

Using the Feminist Lens to Examine Television's Iconic Teacher Characters
Helen Crump and Sue Sylvester as They Manage Their Identities

A Thesis submitted
to the Graduate School
Valdosta State University

in partial fulfillment of requirements
for the degree of

MASTER OF ARTS IN COMMUNICATION

Mass Media Emphasis

in the College of the Arts

May 2012

Kristy Cates


BA, Abilene Christian University, 1985

© Copyright 2012 Kristy Cates

All Rights Reserved

This thesis, "Using the Feminist Lens to Examine Television's Iconic Teacher Characters Helen Crump and Sue Sylvester as They Manage Their Identities," by Kristy Cates, is approved by:

Major Professor



Frank Barnas, M.F.A.
Professor of Mass Media

**Committee
Members**



William Faux, Ph.D.
Associate Professor of Communication



Mike Savole, M.F.A.
Professor of Mass Media

**Dean of the
Graduate School**



Alfred F. Fuciarelli, Ph.D.
Professor of Chemistry

FAIR USE

This thesis is protected by the Copyright Laws of the United States (Public Law 94-553, revised in 1976). Consistent with fair use as defined in the Copyright Laws, brief quotations from this material are allowed with proper acknowledgement. Use of the material for financial gain without the author's expressed written permission is not allowed.

DUPLICATION

I authorize the Head of Interlibrary Loan or the Head of Archives at the Odum Library at Valdosta State University to arrange for duplication of this thesis for educational or scholarly purposes when so requested by a library user. The duplication shall be at the user's expense.

Signature *Kristy Cates*

I refuse permission for this thesis to be duplicated in whole or in part.

Signature _____

ABSTRACT

This qualitative analysis focuses on the constructions and evolutions of the television teacher characters of Helen Crump as portrayed in the *Andy Griffith Show* and Sue Sylvester as portrayed in *Glee*. Using Feminist Theories, Helen Crump appears to be constructed as a second-wave feminist who evolved into a liberal, socialist feminist in her 1950s/1960s culture while Sue Sylvester seems to be constructed as a third-wave feminist or postfeminist in today's culture who began as a radical feminist and may be evolving into a liberal, socialist feminist. Each teacher character has an identity to manage using "facework" within a specific cultural generation that occurs in the television setting. Being television characters, Helen Crump's character and Sue Sylvester's character embody several mass media theories. Unpacking and analyzing these artifacts with intercultural communication theories could add more knowledge to counteract feminist stereotypes and empower female teachers and female media writers, directors, and producers.

TABLE OF CONTENTS

I.	Introduction.....	1
II.	Literature review.....	9
III.	Methodology.....	33
IV.	Analysis of Helen Crump.....	39
V.	Analysis of Sue Sylvester.....	56
VI.	Limitations and conclusions.....	85
	References.....	90

LIST OF TABLES

Table 1: Feminism, IMT, and the <i>Andy Griffith Show</i>	49
Table 2: Helen Crump’s Cultural Identifications as a Feminist in the <i>Andy Griffith Show</i>	55
Table 3: Construction of Feminist Sue Sylvester in First Season of <i>Glee</i>	75
Table 4: Cultural Identification and the Construction of Feminist Sue Sylvester in <i>Glee</i>	84

ACKNOWLEDGEMENTS

I would like to thank my committee for their continued support and encouragement: Mr. Frank Barnas, my committee chair, Dr. William Faux, and Mr. Mike Savoie. I offer my sincere appreciation for the learning opportunities provided by my committee.

My completion of this project could not have been accomplished without the support of my colleague, Ms. Pam Guice. I thank her for helpful suggestions.

Finally, to my caring, loving and supportive family, Carl, Caleb, and Kitra, I want to express my deepest gratitude to you all. Your encouragement when the times got rough are much appreciated and duly noted. My heartfelt thanks and love go to all of you, especially my husband Carl.

Chapter I

INTRODUCTION

As a student and teacher in public schools in the United States, I have seen how a teacher's influence and status has eroded from the time I entered first grade in 1969 to 2012--my fifteenth year as a public education teacher. My first grade teacher, Ms. Locust, was akin to God both omnipresent and infallible in my eyes. Most students in my class listened to her every word that dripped with wisdom, and most of us always did our homework to the best of our ability because we could not imagine disappointing Ms. Locust. In my junior American literature class at a public high school, I can assure you that my words and assignments are not given the same devotion or credence. I realize that this is due in part to the difference between a six-year-old point of view and a seventeen-year-old point of view; however, the culture of public school education in American has changed dramatically in the last four to five decades. Teachers are more often scrutinized than supported as seen two years ago when *The Los Angeles Times* posted teacher ratings of elementary English and math teachers that can still be accessed online; in fact, there is a search engine on the actual web site helping find about 11,500 Los Angeles Unified elementary school teachers' "value-added" rating that is based on the student's progress on the California Standards Test for English and math (Felch, Ferrell, Garvey, Lauter, Marquis, Pesce, & Smith, 2012). This factory-type approach to education has become apparent in America where many students become

test scores and teachers become factory workers. In America, most factories are owned by the dominant culture and gender. They are the people in power, and this type of system can be referred to as patriarchy. Scholar Sonja Foss defines patriarchy as “. . . a system of power relations in which men dominate women so that women’s interests are subordinated to those of men, and women are seen as inferior to men (1996, p. 166). Foss (1996) continues to explain that this relationship exists in all institutions and social practices to such an extent that these patriarchal values and modes of operation seem appropriate and natural which helps to perpetuate them. Thus, the researcher saw a need for feminist criticism when analyzing two female teachers in television. There is a problem when patriarchal values and modes of operation are not analyzed and questioned, letting patriarchy continue.

Not only is patriarchy found in the institution of education, it is also found in mass media especially the depictions of female teachers in film and television. One of the recent film portrayals of a teacher is titled *Bad Teacher* and was distributed by Sony Pictures in 2011 with a beautiful, young actress named Cameron Diaz playing the “foulmouth, ruthless, and inappropriate teacher” as described in the movie’s web site synopsis (Bad Teacher, 2011). The script was written by Lee Eisenberg and Gene Stupnitsky, the director was Jake Kasdan, and the producer was Jimmy Miller. Even in the Twenty-first century, media representations are often dominated by men writers, directors, and producers. As a result, these media portrayals are often stereotypical reflecting a male-dominated American society.

In looking at the feminist patterns of society in education and media, the researcher was drawn to the popular situational comedies of the *Andy Griffith Show* and *Glee*. These television shows originate from distinct generations in American culture. The *Andy Griffith Show* began in 1960 and was ranked as the fourth most popular show in America ratings; when it ended in 1968 it ranked as the number one show in America (Nielsen Ratings 1960-1968, 2011). Today the show still airs regularly on the cable network TV Land; plus, episodes can be seen on the Internet. One of the main characters in this show is a teacher. Her name is Helen Crump, and she made her debut in the third season (1963). She closely resembles my first teacher, Ms. Locust. Both dressed impeccably, both spoke gently, and both received respect. Ms. Helen Crump lives in Mayberry, North Carolina, that is an imaginary new existence much like mass media theorist Marshall McLuhan describes. Crump reflects a culture in America that has faded; a time of black and white television shows depicting a teacher wearing dresses and pearls. Since Ms. Crump is a creation of the mass media world, she exhibits several qualities from the mass media Parasocial Interaction Theory because she is attractive, reliable, and relatable (Rubin & Perse, 1987; Antecol, 1998; Rubin & McHugh, 1987). However, after critical analysis of her behavior in several episodes, she does not exhibit the Pollyannish character that is often associated with her personality. Even though she is soft-spoken, her words and actions show resistance to patriarchy.

Helen Crump resists patriarchy in the culture of the 1960s. The feminist movement in America has many individuals and groups that have resisted and continue to resist patriarchy. It would be impossible to name them all; therefore, the wave

analogy helps, “. . . describe mass-based movements that ebb and flow, rise and decline, and crest in some concrete, historical accomplishments or defeats” (Mann & Huffman, 2005, p. 58). These dates are not concrete, but rather fluid guidelines to help follow the history of feminism. The first wave is considered to have begun when a group of activists gathered at the Seneca Fall Convention in 1848, and it crested in the 1920 passage of the Nineteenth Amendment, giving women the right to vote (Wellman, 1991; Dow, 1996; Shugart, 2001; Kinser, 2004; Gilley, 2005). The second wave can be dated variously as well; although, most scholars would agree that the waters began to gather strongly in the 1960s (Dow, 1996; Shugart, 2001; Mann & Huffman, 2005; Gilley, 2005). The crest of this wave could be observed as the passing of the Civil Rights Act or the establishment of the Equal Employment Opportunity Commission; however, some feminist scholars believe the third wave rose from within the second wave (Mann & Huffman, 2005).

Regardless of the ambiguity of the exact dates of the different feminist waves, in the seven episodes that distinctly revolve around her teaching career, Helen Crump shows second-wave feminism while maintaining the epitome of decorum and goodness. One way she strongly shows feminism is her insistence on the importance of her career in teaching. Feminist scholar Foss asserts: “The diversity that characterizes the definition of feminism also marks the goals and methods of feminism” (Foss, 1996, p. 165). The aim of a liberal feminist is to extend to women the rights already possessed by men while working in the present system (Foss, 1996). Helen Crump displays through words and actions several liberal feminist qualities. She is often successful professionally and

interpersonally because she helps others “save face.” Crump stars as a professional teacher with many interpersonal relationships. Using the Identity Management Theory, an intercultural theory, the researcher can discover her face-work, face, cultural identity and relational identity (Cupach & Imahori 2005; Gudykunst, 2005). The ability to save face helps establish interpersonal relationships. In fact, the *Andy Griffith Show* itself espouses the norms of a kinder, gentler nation. This generation had “culture-specific ways of communicating” (Markus, Mullally & Kitayama, 1997; Min-Sun Kin, 2005; Gudykunst, 2005). These norms and rules of conduct have a shared system of symbols and meaning in Mayberry just like the intercultural theory of Cultural Identifications (Collier, 2005; Gudykunst, 2005). Perhaps that is why the TV show continues to thrive in our postmodern society that often smashes “face.” Helen Crump’s identity and all of Mayberry is wrapped in the 1950s and 1960s culture in the United States that happened to coincide with the beginnings of second-wave feminism.

