.] He was a black Jew, you know, and my inspiration. So without further ado, I give you one of Sammy's biggest hits.

Song: Noah Puckerman and Mercedes Jones, The Lady is a Tramp

Puck starts off singing to Finn, Brittany and Quinn, and Santana is clearly enjoying his performance. But when it *becomes apparent that he is singing to Mercedes, bitchface Santana appears. Puck pulls Mercedes up to join him after the bridge.*

*[The kids give Puck and Mercedes a standing ovation at the end, except for Santana.]*

*[Cut to Mercedes walking down the hall in slow mo, smiling at everyone. She turns the corner and sees Quinn standing by her locker, snapping us back to reality.]*

Mercedes: Look, Quinn. I could never see myself being into a guy like Puck, especially since he's your baby's daddy, but something just happened between us.

Quinn: I say, go for it.

Mercedes: What?

Quinn: Look. I screwed up by letting Puck get me pregnant. He's an idiot, and his mother won't let me eat bacon. I'm stuck living with him right now, but at least if you guys are dating, I won't have to spend so much time listening to his insane theories on how Super Mario Brothers changed civilization. But you do realize he's using you and your popularity so he won't get tossed in a dumpster.

Mercedes: I know he's using me, but in a way, it's even better. I'm not you. I've never had a guy like me for anything. But now I'm such a steaming mug of hot chocolate that one of the studliest guys in school wants to use me to harvest some mojo.

Quinn: I just don't want you getting hurt.

Mercedes: I know what this is. My heart's *safe*.

*Quinn: Oh, I'm not worried about your heart. I might be okay with this, but not even Puck is going to be able to call off Santana.*

*[Flashback to annoyed Santana sitting cross-armed in choir room during The Lady is a Tramp.]*

*[Cut to choir room. Kurt, still dressed like a Finn wannabe walks up to Will.]*

Will: Alright, let's get things started.

Kurt: Mr. Schue? I'd like to start us off. I believe I've found a song that finally expresses my true voice.

Will, hesitantly: Okay.

Kurt, to band: Gentlemen.

Song: Kurt Hummel, Pink Houses

*Song takes place in choir room. Everyone just stares at Kurt or look questioningly at each other, except for Brittany, who smiles and claps along.*

*[The kids clap half-heartedly at the end of the song.]*

Kurt: Is there something wrong, Mr. Schue?

Will: I don't really think you got the point of the assignment. This was about finding a song that expresses who *you are*. That song didn't really sound like you.

Kurt: Well I'm sorry if I didn't live up to your expectations.

Will: No no no. This group needs you to be you, Kurt. You can literally do things that no one else *can*.

*Kurt: I'm not a box. There are more than four sides to me.*

Will: Don't *lose track of who you are just* because it might be easier to be somebody else.

[Kurt walks away and is heading for the door.]

Will: Alright, take five, guys.

[Brittany chases after Kurt.]

Brittany: Hey, Kurt. That song was hot.

Kurt: Oh. Merci.

Brittany: So you're pretty much the only guy in this school that I haven't made out *with because I thought you were capital G gay. But now that you're not, having a perfect record would mean a lot to me. So, let me know if you want to tap this.*

*[Brittany turns around and walks away. The camera focuses on her ass.]*

[Cut to Finn at his locker. He spies something, closes his locker, and walks up to Rachel in pajama-like clothing, eating a bowl of cereal.]

Finn: Are you like, sleepwalking?

Rachel: You have to be able to sleep to sleepwalk. I am on my third day of antibiotics, and I am not getting any better. Which means I'm gonna have to have that surgery, which means my life is over.

Finn: Don't you think you're being a little dramatic, I mean, even for you? God, I'm so sick of you feeling sorry for yourself.

Rachel: Why don't you get it? I am my voice. I am like Tinkerbell, *Finn. I need applause to live.*

*Finn: I got a friend I want you to meet.*

Rachel: Not another doctor. I've seen six already.

Finn: No. No, he's an old friend of mine.

[Cut to Kurt and Brittany making out on Kurt's couch.]

Kurt: Your lip gloss tastes like root beer. It's weird. Can I *ask you something? What do boys' lips taste like?*

Brittany: Usually dip. Sometimes they *taste like burgers. Or my armpits. Kissing my armpits is a really big turn-on for me.*

[Burt comes down the stairs.]

Burt: Whoa. Am I interrupting something?

Kurt: You sure are.

[Kurt sits up and puts his arm around Brittany's shoulder.]

Burt: Okay, I'm confused. I came home to find this note on your doorknob: "Do not enter under any circumstances; I'm making out with a girl." *I just thought it was the start of one of your murder mystery dinners.*

*Kurt: Dad, I really need you to respect my privacy. Brittany and I were just, uh, having sexual relations.*

[Brittany waves at Burt.]

Burt: Hi.

[Burt signals for Kurt to join him. He does, leaving Brittany on the couch.]

Burt: Kurt, uh, I've been sort of dealing for months with *you being gay and everything, and now you're telling me that's not the case?*

Kurt: Dad, you and I have more in common than I would have thought. The flannel, the Mellencamp, the ladies.

[Burt looks back to Brittany, who is *staring straight* ahead blankly.]

*Burt: Okay. Well, you're free to be whoever you are. You just let me know when you make up your mind, I'm gonna do the best I can. But I'm good either way. [To Brittany] Nice to meet you. [Brittany waves and smiles.] You kids be careful, alright? And then you gotta respect her, alright? If things get serious, you gotta use protection.*

[Burt leaves.]

Brittany: Does he mean, like, a burglar alarm?

[Cut to Mercedes at her locker, with Puck.]

Puck: So what made Super Mario Brothers 3 so amazing was the star worlds. None of the other versions had anything like that.

Mercedes: Look, Puck. I agreed to start dating you because you have great arms and we have serious musical chemistry, both of which are really important to me, but clearly you've never dated a sister before, and we have needs. As in you need to stop flapping your gums about this video game nonsense and start finding out more about me, about who I am.

Puck: Okay. I've never *done that with a girl before, but I'm cool.*

*Mercedes: The first thing you need to know is I like those frozen coffee drinks.*

*Puck: Do you want me to get you one?*

*Mercedes: Decaf.*

*Puck: Cool.*

[*Puck kisses Mercedes on the cheek and walks away. He passes Jacob, who briefly makes eye contact before quickly looking away. Puck turns around and grabs him by the back of the collar, pushing him into a locker.*]

Puck: What was that?

Jacob: Whatever I did, I'm-I'm sorry. Here. Take my lunch money as an apology.

Puck: Put that away. Why didn't you look at me when I walked by?

Jacob: Well, the Tweetosphere says you're dating Mercedes Jones. She's one of the most popular girls in school. *Your cool-o-meter is off the charts*, which means most of us are terrified of you again. Some of the guys who threw you in the dumpster *actually transferred today out of fear of retaliation*.

*[Puck smiles. Jacob starts to smile as well.]*

*Puck: I didn't say you could smile. Give me that lunch money. Also, my girl needs a coffee drink.*

*[Puck walks away, but doesn't get far before crossing paths with Santana, walking with her arms crossed. She gives a little smile at him, and he smiles at her ass after she passes. Mercedes notices.]*

Song: Mercedes Jones and Santana Lopez, The Boy is Mine.

Song starts with Mercedes and Santana on the phone with each other though they're walking side-by-side in the hallway. Song continues in choir room, with a scene of the two in a classroom, passing notes, Puck between them. Song ends in choirroom with the two fighting over Puck in a shoving match.

Will, getting between the girls: Wow. That was intense.

Santana: Oh.

Mercedes: Why don't you.

Santana: Don't touch me.

Mercedes: *I'll step to it.*

*Will, talking over Santana and Mercedes: Y'know I gotta give you guys props for the passion. Maybe hold back on the animosity a little alright.*

Santana: Okay. Yeah, I know, I know, I understand.

[As Will turns away, Santana gives Mercedes a big shove. Will turns around immediately and grabs both girls.]

Will: Hey hey hey, seriously! *This ends now.*

*Santana: Alright.*

*Mercedes: Talk to the stick figure.*

Will: Please. Alright? *You can go at it in song, but that is it.*

*Santana: Enjoy it while you can, Weezy. His hair is already starting to grow back.*

[*Santana walks away. Mercedes makes a move at her but Will grabs her.*]

Will: Calm down. Hey! Hey.

[*Santana leaves the choir room. Mercedes looks at Puck.*]

[*Cut to Puck and some goons throwing Jacob and some other nerds into the dumpster. Mercedes sees them and approaches.*]

Mercedes: Puck, what the hell is going on here?

Puck: Just a little payback. [A nerd falling in the dumpster groans.] You hear that? It's the sound of order being restored.

Mercedes: No man of mine is going to be pulling stuff like this.

Puck: Babe. This is what we do. I mean, look at 'em. They need this. Without the *fear of a good dumpster toss, there'd be chaos up in this place. Look, you don't need to like it, but you need to accept that this is the way things are, cause now we're part of the system. We're at the top of the heap. Who's next?*

[*A guy with dark curly hair and glasses with a grey sweater vest and briefcase raises his hand. Mercedes looks disgusted and walks away to the sound of the kid being thrown into the dumpster.*]

[*Cut to Finn and Rachel being greeted at the door to the Fretthold house.*]

*Finn: Hi. Uh, Mrs. Fretthold, this is Rachel.*

*Mrs. Fretthold:* Pretty. Uh, I'll tell Sean you're here. I'm sorry it's such a mess. I've been on the phone to the *insurance company all day*.

*Finn:* *Oh no, that's fine.*

Rachel: Is this him?

[Camera cuts to framed *photo of boy* posing in football uniform.]

Finn: Uh, yeah. We met at football camp a couple years ago.

Mrs. Fretthold: He's ready for you.

[cut to Rachel and Finn entering Sean's room.]

Sean's voice: Fab-Five *Finnster*.

Finn: Fretter.

Sean: [chuckling] This the hottie you were telling me about?

Finn: Yeah. Sean Fretthold, Rachel Berry. Rachel, Sean.

Sean: Got a boyfriend, Rachel?

Rachel: Um, sort of.

Sean: Sort of? Sounds like I got a shot.

Rachel [to Finn]: I don't understand. This isn't funny.

Sean: Sorry. They make me see a shrink. He says I compensate with humor. Third game of the season, right after I met the Finnster, this yeti of a fullback breaks through the line. I hear *a crack*. *Next thing I know*, I'm lying on the ground, saying to myself: "Get up, get up," but, nothing was working, y'know.

*Finn:* *Sean was a C-4.*

Sean: Paralyzed from the upper chest down.

Rachel: I'm so sorry.

Sean: Finn says your voice is messed up.

[Rachel nods *slightly*]

*Sean: Is it gonna come back?*

Rachel: I, I do-I don't know.

Sean: Pissed off about what you lost?

[Rachel nods slightly]

Sean: I was. Like, real rage. I used to just lie in bed and scream.

*Rachel: Finn shouldn't have brought me here. I'm so sorry.*

[Rachel starts to leave.]

Finn: Wait, wait. Wait. Just ... tell her about what happened when they gave you the chair.

Sean: They were all excited because I could drive it myself by blowing in that tube.

[Camera focuses on wheelchair, then pans to bottles of medication.]

Sean: The second they left me alone, I drove it into the swimming pool.

Finn: His mom pulled him out when she heard the splash.

Rachel: I don't understand. Are, are you trying to tell me that you're happier now?

Sean: Hell, no. I'm miserable. I miss my body. I miss my life. I miss my friends. I miss girls. But I've realized over time that I've got other stuff going on. I'm more than just one thing. You know I'm good at math? Seriously. I flew through *calc I in, like*, two months. And I can sing.

Finn: He's actually pretty good.

Sean: I used to sing in the shower, in the car. I didn't have the balls to try out for my school's club like Finn did. That *pissed me off more than anything. What the hell was I afraid of?*

[Knock on the door]

Mrs. Fretthold: Sorry, guys. Time for *physical therapy*.

*Finn: Later, dude. Um, I'll come by in a few weeks.*

*Sean: I'll be here.*

Rachel: Thanks.

Sean: For what?

Rachel: Just, um, thanks.

[Cut to Puck at his locker. Mercedes, in street clothes, passes.]

Puck: Hey, mama. Where's your Cheerios uniform?

Mercedes: I quit.

[Flashback to Mercedes in Sue Sylvester's office, turning in her uniform.]

Sue: Nobody quits the Cheerios. You either die, or I kick you off.

Mercedes: It was fun, I guess, but when I put the uniform on, I didn't feel like *myself*. *It's just not who I am.*

*Sue: And what am I supposed to do about that Mariah Carey number in which you do 10 straight minutes of vocal runs, huh? Nationals is in three weeks. Guess I'll just have to take to the mic and deliver a diatribe. Probably something about immigrants.*

[Cut back to Mercedes and Puck in hallway.]

Mercedes: Look, I know Glee Club may be super *nerdy or whatever*, but *it's taught me something very important. You have to be true to who you are. That's something you may want to think about.* Cause the guy I saw throwing dweebs in the dumpster yesterday, *I don't like him very much. And you know what? I don't think you do either.*

[Mercedes walks away. Puck looks after her before heading in the other direction.]

[Cut to Brittany and Kurt *holding hands while walking.*]

*Brittany: Your hands are really soft.*

Kurt: My secret? Duck fat.

[They walk by Tina and Artie, who look at them strangely.]

Kurt: Hey, guys. Just holding hands with Brittany.

Brittany: Seriously. They *feel like a baby*. Now I know what it's like to date a baby.

[Kurt's father appears in the hallway.]

Burt: Hey, Kurt.

Kurt: Dad. Hey.

*Burt: Finn caught a foul ball in the ninth so that means free hoagies at Lenny's Hoagies, and then half-price to the motocross tonight, so I promised I'd take him. [To Brittany] Hi.*

[Kurt looks upset.]

Kurt [To Brittany]: Can you excuse us for a minute, boo.

Brittany: What?

Kurt: Just go away.

[Brittany goes away.]

Kurt: Did you ever *think that that might be something I wanted to do with you?*

Burt: Look, Kurt, Finn needs a buddy right now, okay? At the game, he got to talking about his dad, and, you know, his mom thinks it's a really good thing for him. Look, I promise you, *we will hang out as much as you want, okay? Just not tonight.*

[*Burt walks away.*]

Song: Kurt Hummel, Rose's Turn

Song begins in hallway with Kurt singing after his father. Song continues on auditorium stage. Kurt has magically changed into a much gayer outfit. Kurt also has his name in lights behind him.

[Clapping heard from seats as song ends. Lights go on, revealing Burt Hummel.]

Burt: That was some serious singing, kid.

Kurt: That was “Rose’s Turn.”

Burt: I could get into that, maybe.

Kurt: What happened to the hoagies?

Burt: Ah, blew it off. You know. Too much cholesterol.

Kurt: I bet Finn was disappointed.

Burt: He understood. Once I told him how bent out of shape I thought you were.

Kurt: Me? I’m fine.

Burt: Kurt, I’m dumb, but I’m not stupid. And I have no idea what that song was about, but “fine” don’t sing like you just sung. Look. Maybe I got carried away doing stuff with Finn, but, you know, I told you this thing with you was going to be hard.

Kurt: Thing *with me*. You mean *being gay*.

Burt: Yeah. Being gay. Look, I will fight to the death for your right to love whoever you want, but when you were a little baby in my arms, did I dream about taking you to baseball games and talking about girls? Yeah, I did. A lot of fathers do.

Kurt: I had no idea how disappointing I was.

[Kurt starts to walk away.]

Burt: Hey, come on. Now stop it right now. I’m talking straight to you. Don’t go playing the victim. You know that’s not what I mean.

Kurt: I know. I’m sorry. I know you’re working hard on yourself to make all this okay. Just seeing you, the way you are with Finn, how easy it is, breaks my heart.

Burt: Is that why you were pretending to date that daffy cheerleader? And dressing differently, and singing Mellencamp?

Kurt: *I just* want you to know that I’m going to work as *hard as you* to make this okay.

Burt: You don't have to *work at anything, Kurt. Your job is to be yourself. And my job is to love you no matter what. Okay? That and a majority ownership in a tire store, that's all we got. Okay? We stick to that, we're going to be great.*

Kurt [tearing up]: I missed you, Dad.

Burt: Oh, come here.

[They embrace.]

Burt: I love you.

Kurt: I love you too.