Forty-nine years later, one of America’s new favorite comedy shows is titled *Glee*. It began in 2009 and has completed two seasons. *Glee* ranked fifth in its second season, 2010-2011, as a network primetime show. Season 3 Episode 12 titled “The Spanish Teacher” that aired on February 7, 2012, ranked as the second most watched show by 18 to 49 year old viewers according to Nielsen TV Ratings Data (Lynch, 2012). *Glee* occurs at the fictitious television setting of a high school named McKinley High in Lima, Ohio. The protagonist teacher in this situational comedy is a man, but the equally important antagonist is a female teacher. Sue Sylvester is the anti-Crump often depicted as an obnoxious bully who does not follow any norms of behavior. In fact, she

deliberately breaks society's norms. Whereas Helen Crump was a liberal feminist, Sue Sylvester reflects radical feminism. "Radical feminists, in contrast, advocate the revolutionary transformation of society and the development of alternative social arrangements to those currently in place (Foss, 1996, p. 165). Sylvester exhibits some aspects of radical feminism and assumes an assertive stance in interpersonal relationships. She exhibits a "face-threatening process" with vitriolic confrontation toward students, colleagues, townspeople and authority. Using the intercultural theory of Identity Management Theory, Sue Sylvester's identity can be unpacked using the dialogue and interactions she displays with other characters. Just as *The Andy Griffith Show* reflects the 1950s and 1960s, this current show is wrapped in today's culture reflecting many of the issues that apply to teachers, students and society. Therefore, Sue Sylvester's cultural identity will be very different from Helen Crump's because they live almost fifty decades apart. Sue Sylvester is a part of the third-wave or postfeminist culture. "The defining characteristic of the third wave is coming of age in the 1980s and 1990s" (Gilley, 2005, p. 188). These women had feminist mothers and fathers; they grew up with Title IX access to sports programs, entrance to higher education and access to reproductive health care, so some may have thought that the feminist struggle might no longer be necessary (Gilley, 2005). "This prevailing notion led to the idea that we were in a postfeminist age" (Gilley, 2005, p. 188). However, scholar Tonn reminds Americans that:

. . . Women [are] living daily with the indignities of gender apartheid across the globe in places such as the Middle East and parts of Asia as well as the young

newly matriculated Canadian women mentioned earlier who was murdered for the crime of daring to defy her homeland's tradition and follow her own desires (2004, p. 384).

The feminist struggle is necessary, and third-wave feminists have not crested with a historical accomplishment or defeat. Many of today's feminists seem to be unsure how to proceed. This vacillation is seen in Sue Sylvester's character as well. She fits the radical feminist at various times in the show, but she is evolving as the show progresses. Currently, Sylvester's character is pregnant and is insistent that she can be a nurturer.

In 1963, teacher Helen Crump commanded society's respect and received it. In 2009, teacher Sue Sylvester commands complete allegiance through manipulative means and receives fearful compliance. In comparing these characters it is obvious that the culture in television, public education, and America has changed as exemplified by these female teachers. Often politicians try to "fix" public education by tinkering with teachers and implementing new programs because it is unlikely they will "fix" culture. Is education reform possible without changing culture?

The television series of the *Andy Griffith Show* and *Glee* reflect the society within the generation of their appearances. Using the feminist lens, the researcher will use textual analysis of several episodes of the *Andy Griffith Show* and *Glee* that focused on the teacher characters of Helen Crump and Sue Sylvester. This historical comparative approach will zoom-in using the mass media theories of McLuhan and Parasocial Interaction while overlaying the wide shot of the intercultural theories of Identity

Management, Face-Negotiation, and Cultural Identity. The approach will use the feminist lens in every angle of research.

The purpose of the content analysis is to discover the answers to the following research questions:

1. How was Helen Crump constructed as a feminist in the *Andy Griffith Show*?
2. In what ways did Helen Crump evolve as a feminist during the show's existence?
3. How is Sue Sylvester constructed as a feminist in *Glee*?
4. In what ways is Sue Sylvester evolving as a feminist as the show progresses?

Helen Crump's construction is one to research because she has often been relegated to being a romantic interest to the main character, Sheriff Andy Taylor (Dalton & Linder, 2008). Plus, she does not fit many of the stereotypes of female teachers. She has a rich interpersonal as well as professional persona. Sue Sylvester's construction is one to research because she is a new character.

By beginning to answer some of these research questions perhaps women writers, directors, and producers in media can begin to create teacher characters that are not stereotypical but reflect the complex character of real female teachers today. If that could happen, perhaps female teachers would become more respected by today's culture. If filmmakers and television executives chose to honor and respect teachers in society instead of degrading them, perhaps true educational and societal reform can exist.

Chapter II

LITERATURE REVIEW

“Understanding the patterns perpetuated in popular culture is an important enterprise for teachers and students alike because of the role film and television play in establishing our expectations and shaping our identities” (Dalton & Linder, 2008, p. 8). Women teachers have been portrayed in a plethora of stereotypes from the sexy teacher in Van Halen’s music video, “Hot for Teacher” to the savior teacher in the movie *Freedom Writers* (Van Halen, 1984; *Freedom Writers*, 2006). A current movie, *Bad Teacher*, chooses the sexy teacher stereotype to be an unprofessional representation of a female teacher (*Bad Teacher*, 2011). Unfortunately, this type of media can contribute to low expectations for female teachers and can shape a misogynistic identity.

To help counteract a misogynistic identity, primarily women in academia helped establish feminist theories. “Feminist theories aim to understand the origins and continuing nature of women’s nearly universal devaluation in society” (Steeves, 1987, p. 96). Historically, the female gender has been devalued. From the patriarchal traditions of the Old Testament to modern reproductive issues, females have found many patterns in society to be constraining. Feminist criticism seeks to change existing power relations between women and men (Foss, 1989). In the educational society in America, patriarchy still exists. Men dominate administrative positions while women subordinate teaching positions. A 2006 study by the National Education Association

reported that men account for less than 25 percent of all teachers in United States public schools (Status of the American Public School Teacher 2005-2006, 2010). A nonprofit global policy think tank, Research and Development (RAND) corporation, and the State University of New York conducted collaborative research in the year 2000 in the state of North Carolina and reported that a gender gap still exists in administrative roles where men are more often high school administrators than women (The Careers of Public School Administrators: Policy Implications from an Analysis of State-Level Data, 2000). Many school boards are comprised of more men than women. At the Lowndes County School Board in Valdosta, Georgia, there are seven elected board positions and all are men; plus, the superintendent is male (Lowndes County Schools-Board of Education, 2012). Whether it is administrative positions or school board positions, women in American education are still excluded by patriarchy.

Due to this exclusion, many feminists espouse certain tenets. "Although diversity characterizes feminism, most feminist agree on at least three basic principles" (Foss, 1996, p. 166). These principles are: women are oppressed by patriarchy; women's experiences are different from men's; and women's perspectives are not now incorporated into our culture (Foss, 1996). Media is also dominated by patriarchy. Overwhelmingly the writers, producers, and directors of the *Andy Griffith Show* were predominantly male from creator Sheldon Leonard to famous producer, writer, and director Aaron Ruben who died recently (February 5, 2010). In a listing of 65 writers for the long-running show, only one writer was female. Her name was Pauline Townsend, and the only episode she wrote was "Opie's Piano Lesson" in 1967 (Fergus, 2009).

Consequently, the perspective of Aunt Bee, Helen Crump, and Thelma Lou come from male perspectives. Women's experiences, different from men's, were not being incorporated into the 1960s and 1970s culture from that iconic show.

After almost fifty years, the next popular television comedy featuring teachers would surely have a female writer, producer or director. However, the first two seasons of *Glee* had three men that wrote all 45 episodes. Ryan Murphy, Brad Falchuck, and Ian Brennan were co-creators and executive producers of the popular comedy. In this year's third season *Glee* added two women to its creative staff; Allison Adler as a co-executive producer, and Marti Noxon as a writing consultant (Andreeva, 2010). Women's experiences and perspectives were not directly created or produced by women in the *Andy Griffith Show*, and even after almost five decades women's experiences and perspectives were not directly created or produced by women in the first two seasons of *Glee*. Thus, the three basic principles of feminism described by Foss apply directly to *Glee* as well as to the *Andy Griffith Show*.

One feminist theory that emphasizes this lopsided gender perspective is the Feminist Standpoint Theory. Hallstein claims, ". . . feminist standpoint theorists argue that women occupy a distinct position or standpoint in culture because, under the sexual division of labor ensconced in capitalist patriarchy, women have been systematically exploited, oppressed, excluded, devalued, and dominated." (1999, p. 35). In looking at the educational institution in the United States, women have been dominated by more men administrators and school board members. Also, this standpoint has been revealed in several television shows from the 1990s *Sex & the City*

(SATC) to the 1980s *Murphy Brown* to the 1970s *The Mary Tyler Moore Show* (Arthurs, 2003; Dow, 1996; Gerhard, 2005; Hallstein, 1999; Southard, 2008). “. . . SATC’s popularity is a reflection of its ability to play out multiple meaning, particularly as they relate to the feminist struggle,” claims Southard (2008, p. 150). These characters had several different careers in society, but none of them were teachers. As television women, they portrayed the struggles between the individual and the collective, feminism and femininity, and agency and victimization (Southard, 2008). *Murphy Brown* portrays the career woman as a masculine figure who is unable to bake, talk about feelings or maintain a romantic relationship. Author Bonnie Dow asserts, “Murphy is too abrasive, confident, outspoken, and powerful (for a woman) to be left unchecked. In *Murphy Brown’s* postfeminist vision, patriarchy is no longer the problem; feminism (and the problems it creates for women) is” (1996, p. 149). *Murphy Brown’s* character is a lawyer, but she has some similarities to teacher/coach Sue Sylvester who is also masculine, unable to talk reasonably about her feelings and cannot maintain a romantic relationship. An antithesis of feminism was portrayed in *The Mary Tyler Moore Show*. This career woman acted as a surrogate mother to colleagues while continuing to have feminine qualities. Again, Dow explains the show’s role in *Prime-Time Feminism*:

Mary Tyler Moore created important parameters for future television discourse representing feminism, parameters that include a focus on working women (and a concomitant avoidance of a critique of the traditional patriarchal family), the depiction of women’s lives without male romantic partners, the enactment of a ‘feminist lifestyle’ by young, attractive, white, heterosexual, female characters,

and a reliance on the tenets of second-wave liberal or equity feminism (1996, p. 26).

Mary Tyler Moore's character is a television writer, but she has some similarities to teacher Helen Crump because both were young, attractive, white, heterosexual characters who did rely on second-wave liberal feminism. The major difference is that Helen Crump did have a steady male romantic partner whereas Mary Tyler Moore did not. In television and reality women often experience "bifurcated or double vision" as they reconcile reality with the dominant culture's expectations (Collins, 1986: Collins, 1995; Hallstein, 1999). Murphy Brown's, Mary Tyler Moore's, and Sue Sylvester's characters in television seem to emphasize this double vision by having a career and bemoaning the fact that a romantic relationship is not possible. Helen Crump defies that stereotype by having a career and romantic relationship.

It is important to note that the *Andy Griffith Show* aired before Civil Rights; many American women were not in the workforce. The mantra of "equal pay for equal work" was not yet demanded by women. Helen Crump's romantic relationship with sheriff Andy Griffith, her initial wardrobe, and kind nurturing personality might make her character open to a stereotypical analysis that she was weak or submissive; however, upon further investigation she often behaves as a second-wave feminist. An explanation of the historical time periods of the American feminist movement and theoretical frameworks will help explain the terminology used in feminist criticism and the lens used in this research. The metaphor is waves. Just as the ocean is full of waves, so the feminist movement is full of individuals and groups. It would be impossible to name

them all; therefore, the wave analogy helps define certain eras. The metaphor needs to be extended because just as waves are fluid, so are these time periods.

The first-wave of feminism in America started gathering speed with the first Woman's Rights Convention in 1848 and lasted until the ratification of the 19th Amendment in 1920. The Woman's Rights Convention was convened at Wesleyan Chapel in Seneca Falls, New York, by Elizabeth Cady Stanton to address the social, legal, religious, and political inequities toward American women. The first convention ended with 100 people (68 women and 32 men) signing the Declaration of Sentiments patterned after the Declaration of Independence. Wellman expounds:

Just as the colonists had brought charges against King George, so the signers at Seneca Falls brought charges against the men of American, against an establishment that legitimized male authority, denied women political rights (Including the right to vote), gave husbands the power to beat their wives, discriminated against women in employment, education, and property ownership, and took from women a sense of self-respect and of confidence in their own abilities (1991, p. 2).

In many instances, the first-wave feminists joined with the abolitionist movement. In fact, Frederick Douglass signed the Declaration of Sentiments, and Henry B. Stanton, Elizabeth Cady Stanton's husband, was an abolitionist orator and organizer. In 1878 the 19th Amendment was first introduced in Congress; then on August 18, 1920, the 19th Amendment was ratified giving women the right to vote (19th Amendment to the U.S. Constitution: Women's Right to Vote, 1920). Historically, this is where America's first-

wave feminism ends with the accomplishment of the 19th Amendment (Wellman, 1991; Dow, 1996; Shugart, 2001; Kinser, 2004; Gilley, 2006). Of course, these labels were not instigated until the 1960s when Marsha Lear coined “Second-Wave Feminism” in a title (Kinser, 2004). “The *labels* ‘first wave’ and ‘second wave,’ then, were created at the same time as a way of negotiating feminist space” (Kinser, 2004, p. 129).

The second-wave of feminism begins to build again during the Civil Rights Movement in the early 1960s, reaching its peak in the mid-1970s (Dow, 1996; Shugart, 2001; Mann & Huffman, 2005; Gilley, 2006). That is why Helen Crump’s character reflects this time period in America’s feminist movement. The second-wave of feminism is the largest social feminist movement in the history of the United States. “Its impact has been felt in every home, school and business, in every form of entertainment and sport, in all aspects of personal and public life” (Baxandall & Gordon, 2002, p. 414). In 1961 President Kennedy established the Presidential Commission on the Status of Woman, and it was chaired by Eleanor Roosevelt. This group reported in 1963 calling for equal pay for comparable work, childcare services, paid maternity leave and more. This group made a special effort to include black women. A feminist book titled *The Feminine Mystique* (1963) also swept the country; its author was Betty Friedan who became the first president of the National Organization of Women (NOW) that convened in 1966. The book reflected the experience of white, suburban, college-educated women; yet one of NOW’s founders included black lawyer and Minister Pauli Murray. NOW’s initial impetus was to rally against the Equal Employment Opportunity Commission (EEOC) for not enforcing the sex-discrimination provisions of the Civil Rights Act of 1964. The group

saw changes quickly, for in 1967 President Johnson issued Executive Order 11375 prohibiting sex discrimination by federal contractors. Also, in that same year the EEOC was forced to rule that sex-segregated want ads were discriminatory. The second-wave organized itself around issues of abortion, sexuality (regarding issues related to heterosexual women in particular), and equality for women (Shugart, 2001). However, the seeds of radical feminism were beginning in 1970 when fourteen women from the Publishing Collective of Iowa City's Women's Liberation Front published *Ain't I a Woman* which would become a nationally circulating newspaper (Pearson, 1999). A crest for second-wave feminism could be said to have happened in 1972 with the Women's Educational Equity Act, the Equal Credit Opportunity Act, and the Equal Rights Amendment (ERA) which was passed by the U. S. Senate and the House of Representatives on March 22, 1972. Part of the confusion on this crest stems from the fact that the proposed Twenty-seventh Amendment to the Constitution was sent to the states for ratification; however, it was not ratified. The seven-year time limit in the ERA's proposing clause was extended by Congress to June 30, 1982, but at the deadline the ERA had been ratified by 35 states leaving it three states short of the 38 required for ratification. It has been reintroduced in every Congress since that time. Since there was no ratification for the Twenty-seventh Amendment like the ratification given for the Nineteenth Amendment that ended the first-wave of feminism, some feminist scholars believe the third wave rose from within the second wave (Mann & Huffman, 2005). "Third-wave" rhetoric first appeared in the mid-80s and emerged from discussions and

writings about the intersections of feminism and racism (Haywood & Drake, 1997; Kinser, 2004, p. 130).

Other feminist scholars believe the third-wave began in the early 1990s with Rebecca Walker's, daughter of author Alice Walker and godchild to feminist Gloria Steinem, article in *Ms. Magazine* titled "Becoming the Third Wave." Like Rebecca Walker, this new generation of young feminists came of adult age in the 1980s and 1990s. This discourse grows out of inadequacies in the second-wave and seeks to refigure and enhance the feminist movement (Mann & Huffman, 2005). According to Brunell:

For third-wave feminists, therefore, 'sexual liberation,' a major goal of second-wave feminism, was expanded to mean a process of first becoming conscious of the ways one's gender identity and sexuality have been shaped by society and then intentionally constructing (and becoming free to express) one's authentic gender identity (Third Wave, continued, 2012).

Third-wave feminists are known for being much more diverse ethnically, socially, and globally in this era that abounds with technology (Shugart, 2001). Just as the second-wave feminists had a book (*The Feminine Mystique*) that paved the way for the movement, the third-wave feminists might point to Katie Roiphe's 1993 publication of *The Morning After: Sex, Fear, and Feminism* that criticized feminists for creating and maintaining "myths" and other constructions of rape that end up celebrating women's victimization (Shugart, 2001). Shugart suggests that "third-wave feminists are often

noted for and take great pride in the inconsistencies of their philosophies and perspectives with respect to feminism as traditionally construed” (2001, p. 154). Third-wave feminists have not rallied to a central cause the way first-wave feminists rallied around the passage of the Nineteenth Amendment or the way second-wave feminists rallied around the formation of the EEOC and Twenty-seventh Amendment. Third-wave feminism is a more personal movement; therefore, this wave has not crested in accomplishments or defeats to date.

Another paradigm of feminism is called postmodern or postfeminist. It focuses on the falsehood that the need for feminist change is outdated (Kinser, 2004). Since many women have benefitted from the legal advancements won by the second-wave feminists, the postmodern “distorted” lens would reflect that equality has been achieved. In June 29, 1998, the cover story for *Time* was “Is Feminism Dead?” It had a montage of Susan B. Anthony, Betty Friedan, Gloria Steinem, and actress Calista Flockhart as television character Ally McBeal. Writer Ginia Beliafante of *Time*, “. . . bemoaned the frivolousness of young feminism in the 1990s as represented by McBeal, a ditzy, self-obsessed lawyer with a penchant for miniskirts” (Gilley, 2005, p. 187). Gilley asserts that the *Time* author Beliafante compared three real feminists with a media creation: “For the popular media to decry young feminism based on popular media depictions of it is truly a postmodern example of pop culture eating itself” (2005, p. 187). Part of the postmodern hegemony constructs role models from created characters. Thus, the research of Helen Crump and Sue Sylvester may help exemplify the constructs of feminism.

Just as there are different degrees or intensities of color, there are different degrees or intensities of feminism. There is a kaleidoscope of feminist labels. The lenses that this research will use are radical and liberal. Mainstream feminism would be equivalent to the primary colors and easily exist in the different waves whether first, second, or third. The opposite side of the continuum would be radical feminism; it would be a cardinal red or azure blue. "Radical feminism generally is concerned less with explaining the origins of women's devaluation than with describing and promoting radical alternatives" (Steeves, 1987). Radical alternatives began in the second-wave with the lesbian feminists that started the newspaper "*Ain't I A Woman.*" This newspaper title alluded to a speech often attributed to Sojourner Truth given in 1851:

Look at my arm! I have ploughed and planted and gathered into barns and no man could head me—and ain't I a woman? I could work as much and eat as much as a man—when I could get it—and bear the last as well! and ain't I woman? (Pearson, 1999, p. 164).

Several radical feminist groups began to organize in the 1970s like the Women's Liberation Movement and Cell 16, a group that promoted celibacy and karate training. Today there is a group called Riot Grrls that appeal to some radical feminists. This feminist continuum of extremism extends to *Glee's* character of Sue Sylvester too who often reflects radical feminism.