[Cut to Rachel entering Sean Fretthold's room. Sean is topless beneath a blanket.]

Sean: Mom.

[Sean's mother adjusts the blanket and leaves.]

Sean: Finn with you?

Rachel: No. I-I came by myself. Is that okay?

Sean: Yeah.

Rachel: I, um, I just wanted to say thank you for showing me that just because I'm not good at anything other than singing doesn't mean I'm not any good if I can't sing. That sounded like a really bad greeting card. [laughs]

Sean: No. It was cool.

Rachel: Well, anyways, I-I just thought I could maybe return the favor. I thought I could give you singing lessons. It sort of seemed like an area of interest for you. I'll, I'll come by, like, once a week or something, and we can just see how it goes. I've-I've helped almost everyone in our Glee Club, some by brute force, but —

Sean: So your voice came back?

Rachel: Turns out that a *heroic dose of antibiotics and a mysterious blend of herbal remedies and a vow of silence is all it takes to cure tonsillitis*, so. I'll probably have to

have my tonsils taken out eventually, but, um, I'm-I'm not scared anymore.

Sean: *Uh, so, do you want to give it a spin now?*

Rachel: Sing with you? Yeah. Yeah, I'd be honored.

Sean: Come *here*.

*[Rachel moves next to the bed.]*

Sean: *Take my hand.*

*[Rachel moves the blanket to take his hand.]*

Rachel: *Can you feel that?*

Sean: *No. But it's weird. I remember what it feels like, and I can see it, so, it's like I can.*

Rachel: I, um, [clears throat] I thought we'd do a little classic rock today. Finn said you might like that.

Sean: Yeah.

*[Rachel and Sean sing the opening lines to One in Sean's bedroom before the scene cuts to New Directions performing the song on the auditorium stage.]*

Song: Rachel Berry, Finn Hudson and New Directions, One

Majority of song takes place on auditorium stage. Song ends in Sean's bedroom with Rachel and Sean doing final notes.

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### **Sample 3: Dream On**

Air Date: May 18, 2010

Written By: Brad Falchuk  
Directed By: Joss Whedon

Transcribed By: majormorris

Featured Music:

The Monkees - Daydream Believer

Billy Joel - Piano Man

Aerosmith - Dream On

Men Without Hats - The Safety Dance

I Dreamed A Dream, from *Les Miserables*

*Dream A Little Dream Of Me*

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—*VOICEOVER*: So, here's what you missed last week. Puck had to shave his mohawk and people started picking on him so he started dating Mercedes to seem cool again cause she was on the Cheerios. But, then she quit.

(Cut to MERCEDES in SUE SYLVESTER'S Office)

MERCEDES: It's just not who I am.

*VOICEOVER*: Finn's mom, Carole's, dating Kurt's dad, Burt which was totally Kurt's idea but then Kurt got mad that Burt and Finn started hanging out.

(Cut to KURT talking to BURT in the auditorium)

KURT: I miss you Dad.

*VOICEOVER*: Rachel hurt her voice and couldn't sing and she kind of thought that was the only thing that was important.

(Cut to RACHEL talking to FINN in the hallway)

RACHEL: I need applause to live.

*VOICEOVER*: But then Finn introduced her to a friend who showed her that there's a lot worse things

to lose than your voice.

(Cut to RACHEL and FINN at SEAN'S house)

SEAN: I compensate with humor.

VOICEOVER: And that's what you missed on Glee.

(Enter WILL into FIGGINS' Office)

WILL: Hey, you wanted to see me?

FIGGINS: William, there's someone I'd like to introduce you to. He's the newest member of our school board. And he'd like to speak to you. Will Schuester, meet Mr. Bryan Ryan.

BRYAN RYAN: We've met.

WILL: (voiceover) Bryan Ryan. We went to school together, and he made my life a living hell. He was two years older. Dated every girl I liked. Got every solo.  
(Cut to the past; BRYAN RYAN singing "Daydream Believer" in the choir room)

BRYAN: What's the matter, Schuester, cat got your talent?

WILL: (forced chuckle)

(Cut back to present in Figgins' office)

BRYAN: I'm here to do an audit of our curriculum, Will. We may need to cut some of our district's art programs.

FIGGINS: It's really just a formality, William.

BRYAN: No, it's not. We'll probably cut the glee club.

WILL: What?! But-but you were in the glee club. Show choir was your life.

BRYAN: It was, Will. And after I graduated, I hit the big time. I was a featured soloist at King's Island in The Dooble-Dee-Doo Musical Revue. We were a smash. Then for three years, I did the cruise ship circuit. But when that dried up, I realized I had been sold a bill of goods. Nine years later, I woke up on a urine-stained mattress in the West Lima crack

district. Then...something amazing happened. I was introduced to Jesus. He was my Honduran social worker. I straightened up, put down the pipe, met the love of my life, Wilma, and now I run a successful used Hummer dealership. Don't make that face. Global warming's a theory. (Exhales) And four nights a week, I run a show choir conversion group.

(Cut to show choir conversion group)

BRENDA: Hi, I'm Brenda. And it's been 42 days since I sang a show tune.

GROUP: Hi, Brenda.

BRENDA: Years ago when I auditioned to play Miss Adelaide in Guys and Dolls, I was asked to take my top off. Evidently, that is not... customary. And... that's when I started huffing glue.

RUSSELL: My name is Russell; I'm a glee club survivor. Whenever anything bad would happen, I would just say, "Let's put on a show." Well, guess what? "Puttin' on a show!" about your father's prostate cancer (voice cracking) will actually just make him more depressed about the situation.

BRYAN: Show choir kills.

(Cut back to BRYAN, WILL and FIGGINS in Figgins' office)

BRYAN: I just want to have a talk with your kids. Make sure you're not building up their hopes just to have them knocked down.

WILL: What if I say no?

FIGGINS: Just let him speak to the kids, William. Let Mr. Bryan Ryan contribute to the marketplace of ideas. What's the worst that can happen?

(Cut to WILL, BRYAN and the rest of the glee cub in the choir room)

WILL: Okay, guys, listen up. This is Mr. Ryan. He's a member of the school board, and he would like to say a few words. I-I just want you guys to listen critically and know that what he's saying is just one of many opinions.

BRYAN: Take out a piece of paper. And on that paper, I want you to write down your biggest dream. A dream that means so much, you're afraid to admit it even to yourself.

(RACHEL writes down "Huge Star," PUCK writes down "3some," QUINN writes down "No Stretch Marks"; BRYAN goes over and crumples up ARTIE'S paper)

BRYAN: Your dream is never going to happen. Ninety one percent of you will spend your entire lives living in Allen County, Ohio. So unless you wrote down that your dream was to "work for a mid-market health insurance provider" or "find an entry level job in an elderly care facility," you're going to be very disappointed.

MERCEDES: This is really depressing.

BRYAN: I'm going to guess that a lot of your dreams involve "showbiz." Well, let me tell you. Showbiz dreams are the most unrealistic of them all.

TINA: But... that's what I want to do with my life.

BRYAN: Oh, look, I'm not trying to hurt your feelings, I'm just trying to spare you disappointment.

WILL: I think we get your point.

BRYAN: Aw, well, Schuester here's a prime example. He used to have that glimmer of hope in his eyes that I can see right now in all of yours. But he couldn't make it happen for himself, so he now has to try and convince you all that it will happen for you. Guess what? His dream didn't work out. And neither will yours.

TINA: (sobbing)

WILL: Okay, you're done here.

BRYAN: You would be wise to show me some respect.

WILL: You've said your piece. Now get out.

BRYAN: Well, Schuester, I should thank you. You've made my decision about which program to cut a lot easier.

(Cut to TINA and ARTIE in the library; TINA helps ARTIE get a book from a high shelf)

ARTIE: Thanks.

TINA: Godard on Godard?

ARTIE: He was the master of the French New Wave. I was figuring that since I'm never going to become a star as a performer, maybe I could become one behind the camera. Did you know Christopher Reeve directed a movie after his accident? In the Gloaming.

TINA: Didn't see it.

ARTIE: Oh, me neither. Too depressing.

TINA: Is that what you wrote as your dream?

ARTIE: Before Bryan Ryan crumpled it up and tossed it in the trash? Yes.

TINA: Why are you lying to me?

(Cut to TINA in the choir room alone; she picks up ARTIE'S crumpled paper and reads it; it says "Dancer")

TINA: (voiceover) After everybody left, I went back for my book bag and something stopped me.