Liberal feminism focuses on the political and economic inequities (Jaggar, 1983; Steeves, 1987). This was the type of feminism that the second-wave feminists championed. Even today groups like the ERA and NOW are still focused on the nation

acting to assure equal opportunities for all. "Liberal feminism has had the most influence in America" (Elshtain, 1981; Jaggar, 1983; Steeves, 1987, p. 100). While Marxist feminism assumes that all of society must change before women's situation can change, socialist feminism "emphasizes the value of exposing and changing interrelated ideologies of oppression and domination on the basis of gender, class, and race in ideological institutions" (Steeves, 1987). Helen was created during the second-wave of feminism as a liberal socialist feminist. This can be seen when deconstructing the scripts for "A Wife for Andy," "The Rumor," and "Andy's Rival" (Ruben, 1933; Fritzell & Greenbaum, 1964; Marks, 1965). She portrays a woman who is serious about her career as a teacher during a time when that attitude was not the norm. It might have been the norm in many media representations of teachers in the 1950s and 1960s who were repressed and unglamorous women (Newman, 2001), but Helen is an attractive, young, and desirable woman. In the show, Helen is usually very soft-spoken and impeccably groomed. The character Helen Crump was played by actress Aneta Corsaut and both were from Kansas. Fast forward forty-nine years to 2011 and *Glee's* main woman teacher Sue Sylvester almost always dresses in a sweat suit and is played by a vocal lesbian actress, Jane Lynch. Sue's character is loud, manipulative, and bossy. She exhibits many characteristics of a radical feminist living in the postmodern world. This world is not only postmodern, but it is also the third-wave of feminism.

Bonnie J. Dow wrote *Prime-Time Feminism*, approaching her research as a rhetorical feminist critic. She asserts that television is a rhetorical medium, and television criticism is a rhetorical activity (Dow, 1996). The artifacts are the television

shows; the unit of analysis revolves around female characters' interpersonal interactions and the construction of the characters' gender. Dow discovered, "A rhetorical critic is concerned with the purpose, strategies and functions that can be discerned from an understanding of the television text and its potential interaction with audiences" (1996, p. 9). This researcher will be critically analyzing the artifacts of the *Andy Griffith Show* trying to illuminate the construction of Helen Crump as a feminist character, and the researcher will be critically analyzing the artifacts of *Glee* to illuminate the construction of Sue Sylvester as a feminist character. Hopefully, this will contribute to an understanding of patriarchy and several suggestions of transformation. Before beginning this critical decoding, several other theories must be explicated as they contribute to the deconstruction of these teacher characters in television.

Television texts can be viewed as artifacts because the postmodern world is visual (Roth, 2002). "Images are the locus of visual culture, where the transmission of signs, symbols and data attempt to present social and cultural realities" (Katic', 2008, p. 65). The ubiquitous nature of television has become a dominant textual form of contemporary global culture (Dalton & Linder, 2008). Thus, television shows can provide an epistemological basis to reflect a society's cultural values. Hodge and Kress explained this phenomenological process in this way: "So for us, texts and contexts, agents and objects of meaning, social structures and forces and their complex interrelationships together constitute the minimal and irreducible object of semiotic analysis (1988, p. viii).

Most education and communication scholars analyze films more often than television when evaluating these complex relationships. Education reformer Henry A.

Giroux wrote a book titled *Breaking in to the Movies* that focuses on the cultural portrayal of teachers in films like *Dangerous Minds* and *Dead Poets Society* (2002). Ronald E. Chennault wrote *Hollywood Films about Schools: Where Race, Politics, and Education Intersect* that centers on the media of film as it portrays educational constructs (2006). Several scholarly articles have also analyzed film and education: Heather Weaver (2009) researches the teacher as the romantic hero in *The School Teacher and the Waif*, a 1912 film by D. W. Griffith, and Roger C. Shouse (2009) researches a 1988 film titled *Stand and Deliver*, the inspirational story of a teacher on a mission. Some education scholars utilize American films in teacher education classes to help train education majors (Verdoodt, Mottart, & Soetaert, 2004).

There are fewer scholars who focus on both the media of film and television perhaps because these media are very different. Film is usually a one-time relationship with the audience whereas television continues to interact with the audience—sometimes for years like the *Andy Griffith Show*. Ryan and Townsend (2010) have an article that researches the decade of the 1950s in television and film. They look at the television shows that preceded the *Andy Griffith Show* like *Leave It To Beaver*, *Mister Peepers*, *Our Miss Brooks* and *Teacher's Pet* (Ryan & Townsend, 2010). Like the *Andy Griffith Show* these situational comedies relied on humor as part of the content. Ryan and Townsend also give historical analysis to the 1955 dramatic film *Blackboard Jungle* (2010). Even fewer scholars research the medium of television shows only. Scheiner (2003) has an article that covers the television show *Our Miss Brooks* in which actress

Eve Arden plays a single school teacher named Connie Brooks in the popular situational comedies from 1952-1956.

However, Mary M. Dalton and Laura R. Linder have a book titled *Sixty Years of Teachers on Television*. They especially focus on *Mister Peepers*, *Our Miss Brooks*, *The Bill Cosby Show*, *Room 222*, *Welcome Back*, *Kotter*, *The Paper Chase*, *The Facts of Life*, *Head of the Class*, *Hangin' With Mr. Cooper*, *My So Called Life* and *Boston Public* (Dalton & Linder, 2008). These authors consider Helen Crump to be a primary romantic interest for Andy Taylor and a secondary teacher to Opie (Dalton & Linder, 2008). Therefore, she is not analyzed in their book. This researcher agrees that she is Andy Taylor's romantic interest, but the researcher utilizes several episodes that focus on her as the main character in the teaching setting. Although it may not be an overwhelming number of episodes, the seven episodes that the researcher analyzes center on her teaching profession. Plus, these episodes take place over the course of three years. Since Helen Crump is such a likeable and relatable character, these episodes though small in number are mighty in message. Dalton and Linder do acknowledge that Helen Crump is not the Hollywood stereotypical teacher and that "this is one of the few instances when a female teacher is accorded a personal life" (2008, p. 38). Most scholars focus on television's portrayal of dominant women in more glamorous careers like broadcasters, designers, lawyers, and doctors.

Dow's *Prime-Time Feminism* focuses on *The Mary Tyler Moore Show*, *One Day at a Time*, *Designing Women*, *Murphy Brown*, and *Dr. Quinn, Medicine Woman* (1996). Her primary analysis centers on the tension of simplified feminist images and the

complexities of feminist politics. Likewise *Ally McBeal* and *SATC* have been analyzed for the simplified white, thin, rich feminist images portrayed. Southard (2008) writes, “The extent to which prime-time female sitcoms such as *Ally McBeal* and *SATC* empower women or make feminist contributions has been the subject of much scholarly interest, particularly in light of a postfeminist climate” (Arthurs, 2003; Dow, 2002; Dubrofsky, 2002; Gerhard, 2005; Hammers, 2005; Kim, 2001; McKenna, 2002; Ouelette, 2002; Vavrus, 2000; p. 151). Regardless of the feminist criticism, media and culture weave patterns that reflect identities and shape views.

Dalton and Linder discovered this from their research:

We see media and culture as indistinct constructs swirling together and sometimes merging as we, individually and collectively, draw on the narratives we encounter as ‘scripts’ filled with both limitations and possibilities for our lives, scripts that provide patterns we draw upon in creating our identities and world views (2008, p. 3).

The scripts in the *Andy Griffith Show* and *Glee* are narratives from a particular setting both geographic and generational; yet, they could pertain to a multitude of settings and have a global appeal. Part of this appeal stems from the likeable and personable characters in the series. Helen Crump and Andy Griffith are experts in interpersonal relationships who often deal with the problems Barney Fife causes. Sue Sylvester is the embodiment of what many would like to do and say, but never would. Sylvester may not be likeable, but she is certainly personable. Television writers, producers, and directors create these characters to keep viewers’ attention and advertisers’ dollars.

Utilizing global appeal in the setting and parasocial qualities in the characters, the creators fashion their media constructions. Two mass media theories address the process involved in constructing lasting characters in the media of television.

Marshall McLuhan wrote, “Any technology gradually creates a totally new human environment” (McLuhan, 1964; Hanson & Maxcy, 1999; p. 117). On October 3, 1960, a new environment was created in the fictionalized town of Mayberry, North Carolina, by Columbia Broadcasting Systems (CBS). Whenever people hear a certain whistle and see a tall lawman with a freckle-faced boy headed to the lake with their fishing poles, many people of the world know that this man is Sheriff Andy Taylor and his son, Opie. *Glee*’s first episode was May 19, 2009, and FOX Broadcasting System created a new environment called McKinley High School in Lima, Ohio, with a signature recap of what happened last and a catchy tune to lead up to the current episode. Since the 1960s, we have been within the reach of a single voice (Wolf, 2010) that emanates from the *Andy Griffith Show* whether it is Barney Fife’s laugh or it is Gomer Pyle’s dialect. Meyrowitz calls this electronic globalization “the digital veldt” where the media viewers can violate the rules of physical movements and physical limits (2003).

Television can achieve this interconnected, organismic village because this electronic medium radically and permanently alters time and space. This medium brings the audience into a willing state of disbelief that spans four spatial zones—intimate, personal, social, and public (Meyrowitz, 1982; Meyrowitz, 1985; Antecol, 1998). In looking at McLuhan’s (1964) other famous saying that the medium is the message, the *Andy Griffith Show* had a formulaic message—gentleness combined with patience, love

and humor solves all. In the course of thirty minutes Andy Taylor can alleviate embarrassment, redirect jealousy, clarify misunderstandings—even solve crime. The formulaic message of *Glee* would be that there is a place for misfits even in the environment of adolescence, especially if singing is involved. Certainly, the *Andy Griffith Show* did have a much more rudimentary plot than *Glee*. Perhaps that is because life is more complex fifty years later. Regardless, when television audiences have an intimacy with the characters of a television show, these characters are seen as real friends who viewers actually think they know: It is a mass media theory called Parasocial Interaction Relationships (Horton & Wohl, 1956).

This intimacy at a distance is what makes the *Andy Griffith Show* and *Glee* so popular. Since television is a capitalist medium, many characters are chosen for their attractiveness: “Television networks and producers actively seek attractive television personalities so that audiences will continue to view programs week after week. They hope that audiences will form relationship with the characters and audiences do (Rubin & McHugh, 1987, p. 246). Helen Crump and Sue Sylvester fit the Parasocial Interaction Relationship with slender bodies and pretty faces (Rubin & Perse, 1987; Antecol, 1998). As time passed in the *Andy Griffith Show* Helen Crump became a reliable and predictable character, which is another quality of Parasocial Interaction (Rubin & McHugh, 1987). Already *Glee* audiences can rely on Sue Sylvester being aggressive and manipulative. It will be interesting to see if she continues to keep that radical behavior or if she evolves.

“Cultural Identities come to be when a pattern of conduct across individuals demonstrates membership in a group or groups” (Collier, 2005; Gudykunst, 2005, p. 239). In the seven episodes where Helen Crump’s career is the focus of the *Andy Griffith Show*, Helen Crump does not waiver in her decision to not marry. She makes it clear to several characters that she has trained to be a teacher, and her career is of primary importance. In today’s culture this stance may seem “normal;” however, in the early 1960s this was a revolutionary concept. The scripts of the *Andy Griffith Show* reflect media and culture converging because Crump follows the same stance as second-wave feminists. By deconstructing (textual analysis) particular television programs, educators have attempted to focus attention on the cultural politics of these popular representations (Tillman & Trier, 2007). Television has some influence in culture whether it is reflecting or promoting certain behaviors. “By promoting traditional stereotypes, television has been shown to influence sex roles and perceived life options” (Beuf, 1974; Frueh, 1975; Lovdal, 1989, p. 715). Depending on a person’s point of view this influence could be perceived as positive or negative. Television’s ability to capture personal attributes whether they are nonverbal techniques or vocalic give the medium an interpersonal dimension (Jamieson, 1988; Pfau, 1990). Thus, television audiences sometimes form a bond or even friendship with certain television characters. This illusion results in television audiences viewing characters as real friends or family (Horton & Wohl, 1956). The effectiveness of these situational comedies stems from their new existence and parasocial characters. Helen Crump and Sue Sylvester assume different identities during these popular shows that often mirror the struggles of

society, especially education, during their generations. Beyerbach has called this type of analysis an important public pedagogy: “Critical analysis of how teachers and students are represented in film [television] can serve as powerful activity in social foundation courses, providing an opportunity to reflect on a myriad of sociocultural issues relating to education” (2005, p. 267).

The Identity Management Theory (IMT) defines identity as “self-conception— one’s theory of oneself” (Cupach & Imahori, 1993; Cupach & Imahori, 2005; Gudykunst, 2005, p. 197). This can be used with particular social roles such as teacher and student (McCall & Simmons, 1978; Stryker, 1980; Stets & Burke, 2000; Cupach & Imahori, 2005; Gudykunst, 2005). Teachers fit the social identity theory by being a social group or set of individuals who hold a common social identification or view of themselves as members of the same social category (Stets & Burke, 2000). Identity Theory has its roots in the writing of George Herbert Mead who asserted this formula: “Society shapes self shapes social behavior” (Mead, 1934; Stryker & Burke, 2000, p. 285). Sociologist Sheldon Stryker and psychologist Peter J. Burke write this about the Social Identity Theory (SIT): “The theory asserts that role choices are a function of identities so conceptualized, and that identities within self are organized in a salience hierarchy reflecting the importance of hierarchy as an organizational principle in society (2000, p. 286).

These identity based theories blur in the different academic studies. Communication scholars Imahori and Cupach assert that “. . . communication competence requires the ability of the individual ‘to successfully negotiate mutually acceptable identities in interaction’” (Cupach & Imahori, 1993; Cupach & Imahori, 2005;

Gudykunst, 2005, p. 196). As usual, communication concerns span the gamut of academic inquiry. In researching the television shows the cultural identities of the characters must be explicated. In the *Andy Griffith Show* teacher Helen Crump has salience hierarchy to the students and community; however, the *Glee* teacher, Sue Sylvester, does not have the same strong salience hierarchy with students and the community. The researcher would like to focus on the ways that Crump and Sylvester negotiate their identities interpersonally and organizationally by critically analyzing the plot and dialogue of several episodes. "Identity management theory involves several key concepts, including competence, identity, cultural and relational identities, face, and face-work" (Cupach & Imahori 2005; Gudykunst, 2005, p. 196). Therefore, the researcher will use IMT to determine each teacher's competence while discovering their identities culturally and interpersonally. Face and face-work will be researched as well using IMT and Face-Negotiation Theory to further guide in the discovery of each teacher's face.

"'Facework' refers to the specific verbal and nonverbal behaviors that we engage in to maintain or restore face loss and to uphold and honor face gain" (Toomey, 2005; Gudykunst, 2005, p. 73). The television narratives thrive on conflict, and comedic television weaves much of its humor around the characters' abilities to maintain or lose face. Therefore, Face-Negotiation Theory can help the researcher discover how the teachers in these situational comedies handle conflict, both positively and negatively (Toomey, 2005; Gudykunst, 2005). The researcher will focus on Crump's face-saving strategies before (preventive facework), during, or after (restorative facework) an

episode. Preventative facework can include some of the following strategy types: credentialing, suspended judgment appeal, pre-disclosure, pre-apology, hedging, and disclaimer (Cupach & Metts, 1994; Toomey, 2005; Gudykunst, 2005). Restorative facework can include: direct aggression, excuses, justifications, humor, physical remediation, passive aggressiveness, avoidance, and apologies (Cupach & Metts, 1994; Toomey, 2005; Gudykunst, 2005). The *Andy Griffith Show* could be a study in positive face where people desire acceptance and approval from others while *Glee*'s characters often possess a negative face desiring autonomy and freedom from imposition (Cupach & Imahori 2005; Gudykunst, 2005). Perhaps that is why the *Andy Griffith Show* continues to be such a successful show and reminder of "the good 'ole days." Conversely, *Glee*'s popularity seems to stem from how the characters face challenges by building "... their relationships based on the commonalities they can find" (Cupach & Imahori 2005; Gudykunst, 2005, p. 204). In other words, the *Glee* culture uses relational bonds to overcome challenges. Together the characters find ways to save face. Often the face saving is due to the characters' bonding to withstand sociocultural issues. However, there is one character that wants to smash "face." Sue Sylvester utilizes "identity freezing": "Identity freezing obviously threatens the other person's negative face since it constrains the other's desire to avow an identity that differs from the one ascribed" (Cupach & Imahori, 2005; Gudykunst, 2005; p. 199). It is how Sylvester threatens others and constrains them because she does not want her students or colleagues taking an identity other than the one she wants to ascribe. Sue Sylvester is

manipulative in today's culture whereas Helen Crump was nurturing in the 1950s and 1960s culture.

These culture-specific ways of communicating have been called selfways, and Ms. Crump exhibits patterns of sociocultural paths that fit the decades of the 1950s and 1960s while Ms. Sylvester exhibits patterns of sociocultural paths that fit today's society (Markus, Mullally, & Kitayama, 1997; Min-Sun Kim, 2005; Gudykunst, 2005). Cultural Identifications (CI) have a shared system of symbols and meanings as well as norms and rules for conduct (Collier, 2005; Gudykunst, 2005). Mayberry's television community has its norms and rules of conduct in the classroom, in personal relationships and in the community. McKinley's television community also has its norms and rules of conduct which are often broken both in and out of the classroom. In fact, *Glee* is a constant shift (like adolescence) from ingroups ". . . individuals who perceive themselves as sharing some salient attributes. . ." to outgroups ". . . groups of individuals whom ingroup members consider as unconnected to them. . ." (Toomey, 2005; Gudykunst, 2005, p. 87). However, the *Andy Griffith Show* often had ingroups and outgroups as well, like any community. The institution of education often constrains and conforms instead of liberating. Cultural Identifications Theory approaches cultures as a social construct ". . . where group members actively produce and reproduce culturally appropriate ways of interacting in contexts constrained by institutions and social norms" (Moss & Faux, 2006, p. 22). Collier and Thomas theorized about cultural identities proposing the following properties that can be identified in a content analysis: 1) Individuals have a range of cultural identities; 2) Cultural identities differ in salience across situational

contexts; 3) Cultural identities vary in scope; 4) Cultural identities are formed through processes of avowal (self views) and ascription (views communicated by others); 5) The intensity of particular cultural identities (both avowed and ascribed) differs depending on situation, context, topic, and relationship; 6) Cultural identities both endure over time and space, and change in significant ways; and 7) Cultural identities have both content and relational aspects (Collier & Thomas, 1988; Collier, 2005; Gudykunst, 2005). These seven properties of CI will be critically analyzed in several television episodes of the *Andy Griffith Show* and *Glee* to discover patterns of similarities and differences in the main women teacher characters portrayed in the two acclaimed comedies that aired almost five decades apart from each other. Collier desires inquiry that moves society “. . . toward transformation of institutions, structures, norms, and relationships” (Collier, 2005; Gudykunst, 2005, p. 242). The researcher hopes the educational culture, especially teachers, and mass media could profit from these analyses.

Chapter III

METHODOLOGY

In investigating the television artifacts from the *Andy Griffith Show* and *Glee*, the researcher decided to use qualitative methods to critically interpret the characters' constructions. There are four major methodologies used for conducting communication research; they are experimental research, survey research, textual analysis, and naturalistic research (Frey, Botan, & Kreps, 2000). The researcher decided to use the major methodology of textual analysis. Within the methodology of textual analysis four forms can be considered: rhetorical criticism, content analysis, interaction analysis, and performance studies (Frey, Botan, & Kreps, 2000). The researcher decided that rhetorical criticism would be one of the forms of methodology within textual analysis that she would use. "Rhetorical criticism is the process of systematically investigating and explaining symbolic acts and artifacts for the purpose of understanding rhetorical processes" (Foss, 1996, pp. 6-7). The rhetorical process that the researcher decided to emphasize is feminist criticism. Part of the problem with Helen Crump's and Sue Sylvester's construction, is that their construction stems from a patriarchal society. Foss defines: "Feminists not only recognize the oppression of women under patriarchy, but they seek to change it. They seek to disrupt the patriarchal hegemony of our current culture and to transform it into one that offers more enriching, humane ways to live (Foss, 1999, p. 166).

Since rhetorical criticism can be used to evaluate contemporary society, it can provide a form of social criticism to critique “. . . stereotypical representations of women. . . .” (Frey, Botan, & Kreps, 2000, p. 230). To research this patriarchal hegemony, several types of rhetorical criticism are employed. Historical criticism is embedded with narrative criticism and surrounded by feminist criticism. “In historical criticism, researchers go beyond merely describing and recreating past events from documents to evaluate the reasons why the past events occurred as they did” (Frey, Botan, & Kreps, 2000). In researching Helen Crump in the *Andy Griffith Show*, the researcher will be describing past events from both the show and the culture of that time to evaluate why the different characters and community members acted the way they did. Both the *Andy Griffith Show* and *Glee* are combinations of stories that “. . . provide descriptions of situations, central characters, and action sequences, and often carry implicit or explicit ‘lessons’ that lead an audience to make sense of, or account for, important events” (Frey, Botan, & Kreps, 2000, p. 235). Layers of rhetorical criticism wrap the dialogue and non-verbal “face” of the television teachers. The core, like an apple, is narrative criticism; the white meat of the fruit is feminist criticism and the peeling is similar to historical criticism. Together these criticisms make up the rhetorical methodology used to deconstruct the various television episodes.