(Cut back to TINA and ARTIE in the library)

ARTIE: That was supposed to be private.

TINA: I don't understand you. You're always talking about wanting to get with me, but you won't be honest with me about your hopes and dreams.

ARTIE: I'm in a wheelchair, but I'm still a guy. What's the difference? I'm never goinna actually become a dancer. My legs are never going to work again. It was stupid.

TINA: I was thinking—Mr. Shue is so busy dealing with Bryan Ryan that he didn't give us an assignment

for the week. So, why don't we do one on our own. A dance number.

ARTIE: You wanna dance with me?

TINA: You were pretty hot in "Proud Mary." Why don't we try and kick it up a few notches.

(ARTIE nods and they smile at each other; Cut to RACHEL in the dance studio; Enter JESSE)

JESSE: Hi.

RACHEL: Hi. How was your spring break?

JESSE: Good. It's good to be back. What were you just rehearsing?

RACHEL: A guy came to Glee Club to talk to us about dreams. Luckily, I've known mine since I was four. I'm going to play three parts on Broadway—Evita, Funny Girl and Laurey in Oklahoma. I was just practicing her dream ballet with Curly. It's what I do when I'm feeling a little stressed.

JESSE: That's not a dream. A dream is something that fills up the emptiness inside. The one thing that you know if it came true, all the hurt would go away. You singing, "Don't Cry For Me Argentina," in front of a sold-out crowd, isn't a fantasy. It's an inevitability.

(They hug)

RACHEL: I thought you'd never come back.

JESSE: And miss all your drama? Never.

(Cut to RACHEL and JESSE walking in the hall)

JESSE: So what is it, your dream?

RACHEL: I don't know.

JESSE: Well, then go inside, find it and ask it what it's gonna take.

RACHEL: Why are you pushing this?

JESSE: Because you're my girlfriend, and I want to know all your secrets. When you lie awake at night, what's missing?

RACHEL: My mom.

JESSE: Your mom? You mean like you want to meet her?

RACHEL: I just would like to know who she is. I don't really need to meet her or anything, but maybe just find out her name or...something about her.

JESSE: Hmm.

RACHEL: It's silly. It's not like it's goinna happen or anything.

JESSE: Why?

RACHEL: Well, just because my dad never told me anything, and I didn't want to ask them anything 'cause I didn't want to hurt their feelings.

JESSE: So let's check it out without them knowing. Do you know why I came back to school here? To win another national title and make all your dreams come true. If this is one of them, then I'm not going to stop until it happens.

(Cut to TINA and ARTIE practicing a dance routine in the choir room; ARTIE turns off the music)

ARTIE: My tap wheels suck.

TINA: I thought we sounded pretty good.

ARTIE: Yeah, you did. I sound like someone put tap shoes on a horse and then shot it. Will you bring me those? I borrowed them from John Hubner.

TINA: The kid with cerebral palsy?

ARTIE: They're his extra pair. Help me get up on them.

TINA: Have you ever used anything like these before?

ARTIE: No, but I have superhuman upper body strength from using my wheelchair. If I can just get up, I think I can use my arms to get around the room. Come on. You said we were going to kick it up a notch. Dreams aren't supposed to be easy.

(TINA helps him up)

ARTIE: I'm gonna try and take a step.

TINA: Artie, you're doing it.

(ARTIE falls and lands on his face)

TINA: Are you okay?

ARTIE: Go.

TINA: Let me bring your chair over.

ARTIE: Just go...away. You shouldn't have done this to me. You pushed me to do this.

TINA: I'm sorry.

ARTIE: Just go away, please. Go away.

(TINA pushes his chair over anyway; Cut to BRYAN in the home ec classroom; Enter WILL)

WILL: Hey, Bryan.

BRYAN: Hello, Will. Just taking stock of the home ec supplies. You see, our home ec program teaches practical skills like food service preparation. Can't feed a child sheet music, Will. I mean, I suppose you could for a while, but...they'd be dead in a month.

WILL: I'd like to buy you a beer. No, no. I want to convince you that you're wrong.

BRYAN: You won't.

WILL: Then... for old times' sake?

(Cut to JESSE in the library; Enter RACHEL)

RACHEL: I found her.

JESSE: Your mother? Where?

RACHEL: In the library. I've been researching her all morning, and as I suspected, my intuition has

been proven correct. My mother is Broadway legend Patti Lupone.

(Cut to RACHEL walking around the library and looking at slides)

RACHEL: (voiceover) I've always had a deep connection to Ms. Lupone—her choice of roles and songs. I decided to do a little math to see if her being my mother was even

possible. I was born December 18, 1994. 1994 was a big year for Mother. She was a sensation in Pal Joey. But that was in New York; I was born in Ohio, you say. Well, Mother took many breaks from the show to tour with Mandy Patinkin. That April found them at the EJ Thomas Hall in Akron, Ohio, for a standing room performance—nine months before I was born.

JESSE: Are you saying that your fathers impregnated Patti LuPone in the Marriott in Akron? Was Mandy Patinkin in on this?

RACHEL: All you have to do is look at pictures of her in her performance in Master Class in 1996. Look at the pain in her eyes and the hurt she's feeling from giving up her obviously talented little girl.

JESSE: One question: What was in it for her?

RACHEL: M-Money, a sense of charity for those in need? (JESSE gives her an incredulous look) Guess you're right. Do you want to hear my research that proves that my mother is Bernadette Peters?

JESSE: Why are you so afraid about finding the truth?

RACHEL: I don't know, I guess I just don't want to think that my mother is some teenage trollop like Quinn, or worse, some skanky girl who would do anything for money, including giving me up.

JESSE: Why does it have to be one of those choices? Maybe she had a really good reason for doing what she did. We need to do a real investigation. Like, CSI real. Do you have any baby stuff in your house, something that might give us a clue?

RACHEL: My fathers kept every piece of paper related to my life in files and cabinets in our basement. It's sort of a little Rachel Berry museum.

JESSE: Perfect. We'll start there.

(Cut to WILL and BRYAN at a bar)

WILL: You were a big deal at McKinley. You had all the moves... You were one of those dudes where all the guys wanted to be you and all the girls wanted you.

BRYAN: Not all of them.

WILL: Really? All right, wh-who was the one that got away?

BRYAN: Terri Delmonico. You remember her?

WILL: (coughing) Yeah. Yeah, she was, she was cool.

BRYAN: Oh...

WILL: I married her.

BRYAN: No way.

WILL: Yeah. It didn't really work out though.

BRYAN: Wow. I'm sorry to hear that.

WILL: She was great. I-I really loved her, and, you know, just...just grew apart. Do you know what gave me the strength to...finally get out of a terrible marriage? Music. Meeting those kids. Coaching Glee Club. No, you're right. I-I'm...I'm never going to be on Broadway. And maybe the same is going to go for most of those kids. But that's not the point. Glee Club—it's not just about expressing yourself to everyone else. It's about expressing yourself to yourself.

BRYAN: I'm living a lie.

WILL: What?

BRYAN: (sniffles) I miss it so much! I am miserable. Ever since I stopped performing, I cannot stand my life! Three times a year, I tell my wife I'm going off to a business trip, I sneak out to New York, I see a bunch of Broadway shows. I have a box of Playbills hidden away in my basement, Will. Like porn. (sobs) What are you doing?

(WILL starts the jukebox and "Piano Man" by Billy Joel starts playing)

WILL: You remember? Sectionals, 1992. You sang this song alone on stage, just you and a piano. I mean, I... I know this isn't quite as theatrical, but you're gonna sing it again right now.

BRYAN: I can't.

WILL: Yes, you can.

(WILL starts singing "Piano Man"; BRYAN joins in theatrically and it's awesome)

WILL: Whatever happened to you in the past, it's over. You've gotta give it another shot. Lima Theatre Guild is doing a production of Les Miz. Auditions are Friday, and both of us are trying out. All right? (BRYAN hugs him) Oh, oh, okay.  
(Cut to ARTIE and TINA walking by the buses)

TINA: Hey. Sorry about yesterday.

ARTIE: No, I'm sorry. I do a pretty good job of being in denial about the hopelessness of my condition. I think I just kind of freaked out when I actually had to face it.

TINA: Who says it's hopeless?

ARTIE: Like, every doctor I've ever seen.

TINA: Maybe they're the wrong doctors. I went online and did some research about the new treatments on spinal cord injuries. Did you know that some doctors are implanting electrical stimulators in patients' bodies to recover hand movements?

ARTIE: My hands work.

TINA: They're just starting to develop the technology. But in a year, five years, who knows? And some scientists at UC San Diego were actually able to regenerate a rat's damaged spinal cord. There are hundreds

of studies going on right now using stem cells. I guess I just wanted to tell you not to give up on your dream. If you can imagine it, it can come true.

(They kiss and it's actually really cute; Cut to JESSE and RACHEL in Rachel's room; RACHEL comes in carrying a huge box)

JESSE: What took you so long? Your dads will be home soon.

RACHEL: There was so much stuff in the basement, it's like a shrine. It's creepy and flattering at the same time. But these boxes had the earliest dates on them, so...(gasps) My baby teeth.

JESSE: (holding up a sonogram) Look.

RACHEL: Is that me?

JESSE: Looks like you. I think you're in fifth position.

RACHEL: Makes sense. My dad says they used to play Vivaldi into my mother's belly. Put that there. (gasps) My first singing competition. I came in first place.

JESSE: You were eight months old.

RACHEL: I was very musically verbal. Cute little baby shoes.

JESSE: (pulls a tape out of his pocket and pretends to find it in the box) What's this? "From Mother to Daughter."

RACHEL: Oh, my God, she wrote this. She held this in her hand. Wh-What are you doing?

JESSE: Playing the tape.

RACHEL: No!

JESSE: Why not? She wanted you to hear this.

RACHEL: I-I'm not ready. Look, this is all happening too fast. What if she's singing on the tape? What if she's terrible? Or worse, what if she's better than me?

JESSE: I can't believe we're so close to your dream coming true, and you're running away from it.

RACHEL: No. It's, it's my choice. It's... it's my life, and...No, I'm-I'm not ready. Jesse, I think that you should go.

(Exit JESSE; Cut to an auditorium where WILL is warming up; Enter BRYAN)

WILL: Hey, buddy. Glad you showed up.

BRYAN: Please don't distract me. I'm trying out for the role of Jean Valjean.

WILL: So am I.

BRYAN: Really? What song do you plan on singing?

WILL: I was going to sing "The Impossible Dream."

BRYAN: Wow, really? Interesting. So am I.

WILL: But then, I decided on Aerosmith's "Dream On."

BRYAN: Yeah, me, too. That's what I'm gonna sing.

WILL: Are you kidding me right now...

CASTING DIRECTOR (DUNCAN): Is there a problem out here?

WILL: Yeah, there's a problem; this guy just stole my song!

BRYAN: Uh, I don't know this man. His caretaker just stepped away. I overheard her mention he's a sex offender.

WILL: Oh, you're gonna need a caretaker in a second, buddy.

DUNCAN: I run a dry cleaners. I can only keep it closed for 30 minutes at a time.

BRYAN: Thank you.

DUNCAN: Sing it as a duet.

(WILL and BRYAN sing "Dream On" by Aerosmith as a competitive mind-blowing duet. It is totally awesome)

DUNCAN: Thank you. We'll let you know.

(Cut to TINA and ARTIE in the mall)

ARTIE: I can't believe I just bought tap shoes.

TINA: Think of them as an investment in your future. Do you want a pretzel?

ARTIE: Hell, yes, woman.

TINA: They're upstairs. Do you mind waiting down here while I go get them?

ARTIE: As long as you're buying.

(TINA kisses his cheek and turns to walk away)

ARTIE: Wait. I need to tell you something. I went to the doctor yesterday, and he started me on all of the therapies that you researched for me.

TINA: Really?

ARTIE: Guess what? They're working.

(ARTIE puts his feet down and stands up holding her hands)

TINA: Oh, my God. Artie, you can walk!

ARTIE: I've spent so many years dreaming about what I'd do if I could get up out of the chair. And now that I can, all I want to do is...dance.

(ARTIE starts dancing and singing to "Safety Dance" by Men At Work; Members of the Glee Club are seen dancing as well but it took this viewer ten viewings to realize Heather wasn't the only one dancing; Oh and the song ends and turns out it was just a daydream)

TINA: (returning with pretzels) You okay?

ARTIE: I'm gonna dance one day, you know.

TINA: I know you are.

(Cut to SUE and BRYAN in Sue's office)

SUE: I thought you were gonna take a hatchet to that Glee Club.

BRYAN: I was, but you may have heard, I plan on making my return to the stage next month in a local production of Les Miz, and I've had something of a personal awakening. So I've decided to examine all of the extracurricular activities here at this school, and Sue, your Cheerios budget is out of control.

SUE: Let me remind you of something, Mr. Ryan. The Cheerios sell tickets.

BRYAN: Not enough to offset your costs.

SUE: I am very tired of athletics always taking a back seat. When daily P.E. was cut at this school, no one batted an eye. But cut a dance program, cancel the school musical, and suddenly there's an uproar.

BRYAN: I did a little research, Sue. Did you know that studies have shown that reading Shakespeare might help kids learn physics? That singing helps you learn pitch, which makes learning a foreign language easier? That when a kid picks up a clarinet or a trumpet, every region of the cerebral cortex is stimulated?

SUE: Well, that's all very interesting, but did you know that a third of American teenagers are obese, and only 2% of high schools require any form of daily physical activity? Where is your outrage about that, Mr. Ryan? Sports teach kids how to work together, teaches problem solving and social skills, it improves attendance, not to mention grades, particularly among those students deemed most "at risk."

BRYAN: You've done your homework.

SUE: I'm an educator. Now, I realize my methods are unconventional, but my record speaks for itself. Is it a tad over the top to bill the district for skydiving lessons to have the Cheerios parachuted onto the football field? Perhaps. But what I do here makes a difference.

BRYAN: Sue, you're an impressive woman. I can't tell you how much you turn me on right now, You ever heard of the term "anger sex"?

SUE: It's the only kind I know, Bryan.

BRYAN: I should tell you I'm married.

SUE: Not a problem for me.

BRYAN: And I'm still cutting half your budget.

SUE: Hey you win some, you lose some.

BRYAN: Should I lock the door?

SUE: No. Got a secret room upstairs. Like Letterman.

(Cut to SHELBY CORCORAN in her car; Enter JESSE; It's pouring rain)

JESSE: She has the tape. She won't listen to it.

SHELBY: What? She has to listen to it. That's the point of all this.

JESSE: I'm doing my best! Look, when you told me to seduce her...

SHELBY: "Befriend" her was the word I used, actually.

JESSE: Whatever. The thing is, I was into it because I thought it would be a good acting exercise, but now I think I kind of like her. I don't want her to get hurt.

SHELBY: Look, one more week, this will all be done; you can come back to Vocal Adrenaline where you belong.

JESSE: I don't understand why you don't just go up to her and say, "Hi, my name's Shelby. I'm your mom."

SHELBY: I signed a contract. I can't contact her until she's 18. She has to come to me. That's why she has to listen to the tape. Once she hears it, she won't be able to sleep until she finds me. I answered an ad in the paper. Nine months work here would make me enough money to live in New York for two years. Her dads seemed like nice guys, so I went for it. I never got to hold her. And I only saw her for a second when they were cleaning her off. It was through a bunch of nurses, but she turned her little head, and she looked at me. I've failed as an actress. My walls are lined with trophies instead of wedding pictures, but through all of that...I only have one regret. You get her to listen to that tape.

(Exit JESSE; Cut to EMMA and ARTIE in Emma's office)

EMMA: You know, honestly, the only students that come and see me on a scheduled weekly basis are ones that have been diagnosed with psychological disorders, like a certain junior female that eats her own hair.

ARTIE: Well, when I start walking, I'm gonna need help emotionally adapting to my drastically altered lifestyle.

EMMA: Walking?

ARTIE: There are all these new therapies for my condition. I figure if I try them all, one's bound to work.

EMMA: Um...you know, Artie, I have, um...you know, I've read your file before. Um...the damage to your spinal cord's pretty severe. Irreversible. I think you know that.

ARTIE: I used to know that until I saw the research.