Another form of methodology within textual analysis that the researcher uses is content analysis. “. . . Researchers use content analysis to identify, enumerate, and analyze occurrences of specific message characteristics embedded in texts” (Frey, Botan, & Kreps, 2000, p. 236).

The texts will be television shows that focused on the character of Helen Crump in the *Andy Griffith Show* and the character of Sue Sylvester in *Glee*. The content analysis will be a qualitative content analysis, meaning the researcher is more interested in the meanings associated with messages than with the number of times message variables occur (Frey, Botan, & Kreps, 2000). Epistemologically, the researcher will attempt to explain how these characters were developed as feminists and predict patterns of communication from their interactions.

To accomplish this textual analysis, the television texts had to be chosen that featured Helen Crump and Sue Sylvester. The *Andy Griffith Show* had eight full seasons with 249 episodes; therefore, a synthesis was essential. Different episodes focused on different characters. The researcher chose seven episodes from the *Andy Griffith Show* that specifically focused first on Helen Crump's identity as a teacher and second on her interpersonal identity. Currently, *Glee* has 45 episodes in two seasons. The show is in Season 3 Episode 15 that aired April 10, 2012. The researcher chose similar episodes from the first two seasons of *Glee* depicting Sue Sylvester's identity; however, Sylvester's character is more integral to the plot than is Helen Crump's character. Sue Sylvester's character is in most of the *Glee* episodes; however, some episodes are clearly dominated by her character both thematically and literally in the time given to her. The researcher analyzed these episodes that pointed to Sylvester's career as a teacher and her feminist views. The researcher also focused on Sylvester's interpersonal exchanges.

The research questions were: how was Helen Crump constructed as a feminist in the *Andy Griffith Show*; in what ways did Helen Crump evolve as a feminist during the

show's existence; how is Sue Sylvester constructed as a feminist in *Glee*; and in what ways is Sue Sylvester evolving as a feminist as the show progresses. The researcher paid close attention to female teachers in a male dominated society especially focusing on their cultural identities and the changes that occur over time in the educational process and culture. "Culture is a learned system of meanings that fosters a particular sense of shared identity and community among its group members" (Toomey, 2005; Gudykunst, 2005, pp. 71-72). The town of Mayberry had a learned system of meanings and community that Helen Crump joined, and she evolved as the show progressed; Sue Sylvester's high school setting in Lima, Ohio, also has a system of meanings and community--it remains to be seen if she will evolve.

Several communication theories, like mass media theories, help uncover the various identities of media characters Helen Crump and Sue Sylvester. Marshall McLuhan's theory of the power of technology (television) to create new environments (McLuhan, 1964; Hanson & Maxcy, 1999) complements the Parasocial Interaction Theory where television audiences can often form what they consider to be "real" friendships with television characters (Horton & Wohl, 1956; Rubin & McHugh, 1987; Rubin & Perse, 1987; Antecol, 1998). Intercultural communication theories were essential in discovering how these teachers interacted within their profession of teaching and interpersonally with their community. The scope of the IMT ranges from the individual to the social group to a culture (Cupach & Imahori, 2005; Gudykunst, 2005). Face-Negotiation Theory describes how members of cultures manage conflict situations (Lee, Nishida, & Ogawa, 2005; Gudykunst, 2005). Cultural Identifications

Theory gives researchers, “. . . a view of the past and histories; and a contingent and changing direction of movement for the present and future” (Collier, 2005; Gudykunst, 2005, p. 237). The construction of Helen Crump and Sue Sylvester is complex. Each has a mass media component, a gender component, a professional component, and an interpersonal component to name only a few components to their identities. Although in-depth analysis was attempted, the complexities of only Helen Crump could be enough to research. However, the researcher wanted to proceed beyond the confines of the culture that Helen Crump represents in the 1950s and the 1960s in the hope that the new ideas presented by the teacher character of Sue Sylvester could shed value to the educational society of today where the researcher works.

Therefore, the researcher will take an historical comparative approach looking at behavior much like Robert F. Berkofer, Jr., explains:

. . . Historians do not choose to deal even with all the facts derivable from the available evidence. They confine their interests to man’s past, but not even all of that concerns them, for they further select from those data those parts that can be organized according to some interpretation or theory. Thus an historical synthesis is a highly selective account of a postulated past reality (Berger, 2011, p. 23-24).

Unfortunately, time constraints require selectivity, so the researcher comprises an historical synthesis of dialogue, plot, and characters’ “faces.” “The concept of ‘face’ is about identity respect and other-identity consideration issues within and beyond the actual encounter episode” (Toomey, 2005; Gudykunst, 2005, p. 73). The faces and

interpersonal relationships of Helen Crump and Sue Sylvester are like antonyms; they are complete opposites. Yet, their constructions as feminists have some similarities especially as they resist patriarchy. Using rhetorical vision, the researcher will examine what designs emerge from a feminist, narrative, and historical approach. "Rhetorical vision refers to the composite dramas which catch up large groups of people in a symbolic reality (Foss, 1979, p. 276). Through the use of content analysis the emerging patterns of feminism through identifications management and cultural identification may give heuristic value to these iconic television teacher characters.

Chapter IV

ANALYSIS OF HELEN CRUMP

“Identity Management Theory attempts to explain how cultural identities are negotiated through development of an interpersonal relationship” (Cupach & Imahori, 1993; Gudykunst, 2005, p. 196). The *Andy Griffith Show* thrives on interpersonal relationships’ whether they are between Sheriff Andy Taylor and his son, Opie, or the friendship between Deputy Barney Fife and Gomer Pyle. To understand the identity of teacher Helen Crump as a constructed feminist, one must begin with the first episode where she appears. Helen Crump debuts March 4, 1963, in an episode titled “Andy Discovers America” (Whedon, 1963). The episode starts with Opie (Sheriff Andy Taylor’s son) not eating his grits because “Old Lady Crump” gave too much history homework. Notice that Opie, an elementary school student, already stereotypes female teachers. Barney (Andy’s deputy and best friend) comes to the back door that connects to the kitchen and joins them for breakfast. He and Andy tease each other about an old teacher who gave them irrelevant work. Again, male adults stereotype the “old maid” teacher and devalue them. Andy Taylor tells his son Opie to let Ms. Crump know that Opie comes by his ignorance “naturally.” Taylor implies that knowing history is not important. Opie gets this message clearly and heads to school happily.

The camera takes the viewpoint of a student focusing on the teacher as she sits in the desk at the front of the classroom. Ms. Crump wears a business suit that is one color, and her hair is in a bun. Her desk is clean with a vase of flowers on it, and the

blackboard is behind her. She asks Opie a question about Jamestown. He stands to answer that he does not know about Jamestown. She asks why and if he did his homework. Opie answers, "My pa said it wasn't all that important." This answer causes a general rebellion by the other boys in the class. Again, notice the gender that rebels. Ms. Crump's face is crestfallen, but she announces to all the rebels that they will get a double assignment that night if they did not do the assigned reading.

The next scene shows Ms. Crump at the sheriff's office—in the middle of the day. Andy immediately says, "You ain't Ms. Crump." You can tell he is amazed by her attractiveness which does not match the moniker "Old Lady Crump." She stands the entire time in his office. She is visibly angry. The parent-teacher conference does not go well. Andy cannot deny what he told Opie. Ms. Crump bangs her purse on his desk saying, "Do me one favor: Just stay out of my business, please!" Then she heads back to school. Notice the teacher tackles male authority. The power of Sheriff does not impede Ms. Crump at all. She makes it clear to Sheriff Taylor that he does not know about her career and should stay out of it. Already she is being constructed as a feminist in this first episode.

The IMT shows a different culture where a teacher could walk to another's office during lunch. There was no scheduled meeting like the conference most teachers have today. Helen Crump exhibits more media richness or interpersonal communication through her face-to-face meeting with Andy Taylor than most teachers' today exhibit. Face-to-face is one of the richest forms of information processing [media richness] writes Daft and Lengel (1984). Even though one would think today's teachers have

more interpersonal contact with the new technologies of cellular phones and computers, often teachers have sparse media richness with parent contact. The episode shows a teacher being angry at a parent without a counselor or administrator present. In fact, Ms. Crump goes to the parent's office. This would not be acceptable in our modern society. The parent would not have face. One could only imagine what lawsuit would ensue if a modern teacher were to say what Ms. Crump said to Sheriff Andy Taylor in his office. Helen Crump considers education and homework assignments her business. She is affronted and angered when she thinks a parent is not supporting her profession. There seems to be a complete reversal of power in less than fifty years. Also, notice that there is a difference in how students respond to their teacher. Even though Opie did not do the assignment, he respectfully stands to answer Ms. Crump's questions. Those were the classroom norms. Today's norms are for students to ignore teacher instructions.

After the commercial break, a barrage of boys burst into Sheriff Taylor's office with what they consider great news. They overheard Ms. Crump telling other teachers that she may not return to school because she doesn't know how she is going to combat the students' rebellion encouraged by the sheriff who happens to be a parent. Of course, Andy Taylor decides to agree with the boys and tells them that they don't need to know about the shot heard around the world. This piques their interest, and Andy tells them quite engagingly about The Revolutionary War. He encourages them to be Mayberry's Minutemen—always ready with the answers. They hurry home to read all the history they can before tomorrow's school day. The next day, after the class recites

the Pledge of Allegiance, Opie raises his hand to tell Ms. Crump all about Jamestown. Again, he stands to show his respect. Then the other boys add what they have learned, raising their hands for permission and standing as well.

After school Ms. Crump heads to the sheriff's office again to ask him what he did to change their perception of history. She is grateful, but she is not apologetic. In Andy's humble, folksy way he explains to Helen that he just added some jam to their history assignment. Then Andy asks to walk Helen home. She agrees, and their relationship on the show begins. It is interesting that a parent helps with the educational process. It is not left to Ms. Helen Crump alone. The parent emphasizes the importance of history facts, and the teacher is supported. As a second-wave feminist, Ms. Crump asserts the importance of her career and the need for parental support.