EMMA: Do you know how long the testing process takes for medical protocols like this? At least ten years, and-and that's before they even start human trials. So, you know, these...these studies really aren't even in their infancies yet. Look, I-I truly believe that there's gonna be a doctor that finds a cure for what happened to you, but I...you know, I don't think that's gonna be for... a long time. You know what? Um...maybe you're right. Maybe you should start coming to see me once a week for a while.

ARTIE: Thanks, Ms. Pillsbury.

(Exit ARTIE)

EMMA: Don't forget your, um, papers.

(He doesn't stop to get them; Cut to WILL, BRYAN and the rest of the glee club in the choir room; BRYAN is opening a box)

BRYAN: Guys, I've got good news. I siphoned off funds from the Cheerios and I took a little shopping spree through the Jazzhands catalogue. You know why? 'Cause the arts matter. And I got custom-made New Directions jean jackets and some rad tearaway dancewear. Hello. And every piece of sheet music from every Broadway show for the last 50 years. Everything a show choir needs to become champions.

WILL: Wow, that's just amazing. Let's all give a hand for Mr. Ryan.

BRYAN: Thank you. Thank you.

(Enter SUE)

SUE: Congratulations, Will. I'm over the moon for you.

WILL: Thanks, Sue. I'm glad you have a good attitude about your budget being cut.

SUE: No, no, I'm not talking about that. I came over here to congratulate you on your new role. Local director, Herb Duncan, does the dry cleaning for the Cheerios and he let it slip that you just landed the lead in Les Miz! Congratulations. Oh, I'm ecstatic. And the good news just keeps coming, 'cause you got a part, too, Bry. The exciting role of Townsperson. And you got a line, too. Way back here in the second act, you get to say..."Hooray." Congratulations, both of you, really. I can't wait for opening night.

(Exit SUE; BRYAN is clearly upset by this news)

WILL: Wait, Bryan.

BRYAN: Congratulations, Will. You're going to be great in the show.

WILL: Can we talk about this?

BRYAN: Nothing to talk about. I'm cutting the program.

(Exit BRYAN; Cut to BRYAN practicing in an auditorium; Enter WILL)

BRYAN: Hooray! Hooray...

WILL: Hey, Bryan. Can I talk to you for a second?

BRYAN: Make it quick. I'm rehearsing. You know, reviewing my single line.

WILL: I want to take one last shot at convincing you not to cut the program.

BRYAN: Give it a rest, Will. You think you're helping these kids, when all you're doing is setting them up to be jaded and bitter.

WILL: You're right. Cut the program, and they're certainly more likely to turn out like you.

BRYAN: I've grown weary of your insults, Will. They sting, and they make me want to punch your face.

WILL: (sighing and picking up a WMHS yearbook) You remember high school? Remember what it's like? Those kids get labeled the second they walk through the door freshman year. Geek, punk, jock, queer. I've seen who these kids in Glee Club really are. No labels, no preconceptions, their true spirits. Yes, most of them are not stars...but they shine like them. Do you know what happens when a star dies, Bryan? It doesn't just disappear. It turns into this black hole, this giant energy-sucking mass that doesn't just collapse in on itself; it takes away any light that comes close down with it. You take away Glee, you're not just putting out those kids' lights; you're creating 13 black holes. (sighs) I want you to take my part. You should play Jean Valjean. I want you to understand how important the arts are for a person's soul. You're a black hole right now. Maybe this will help you remember what it's like to be a star.

BRYAN: So, what you're saying is, you'll give me the part if I don't cut the program.

WILL: Exactly.

BRYAN: Cool. Deal. (runs over to DUNCAN) Oh, hey, sir. Hi. I'm your new lead, and, uh, I'd just like to set up some ground rules off the bat. First of all, I have a lot of ideas. And, uh, next, I don't really take direction.

(Cut to RACHEL and JESSE in Rachel's room)

RACHEL: Jesse, what are you doing here?

JESSE: I said that I was gonna help you make your dreams come true.

RACHEL: No. I'm not ready.

JESSE: Yes, you are.

(JESSE kisses her and puts in the tape; Exit JESSE; "I Dreamed a Dream from Les Miz starts playing)

SHELBY: (on tape) Hi, baby. It's your mom. I think this pretty much says it all.

(SHELBY starts singing "I Dreamed A Dream"; RACHEL joins in and it cuts to the both of them singing together in the auditorium; They sing it beautifully together)

(Cut to ARTIE and TINA in the hallway)

TINA: (kneeling) Artie, please, think about this.

ARTIE: I have. You've worked too hard on this routine to have half a partner. Fact is, any of the guys in there could dance my part better than me without even rehearsing. Well, except Finn.

TINA: But I want to dance with you.

ARTIE: I can't dance, and I never will. But... that's okay. I'm never going to dunk a basketball or kill a lion, either. I have to focus on dreams that I can make come true. I'm good, Tina. Really.

TINA: (standing) Will you at least sing the song?

ARTIE: Sure.

(Cut to WILL and the rest of the glee club in the choir room)

WILL: All right, guys, listen up. Tina has something that she wants to share with all of us, but first, I have an announcement to make. You've all been reprieved. Bryan Ryan isn't cutting Glee.

(Everyone claps)

PUCK: Did he die?

WILL: No. He didn't die. He, uh, is going to be distracted for a couple months making his star turn in Les Miz. He got the lead role.

QUINN: But I thought you got the lead.

WILL: I resigned. It was the price for keeping the club.

FINN: Sorry you had to do that, Mr. Shue.

WILL: I'm not. You know, th-the way I see it, I'm trading my one dream for the chance that all 13 of you might find yours. I mean, come on— you can't argue with those numbers. So, let's start with Tina's dream. Come on up, Tina.

(TINA comes up and high fives WILL because that's how they do it in glee club)

WILL: I understand that you whipped up a little dance number for us— a breakout that we might use at Regionals.

TINA: Yes.

WILL: You got a dance partner?

TINA: Mike Chang.

MATT: Yeah!

BRITTANY Whooh!

SANTANA (or some other female voice but it's Santana in my head): Yeah Chang!

(Cut to the auditorium with the entire glee club on stage; ARTIE starts singing “Dream A Little Dream of Me”; MIKE and TINA dance like badasses)

THE END

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## APPENDIX B

### Code Book

#### **Disability Analysis**

To be completed for any instance of disability content.

Episode: number assigned to the episode

- 1 – Wheels
- 2 – Laryngitis
- 3 – Dream On

Video Time: time, on the Netflix time counter, that the occurrence starts

Modified Barnes' Category: the categories were modified from Barnes' (1992) list of ways that people with disabilities are represented in the media, which is represented in the occurrence. One asterisk indicates categories not reflected in Barnes' (1992) work; Two asterisks notes that these categories were not reflected in Barnes' (1992) work and they were applied to the samples upon the fourth viewing

- 01 - Pitiabile and Pathetic
- 02 - Object of Violence
- 03 - Sinister and Evil
- 04 - Atmosphere or Curio
- 05 - Super Cripple
- 06 - Object of Ridicule
- 07 - Their Own Worst and Only Enemy
- 08 - Person as Burden
- 09 - Sexually Abnormal
- 10 - Incapable of Participating Fully in Community Life
- 11 – Normal
- 12 – Ignored\*
- 13 – Other\*
- 14 – Needs or Receives Help\*\*
- 15 – Experiences Disability as a Hassel\*\*

Location: the location in which the occurrence happened

- 1 – Glee club room
- 2 – Hallway
- 3 – Principal's office
- 4 – Gym
- 5 – Football field/outdoor bleachers

- 6 – Auditorium
- 7 – Home
- 8 - Cafeteria
- 9 – Other

Characters: characters that were involved in the occurrence

- 01 – Artie
- 02 – Becky
- 03 – Brittany
- 04 – Emma
- 05 – Finn
- 06 – Kurt
- 07 – Mercedes
- 08 – Mr. Figgins
- 09 – Puck
- 10 – Rachel
- 11 – Quinn
- 12 – Santana
- 13 – Sue
- 14 – Tina
- 15 – Will
- 16 – All of Glee Club and Will
- 17 – All of Glee Club
- 18 – Other
- 19 - Emma

Type: type of characters involved in the occurrence

- 1 – Student
- 2 – Faculty
- 3 – Parent
- 4 – Other

Message: type of message that was conveyed during the occurrence

- 1 – Manifest
- 2 – Latent
- 3 – Both

Terms: were any common disability-related terms used during the occurrence

- 1 - Handicapable
- 2 - Handicapped
- 3 - Special

- 4 - Disabled
- 5 - Retard/Retarded
- 6 – Person/kid with a disability/people with disabilities
- 7 – None
- 8 - Other