IMT "explains competent identity management across the developmental stages of a relationship, ranging from initial acquaintance to a relationship with deep intimacy and commitment" (Cupach & Imahori, 2005; Gudykunst, 2005, p. 196). Helen Crump begins a five-year relationship with the characters of Mayberry, appearing in 66 episodes. From the first episode, Crump demands respect from adults and students as a professional teacher. Ms. Helen Crump shows competence as a teacher by immediately taking care of a student's impudence; she reveals her identity as a teacher who demands respect and expects support from parents. In the global village of Mayberry, there is a different culture of parents who see the teacher as empowered and students who stand in respect of her position in society. Then she begins a relationship with the sheriff, students, and community. All this is possible when Helen Crump's face is

restored without scheduling a formal teacher conference or calling the superintendent. Helen also saves Andy's face by returning the next day to thank him for getting Opie and the other boys more interested in history. Thus, these two adults can begin a relationship based on mutual respect and face-saving. Crump is seen as an equal with Sheriff Andy Taylor; this is quite revolutionary for the early 1960s.

Three more episodes stand out regarding Helen Crump's competence as a teacher and her relational identity with Mayberry. They are Season 5 Episode 1 "Opie Loves Helen," Season 5 Episode 4 "The Education of Ernest T. Bass," and Season 7 Episode 9 "The Senior Play" (Ross, 1964; Fritzell & Greenbaum, 1965; Morse, 1966). These episodes focus on the student/teacher relationship. Crump, as a second-wave feminist approaches her career and community professionally.

"Opie Loves Helen" aired September 21, 1964. Ms. Crump begins the episode in her classroom by talking about the importance of community dance as a part of history. She gets a record and calls up several pairs to waltz. Opie's partner is absent, so Ms. Crump offers to dance with him. He stays after school and offers to clean the blackboard or sharpen pencils. Then he walks hand-in-hand with Ms. Crump as they head to town. Barney looks out of the sheriff's office and sees Ms. Crump and Opie. He comments on how teachers were enemies when he and Andy were in school. Barney says, "Entirely different teacher, pupil relationship." He approves of this change and begins to badger Andy about when he is going to get married.

That night at home Opie asks his dad if you can like someone older. Then he asks if he can spend 74 cents on this person to get her a nice gift. Andy agrees that he

can do that and assures him it is acceptable to like someone a little older. The dad asks his son who this person is, but Opie does not want to tell him. Andy does not force Opie to divulge his crush, but continues to talk to him about the norms of liking someone older. Neither he nor Barney has any idea about Opie's crush on Ms. Crump. This dramatic irony adds to the humor. Opie gets the gift, and Andy asks to see what he bought. When he sees nylons, he tells Opie that it is his advice to take them back. He says nylons are personal and not appropriate. The next day Opie asks Barney for advice. Barney suggests calling the girl and reading a love poem to her. Opie calls Helen and begins reading. Helen tells Opie to come to her house right away. For the second time she handles conflict immediately and face-to-face. Then she calls Barney and informs him that she is the girl that Opie had called. After the call Andy walks in the office and Barney tells him about the incident.

Andy heads to Helen's house while Barney decides the old way of hating your teacher is better than what Opie is doing now. At Ms. Helen Crump's house, Andy tells Opie that Helen is *his* girl. Innocently, Opie admits that he did not know that. Opie asks about the future of this relationship between Ms. Crump and his dad. Andy Taylor admits that they might get married some day. Opie exclaims, "Gee, Pa, that's swell as long as she's in the family! I don't care if she's my wife or my mother!" Although this comment has a bit of an Oedipus complex to it, Crump helps Opie and Taylor save face by immediately handling the situation directly.

The episode ends with the Mayberry students dancing in front of the classroom again. However, this time Opie's partner, Sharon, is there. Opie walks Sharon home, and

Andy walks Ms. Crump home. The teacher-student relationship is back in balance. Teaching students to dance the waltz or teaching proper relationships is no longer taught explicitly at school or home. Often today's students do not see their parents much less have conversations on what is the norm or appropriate behavior like Opie had with his dad. Many students learn some norms from peers or media. In today's media the teachers who abuse students are prevalent in the news with the public often forgetting that those individuals are not the norm. Using IMTs cultural and relational identities the schema still exists that teachers have rules protecting students. Again, Helen shows competence by immediately handling the problem of Opie's crush and inappropriate phone call; she again asserts her identity as a professional teacher by alerting all parties involved. Culture has changed on classroom norms, but not on the relational norms of behavior between adults and children.

"The Education of Ernest T. Bass" aired October 12, 1964. Ernest T. Bass is part of the outgroups in life. He has a strong hillbilly dialect and begins the episode by breaking the sheriff's window. He does everything possible to destroy face. Andy Taylor begs Ms. Crump during lunch to take Ernest as a student after lunch. She agrees to try to help him learn to read and write with the other 5th graders. She writes this sentence on the chalkboard: "The possum hid under the rock." Then she writes "prep./obj./sub./verb" because the class is working on a grammar lesson. Ernest T. Bass keeps interrupting the other students and tries to talk about a real possum. She keeps trying to correct him gently; then she tells him he is being rude. He says, "Thank you." Then he turns to a student who is trying to tell Ms. Crump the grammar parts and says, "I got a rude. I bet

you ain't never got a rude." The set turns next to Andy Taylor's home. Andy gives Ernest one of Opie's Books and assures Ernest he is not a "no-count" like Ernest keeps saying he is. Again, Ernest returns to Ms. Crump's class. They are working on arithmetic, and Ernest does not want to do that, so he runs to the chalkboard, grabbing the chalk. Ms. Crump hits Ernest with a ruler which she says she has never done before as a teacher. Ernest now decides he loves Ms. Crump. Crump makes it clear to Andy that Ernest is too disruptive to continue to be in her class, so Andy decides to teach Ernest a few facts and give him a diploma saying he knows those facts. Ms. Crump agrees to the idea and gives Ernest the simple test. He passes and gets a diploma from Ms. Crump.

This is an amazing example of inclusion many years before adult literacy and special education. *No Child Left Behind*, (Elementary and Secondary Education Act, 2001) the main federal law affecting education from kindergarten through high school, is President George W. Bush's attempt to include "no-counts." Of course, that sounds progressive but notice that Ernest T. Bass could only learn certain facts not literacy. Public education is trying to force students with low intelligence to function like students with normal to high intelligence. Education has never been a one-size-fits-all. However, as education reform continues in the vein of Bush's law and depends on standardize tests to measure success; "no-counts" are getting no skills to help them "count" by being productive in life. In Georgia, legislatures have dispensed Technical Preparatory Diplomas for high school students making all students College Preparatory. They have forgotten that not all skills are learned in college, and many students have inadvertently been left behind. Using Helen Crump as the standard and IMT in this

episode, she is competent as a teacher, demanding decorum in the classroom. She defies culture and establishes a relationship with an outgroup member even though the individual is constantly threatening her face. Taylor and Crump work together to save Ernest's face.

The last episode to compare with IMT and Crump's feminist construction was aired November 14, 1966. It comes from Season 7 Episode 9 and is titled "The Senior Play" (Morse, 1966). This Crump looks different from the first episode. First, she's in color. Second, she has a modern short haircut. Last, she wears pants.

This episode communicates how schools establish certain traditions, while often the evolving values in the "real" world clash with these traditions. Crump is directing the senior play, and she is no longer teaching elementary students. She has evolved stylistically and professionally. The principal, Mr. Hampton, and the assistant principal, Howard, come to see rehearsal. The seniors come out dancing the minuet; then they break into a 1960s dance. Principal Hampton is furious and stops rehearsal. He directly blames Helen for the senior students dancing in the 1960s go-go style and accuses her of not being a good teacher. "Perhaps you're not the kind of a person we should have teaching in our school," he yells. He makes an authoritative decision that there will be no senior play, no discussion.

Helen tells Andy, "I've never had anybody talk to me like that before." The students implore Ms. Crump to go talk to Mr. Hampton. Helen assures them that she will. As usual Helen is surrounded by the patriarchal system with Howard, Andy, and Mr. Hampton at the meeting. During the beginning of the meeting, she is visibly angry with

hands folded in her lap and an angry scowl on her face. She jumps up and says, “I would like to know why you are making such a fuss over a perfectly normal dance that every teenager in this country is doing.”

Mr. Hampton assures her that the 1960s gyrations are in no way civilized and continues to assert that no wild, frantic dances like the 1960s gyrations happened during his lifetime. Helen Crump is still very angry, but wisely asks him to come see a rewrite of the senior play. When Mr. Hampton appears, the students dance to a 1920s flapper routine which was considered immoral in its day. Mr. Hampton says, “I gather I’m supposed to get a message from this.” Ms. Crump tells him the importance of letting teenagers express themselves. She says that she tells her students, “Yes, you can do it in your own way and I’ll help.” She assures the principal that the students are as moral and stable as the adults. At the end of the episode the senior play is a huge success, and Mr. Hampton dances with Ms. Crump.

Certainly the history of 1966 had a cultural impact on this episode. She is the second-wave feminist in her attire and actions. Using IMT key concepts, Helen Crump shows competence as a teacher by directing a senior play; she shows identity with students as their champion and with the administration as a subordinate. She has relationships with students guiding them to express their culture, and her relationship with administrators shows her ability to bridge generations. She saves Principal Hampton’s face by giving him an opportunity to change his mind. The plot resolution is unrealistic, but her defense of the students’ desire to assert their culture is timeless. Her temper is shown, and her cleverness prevails. She is not the stereotypical spineless

teacher. Helen Crump is the most assertive of any of the seven episodes in “The Senior Play.” In all seven episodes, Helen is always opinionated. She does not back down from a conflict whether it be from a supervisor or main character, Andy himself.

Table 1: Feminism, IMT and the *Andy Griffith Show*

Date show aired	Season/Episode	Title of show	Short description
March 4, 1963	Season 3, Episode 23	“Andy Discovers America”	First episode with Helen Crump; career prompts conference
September 21, 1964	Season 5, Episode 1	“Opie Loves Helen”	Professional life asserts dominance over personal life
October 12, 1964	Season 5, Episode 4	“The Education of Ernest T. Bass”	Helen helps teach an illiterate adult
November 14, 1966	Season 7, Episode 9	“The Senior Play”	Helen takes on the administration

Helen Crump is not a radical feminist, but in deconstructing the scripts for “A Wife for Andy,” “The Rumor,” and “Andy’s Rival” she portrays a woman who is serious about her career as a teacher (Ruben, 1963; Fritzell & Greenbaum, 1964; Marks, 1965). She does not have to resort to being an “old maid” teacher. She is extremely attractive and sociable. She chooses teaching as her career and considers it of utmost importance in those three episodes.