# APPENDIX C

## Completed Code Sheets

Glee Coding Form

Occurance	Episode	Video Time	Barnes' Category	Location	Characters	Type	Message	Terms
1	1	3:05	08, 10	2, 3	15, 08	2	1	1
2	1	3:53	01	1	01	1	2	7
3	1	5:02	01, 10	1	01, 08, 10, 16	1, 2	1	3
4	1	6:11	01	1	01, 15	1, 2	2	7
5	1	6:39	11	6, 2	1	1	2	7
6	1	7:29	01, 12	8	1	1	2	7
7	1	8:14	01	6	15	2	2	7
8	1	8:45	01, 10	1	14, 18	1, 2	2	7
9	1	9:46	10, 10, 10	2, 8	10, 5	1	2	7
10	1	14:01	11, 01	1	16	1, 2	2	7
11	1	14:52	11	1	16	1, 2	2	7
12	1	15:44	01	1	10	1	2	7
13	1	15:57	04, 05	3	08, 15	2	2	7
14	1	16:02	04, 05	3	08, 13, 15	2	3	2
15	1	17:02	01 cheating people	3	08, 13, 15	2	2	7
16	1	17:27	13	2	05, 09, 11, 12	1	1	1
17	1	17:42	01, 10	2	05, 09, 11, 12	1	2	7
18	1	17:52	11	2	05, 09, 11, 12, 22, 03	1	2	7
19	1	18:50	07	2	11	1	2	7
20	1	19:52	01	4	02, 13, 15	1, 2	2	7
21	1	20:00	11	4	02, 13, 15	1, 2	2	7
22	1	20:49	11	2	09, 05	1	2	7
23	1	21:45	01	2	05, 09, 15	1, 2	2	7
24	1	22:06	05, 11	6	16	1, 2	2	7
25	1	22:25	1	6	16	1, 2	2	7
26	1	22:28	11	6	17	1	2	7
27	1	22:33	05	6	1, 14	1	2	7
28	1	22:49	04	6	1, 14	1	2	7
29	1	23:00	09	6	1, 14	1	2	7
30	1	25:31	08	1	5, 10	1	2	7
31	1	27:34	01	5	09, 18	1, 2	2	7

- wheelchair mentioned a lot  
 - ramps  
 - accessibility

stop seeing people for what they look like and ask them to show you what they got  
 OT10  
 17:21

stunt  
 see -

AV club students

able-bodied

handicapable sign

losers

wheelchair gets stuck

Be nice

I really like Artie

respect the chair

high five artie

admire you

how did it happen

we'll still have the use of my penis

last recorded

When they do the diva off - the performers don't use chairs 29:50

except for Finn  
after that scene they don't go back to using the chairs - back to status quo - ignoring or unaware of the problem

Glee Coding Form Continued - page 2

Occurance	Episode	Video Time	Barnes' Category	Location	Characters	Type	Message	Terms
32	1	28:01	11	4	2, 13	1, 2	2	7
33	1	28:39	01	4	2, 13, 15	1, 2	2	7
34	1	28:52	06	4	13, 15	2	2	7
35	1	28:54	11	4	13, 15	2	2	7
36	1	28:56	1, 10	4	13, 15	2	2	7
37	1	29:02	11	4	13, 15	2	1, 2	6
38	1	33:37	01	2	9, 11	1	2	7
39	1	33:50	13 ready to sue for access	9	5, 10	2	3	1
40	1	34:10	08 burden + bo.i	2	9, 10, 11	2	2	7
41	1	34:36	01	6	16	1, 2	3	8
42	1	34:47	01	6	16	1, 2	2	7
43	1	35:14	05, 11	6	16	1, 2	3	2
44	1	35:22	08	6	16	1, 2	2	7
45	1	35:36	01	3	8, 15	2	3	2
46	1	35:59	08	9	13, 18	1, 4	2	7
47	1	36:26	13 childlike	9	13, 18	1, 4	2	7
48	1	36:57	05	9	13, 18	1, 4	2	7
49	1	37:04	11	2	1, 14	2	2	7
50	1	38:31	10	2	1, 14	2	2	7
51	1	38:56	01	2	1, 14	2	2	7
52	1	41:00	05	6	17	2	2	7
53	1	41:40	11	6	17	2	2	7
54	2	0:50	11	1	16	1, 2	2	7
55	2	3:53	Artie absent from scene of all g. glee all					
56	2	11:56	13 vocal cripple	9	5, 10	2	3	8
57	2	15:16	11	1	16	1, 2	2	7
58	2	19:33	"	1	16	1, 2	2	7
59	2	28:55	11	7	5, 10, 18	1	2	7
60	2	29:15	01 her reaction	7	5, 10, 18	1	2	7
61	2	29:45	01	7	5, 10, 18	1	2	7

1 bully everybody

restaurant

this one is for you Artie

got a boyfriend

Will said hi to becky in a way isn't that sweet kind of way

-she's not like everyone else

not gonna take \$ from a friend in a wheelchair

need to set here more often - little red riding hood

Artie is a hasser!

-rolling on the river #

but there for a second

Artie @ edge of class

meets Finn's friend Sean

29:39 don't lose track of who you are (episode 2) bc it might be easier to be someone else

got codes switched

insert wrio (04) next time

Glee Coding Form Continued - page 3

Occurance	Episode	Video Time	Barnes' Category	Location	Characters	Type	Message	Terms	
62	2	29:42	1	7	5,10,18	2	3	8	
63	2	30:07	7	7	5,10,18	2	2	7	
64	2	30:37	2	7	5,10,18	2	2	7	
65	2	30:45	0,7,10	7	5,10,18	2	2	7	
66	2	31:06	65	7	5,10,18	2	2	7	
67	2	31:38	13 need therapy	7	5,10,18	2	2	7	
68	2	31:49	5	7	5,10,18	2	2	7	
69	2	32:57	11	2	1,3,6,14	2	2	7	
70	2	38:13	01	7	10,18	2	2	7	
71	2	38:35	05	7	10,18	2	2	7	
72	2	38:59	10	7	10,18	2	2	7	
73	2	39:19	11	7	10,18	2	2	7	
74	2	39:34	05	7	10,18	2	2	7	
75	2	39:41	11	7	10,18	2	2	7	
76	2	39:54	04	7	10,18	2	2	7	
77	2	39:57	01	7	10,18	2	2	7	
78	2	40:13	04	7	10,18	2	2	7	
79	2	40:49	11	7	10,18	2	2	7	
80	2	41:03	0,05	7	10,18	2	2	7	
81		Pan away from him to go to glee club performance							
82	2	42:20	11	6	17	2	2	7	
83	2	43:10	0,05	7	10,18	2	2	7	
84	3	0:22	05	7	5,10,18	2	2	7	
85	3	3:50	11	1	16,18	2	2	7	
86	3	5:27	1	9	1,14	2	2	7	
87	3	5:40	1,10	9	1,14	2	2	7	
88	3	5:50	1	9	1,14	2	2	7	
89	3	6:18	11	9	1,14	2	2	7	
90	3	6:23	10	9	1,14	2	2	7	

his miserable  
- I miss...  
more than just one thing  
she'll come by like he can't visit her  
- I'm not scored anymore

carry calls other  
- other  
- artie participating in typical fashion

never going to star as a performer

wheel chair mentioned so often

what this?

occurrence	episode	video time	tarms category	location	characters	type	message	terms
91	3	06:45	11	9	1,14	2	2	7
92	3	9:10	11	1	1,14	2	2	7
93	3	9:40	04	1	1,14	2	2	7
94	3	9:50	1 help me get up on horse	1	1,14	2	2	6 kid w/ cp
95	3	10:00	05	1	1,14	2	2	7
96	3	10:23	1	1	1,14	2	2	7
last recorded > 97	3	10:30	1,7	1	1,14	2	2	7
98	3	17:04	1	9 horses	1,14	2	2	7 hopeless mess of my condition
99	3	17:49	1	9	1,14	2	2	7 don't give up on dinner
100	3	17:53	11	9	1,14	2	2	7
101	3	23:20	pushing him 1	9 null	1,4	2	2	7
102	3	23:27	11	9	1,4	2	2	7
103	3	23:30	10	9	1,4	2	2	7
104	3	24:10	1	9	1,4	2	2	7
105	3	24:30	11 artie sets out of chair	9	1,4	2	2	7 dream dance sequence
106	3	26:44	1,10	9	1	2	2	7
107	3	26:50	1	9	1,4	2	2	7
108	3	31:10	1,5,7	9	1,19	1,2	2	7 maybe you should have seen me
109	3	32:22	1	9	1,19	1,2	2	7
110	3	33:00	1 artie glum	1	10,18	1,2,4	2	7
111	3	39:56	1,10	2	1,4	2	2	7 half a partner
112	3	41:56	1,4	6	1,7	2	2	7
113	3							
114	3							
115	3							

ROUNDS TWO

14  
 W wheelchair / chair ~~insects~~

20 total times

Glee Coding Form

Occurance	Episode	Video Time	Barnes' Category	Location	Characters	Type	Message	Terms
1		3:04	10	2	8, 15	2	2	7
2		3:08	<del>10</del> 14	2	8, 15	2	3	1
3 (W)	1	5:01	8, 10, 14	1	16	1, 2	3	3
4	1	5:48	14	1	16	1, 2	2	7
5	1	6:12	14	1	1, 15	1, 2	2	7
6	1	6:38	11	6	1	<del>1</del>	2	7
7	1	7:37	12	8	1	<del>1</del>	2	7
8	1	8:14	1	6	15	2	2	7
9	1	8:53	10, 14	1	16	1, 2	2	7
10 (W)	1	9:39	15	1	16	1, 2	2	7
11 (W)	1	9:41	15	1	16	1, 2	2	7
12	1	9:50	12, 14, 15	2, 8	5, 10	1	2	7
13	1	10:11	06	8	10	1	2	7
14	1	14:01	11, 14	1	16	1, 2	2	7
15	1	14:54	11	1	16	1, 2	2	7
16	1	15:40	15	1	10	1	2	7
17 (W)	1	15:50	05	3	8, 15	2	2	7
18 (W)	1	15:58						
19	1	16:20	<del>5</del> 5, 8	3	8, 13, 15	2	3	2
20 (W)	1	17:07	1	3	8, 13, 15	2	2	7
21	1	17:27		2			1	1
22 (W)	1	17:38	1, 6	2	5, 9, 12, 11	1	2	7
23	1	17:53	11	2	2, 3	1	2	7
24 (W)	1	17:59				1		
25	1	18:50	15	2	5, 9, 11, 12	1	2	7
26	1	19:53	1	4	2, 13, 15	1, 2	2	7
27	1	20:05	11	4	2, 13, 15	1, 2	2	7
28	1	20:47	11	2	5, 9	<del>1</del>	2	7
29	1	21:45	14	2	5, 9, 15	1, 2	2	7
30	1	22:06	11, 05	6	16	1, 2	2	7
31	1	22:13	15	6	16	1, 2	2	7

Becky never talks about disability

✍

ROUND TWO

W = wheelchair / chair c

This admin/faculty  
only see help  
pity

Glee Coding Form Continued - page 2

Occurance	Episode	Video Time	Barnes' Category	Location	Characters	Type	Message	Terms
32 (W)	1	22:26	15	6	16	1,2	2	7
33	1	22:29	11	6	16	1	2	7
34	1	22:35	5, 1	6	1, 14	1	2	7
35	1	22:48	4	6	1, 14	1	2	7
36 (Wc)	1	22:59	9	6	1, 14	1	2	7
37	1	25:31	14	1	5, 10	1	2	7
38	1	27:33	1	5	9, 18	1,2	2	7
39	1	28:03	11	4	2, 13	1,2	2	7
40	1	28:06	1	4	2, 13, 15	1,2	2	7
41	1	28:35	1	4	2, 13, 15	1,2	2	7
42	1	28:50	1, 14, 10	4	13, 15	2	2	7
43	1	29:02	11	4	13, 15	2	3	6
44	1	29:40	11, 14	1	16	1,2	2	7
45 (W)	1	33:34	1, 14	2	9, 11	1	2	7
46	1	33:44	11	2	5, 11	1	2	7
47	1	33:55	13 (ready to sue)	9	5, 10, 18	1, 4	3	1
48 (W)	1	34:07	—	2	5	1	—	—
49	1	34:33	14	6	16	1,2	3	8
50 (W)	1	35:00	10	6	16	1,2	3	2
51	1	35:22	5, 8	6	16	1,2	2	7
52	1	35:37	—	3	8, 15	2	3	2
53	1	35:59	8	9	13, 19	8,4	2	7
54	1	36:25	5, 13 (chilly)	9	13, 19	2,4	2	7
55	1	37:06	11	2	1, 14	1	2	7
56 (W)	1	37:16	15	2	1, 14	1	2	7
57 (Wc)	1	38:34	1, 10	2	1, 14	1	2	7
58 (Wc)	1	38:56	1	2	1, 14	1	2	7
59	1	41:02	5	6	16	1,2	2	7
60	1	41:12	11	6	16	1,2	2	7
61	2	00:53	11	1	16	1,2	2	7

Sue may be  
the only one  
who uses 11

I'm not gonna  
let you bully that  
girl

Short bus  
handicapped

ROUND TWO

Glee Coding Form Continued - page 3

Occurance	Episode	Video Time	Barnes' Category	Location	Characters	Type	Message	Terms
62	2	8:20	11	1	16	1,2	2	7
63	2	19:34	11	1	16	1,2	2	7
64	2	29:00	11,14	7	5,10,18	1	2	7
65	2	29:12	1	7	5,10,18	1	2	7
66	2	29:43	1	7	5,10,18	1	3	8
67	2	29:47	1	7	5,10,18	1	2	7
68 (W)	2	30:17	1,07,14	7	5,10,18	1	2	7
69	2	30:45	04	7	5,10,18	1	2	7
70	2	31:04	5	7	5,10,18	1	2	7
71	2	31:38	14	7	5,10,18	1,3	2	7
72	2	31:43	10	7	5,10,18	1,3	2	7
73	2	31:47	5	7	5,10,18	1,3	2	7

this isn't  
funny  
"paralyzed"

ROUND TWO

Glee Coding Form

Occurance	Episode	Video Time	Barnes' Category	Location	Characters	Type	Message	Terms
74	2	32:59	11	2	1,3,6,14	1	2	7
75	2	38:15	14	7	10,18	1,3	2	7
76	2	38:38	5	7	10,18	1	2	7
77	2	39:57	14	7	10,18	1	2	7
78	2	40:10	4	7	10,18	1	2	7
79	3	0:21	5	7	5,10,18	1	2	7
80	3	3:47	11	1	16,18	1,2	2	7
81	3	5:26	14	9	1,14	1	2	7
82	3	5:39	10	9	1,14	1	2	7
83	3	5:49	1	9	1,14	1	2	7
84	3	5:51	14	9	1,14	1	2	7
85	3	6:15	11	9	1,14	1	2	7
86	3	6:43	11	9	1,14	1	2	7
87	3	9:05	11	1	1,14	1	2	7
88	3	9:30	1	1	1,14	1	2	7
89	3	9:40	14	1	1,14	1	2	7
90	3	9:45	14	1	1,14	1	3	6
91	3	9:55	05	1	1,14	1	2	7
92	3	10:34	1,7,14	1	1,14	1	2	7
93	3	17:02	1	9 bus	1,14	1	2	7
94	3	17:52	11	9 bus	1,14	1	2	7
95	3	23:24	11,14	9 mall	1,14	1	2	7
96	3	23:30	10	9 mall	1,14	1	2	7
97	3	24:05	14	9 mall	1,14	1	2	7
98	3	26:47	1	9	1	1	2	7
99	3	31:30	1	9	1,19	1,2	2	7
100	3	32:16	1,14	9	1,19	1,2	2	7
101	3	33:08	1	1	16,18	1,2	2	7
102	3	39:56	1,10	2	1,14	1	2	7
103	3	40:52	11	1	16	1,2	2	7
104	3	41:49	11	6	16	1,2	2	7
105	3	42:25	1	6	16	1,2	2	7
106								

(W)

(W)

(Wc)

- moves chair

kid w/ cp

Might compare Arctic safety dance to proud mary dance & see if there are differences