“Cultural identities come to be when a pattern of conduct across individuals demonstrates membership in a group or groups (Collier, 2005; Gudykunst, 2005, p. 239). In the seven episodes, Helen Crump does not waiver in her decision to not marry. She makes it clear to several characters that she has trained to be a teacher, and her career is of primary importance. In the second episode where Helen Crump appears (Season 3

Episode 9--“A Wife for Andy”), the episode begins with Opie coming to the sheriff’s office roughed-up after school (Ruben, 1963). He tells his dad and Barney that Ms. Crump has asked all mommies to come see her. Barney is upset that Opie still doesn’t have a mommy. So, he puts a plan into action that night. Andy is reading Opie his favorite story, “The Legend of Sleepy Hollow” when the doorbell rings. It is Amanda, and she tells Andy that Thelma Lou (Barney’s girlfriend) told her to come to his house around 7 p.m. Andy is confused; however, he lets her in and figures that Thelma Lou will meet her at his house and explain it to him then. He returns to reading to Opie. This happens again and again until there are twelve women at his house. They are all talking so loudly that Andy has to tell Opie to head up to bed and finish the story in his bedroom. Andy heads to the back of his house to call Thelma Lou. Barney is in the back of the house, and he asks Andy if he sees one that he likes. Andy is furious and insists that Barney tell the women to leave. Barney goes to his living room and blows a whistle telling them that Thelma Lou cannot meet with them tonight.

The next day Barney spies Andy talking to Ms. Crump about the roughhousing. Of course, this gives him another idea. Thelma Lou tricks Helen into coming to her house while Barney tricks Andy into coming to Thelma Lou’s for dinner. Helen and Andy have been set up. While they are waiting for dinner, Barney asks Helen questions making sure that she knows Andy’s favorite dinner is lamb. Here is the dialogue:

Barney: Did you hear that, Ms. Crump, that’s [leg of lamb] Andy’s favorite dinner.

I bet you cook a mean leg of lamb yourself, don’t ya?

Helen: Goodness no, I wouldn’t even know where to start.

Barney: (He laughs) Come on.

Helen: No, really.

Barney: You mean you don't know how to cook leg of lamb, Andy's favorite dish?

Helen: No, as a matter of fact, I'm a terrible cook.

Barney: You're just sayin' that. You're bein' modest.

Andy: Barney, Ms. Crump's so busy teachin' all day; she don't have time to fool with cookin'.

Barney: Oh, yeah. I suppose that's true, but then some day when you settle down. I mean when you get married or sumpin' like that, well, you'll probably start to cook, and then you'll just make a terrific leg of lamb (Laughs). Andy's favorite dish.

Helen: I really doubt it.

Barney: Well, Holy Cats! What'll you feed your husband? (Pause) I mean if you get married or sumpin'.

Helen: Well, I suppose he'll just have to settle for frozen dinners.

Barney: You're kiddin'.

Andy: Well, what's wrong with frozen dinners, Barn? They're good. I like 'em.

Barney: No, you don't. (Pause) If you're gonna be home all day you'll have lots of time.

Helen: Ah, but I won't be home all day. I'll still be teaching; I hope.

Barney: (tersely) You mean you're not gonna give up your job when you get married?

Helen: Well, I hope not. I enjoy teaching.

Andy: Women don't do that anymore, Barn. This is the 20th century.

Barney hurries the entire evening and tells Andy to forget about Helen Crump. The episode ends with a return of many of the single ladies in town at Andy's house waiting again for Thelma Lou. This time Andy goes to the back and tells Barney he must take care of this situation because he and Helen have a date to get Chinese food in Mount Pilot.

This is an amazing content in a conservative show that aired in 1963. Helen is not aggressive, but she makes it clear that teaching is her career. She is a liberal feminist. This is going to continue to be the pattern of her character. Next, the script of "The Rumor" that aired April 27, 1964, continues to show Helen's emphasis on her career over marriage (Fitzell & Greenbaum, 1964). In Season 4 Episode 29, Barney is again the comic foil. He sees Andy kiss Helen in Sterling's Jewelry Store. Barney immediately tells Aunt Bee (Andy's live-in aunt) that Andy and Helen are engaged. Meanwhile, Helen tells Thelma Lou that she's going to pick up the jewelry (she means the charm bracelet she bought for her niece) Friday. Thelma Lou and Barney assume that Friday is when Helen gets her engagement ring. That is when the rumor flies fastest in the global gossip town of Mayberry. Aunt Bee, Thelma Lou, and Barney decide they must "surprise" the engaged couple with something special. On Friday evening, Helen and Andy are indeed surprised. After being shown the remodeled bedroom that was designed for them, they must inform the citizens of Mayberry that there has been a misunderstanding. Andy and Helen tell them it is beautiful, but they are not engaged. As usual, Andy tries to save

face by encouraging the crowd to go downstairs and party anyway. Then he and Helen have a conversation upstairs alone. He tells Helen that they may get married one day, and he would be honored if that happens. Helen tells Andy, "Well, I'm not ready now either Andy. I've studied for so long, and I'd really like to teach." Again, Helen Crump is a liberal second wave feminist asserting the importance of a career over family.

Again, in Season 6 Episode 2 titled "Andy's Rival" that aired September 20, 1965, Helen Crump chooses her career before her relationship with Andy Taylor (Marks, 1965). Aunt Bee begins this episode by talking to Andy about how wonderful Helen is; then she adds that he better not let her get away. That night Crump brings Dr. Frank Smith, on the Raleigh school board, to dinner at the Taylor house. Frank happens to know all about baseball which Opie likes, classical guitar which impresses Helen, and automobiles which Goober notices. All this makes Andy feel threatened. As a result, Andy asks Helen out a day earlier than their usual date. However, Helen does not finish her school project and calls Andy to cancel their date. Andy ends up going to the movies with Goober; then they head to the diner for a snack. They see Frank and Helen drinking coffee side-by-side at the diner. Andy walks Helen home from the diner and asks her if she likes Frank. Helen responds angrily and tells him angrily what happened at school and the diner. Andy asks Helen to make up her mind who she wants to "run with." Helen calls "run with" a vulgar term and raises her voice to Andy about his accusations. Andy stops her with a passionate kiss, and she passionately kisses back. It ends with Andy, Helen, and Aunt Bee on the front porch. Helen is wearing a sleeveless yellow dress (this episode is in color too), and her hair is short, wavy with no bun. Obviously,

she is in a romantic relationship with Andy; however, she still demands his respect. She expects to be trusted and at times work must come before social events. Plus, she does not believe in choosing career or a romantic relationship. She embraces both.

Helen Crump does not fit many school teacher stereotypes. She is attractive yet very conservative in dress. She is interested in her career, loved by her community, and involved in many interpersonal relationships. Her cultural identity is not limited to a teacher subgroup. These attributes are a part of CI. She shows fluidity across situational contexts and varies her identify in scope (Collier, 2005; Gudykunst, 2005).

Helen Crump avows her career while being ascribed in a romantic relationship. She avows a career in a time where Barney and others ascribe domestic life for women. She avows the importance of parental support, and in Mayberry the citizens ascribe her respect. She avows the importance of discipline in the classroom while Ernest T. Bass ascribes negative face. As in CI, Helen's identity fluctuates depending on the situation, context, topic and relationship (Collier, 2005; Gudykunst, 2005). Amazingly the *Andy Griffith Show* continues to air on cable, digital video disk, and the Internet. According to the sixth property of CI, cultural identities must endure over time and space changing in significant ways (Collier, 2005; Gudykunst, 2005). The character of Helen Crump endures, and she evolves as a character. Her style progresses from the school matron to a modern and independent woman. She starts as an elementary teacher and ends directing the senior play. She gets a parent's support in the first episode; then she gets the administration's support in "The Senior Play." She starts as a new teacher March 4, 1963, and has the Mayberry community come together April 27, 1964, to make a

beautiful bedroom for her. Lastly, in CI, identities need content and relational aspects (Collier, 2005; Gudykunst, 2005). The show had various contents such as breaking stereotypes, restoring outgroups, and resolving conflict by using positive facework. All content utilized media richness that centered on the family and community. Relational aspects between Helen and Opie; Helen and Andy; Helen and students; Helen and Mr. Hampton; Helen and Frank Smith; and Helen and Barney are an essential part of her character. She is constructed as a liberal second-wave feminist, and she evolves as the show progresses.

Table 2: Helen Crump’s Cultural Identifications as a Feminist in the *Andy Griffith Show*

Date show aired	Season/Episode	Title of show	Short description
April 15, 1963	Season 3, Episode 29	“A Wife for Andy”	Helen asserts career
April 27, 1964	Season 4, Episode 29	“The Rumor”	Again, Helen asserts career
September 20, 1965	Season 6 Episode 2	“Andy’s Rival”	Helen chooses career and a relationship with Andy

Chapter V

ANALYSIS OF SUE SYLVESTER

“In many popular artifacts, a masculine position is structured for the subject—audience members are taken to identify with a male protagonist who controls events and conveys a sense of omnipotence” (Foss, 1996, p. 170). Certainly Sheriff Andy Taylor of the *Andy Griffith Show* is the male protagonist that Foss describes; however, in the current situational comedy of *Glee* that contains the protagonist male teacher Will Schuester, the masculine position does not control events or convey a sense of omnipotence. In fact, Schuester is often controlled by the manipulative arrangements of teacher and administrator Sue Sylvester. Sylvester is much more integral to the plot of *Glee* than Helen Crump is to the *Andy Griffith Show*. In the first season, Sylvester appears in all but two of the episodes even though there are multiple other plot lines. There is a male principal, Mr. Figgins, who ultimately determines who receives funding; yet, he does not completely conform to the hegemony of the white heterosexual man of the patriarchal system because he is of Indian-American descent (Sison, 2008). Sylvester does continually antagonize Principal Figgins and wants the power he has as a male administrator. Utilizing blackmail to control the principal begins in Season 1 Episode 4, titled “Preggers,” when Sue Sylvester threatens to post an embarrassing video of Figgins giving in-flight safety tips for Mumbai Airlines (Brennan, Falchuk, & Murphy, 2009). Her ultimate goal is to redistribute funds, giving her cheerleaders called Cheerios all the money and annihilating Schuester’s Glee Club. In fact, this tension pervades most of the

Glee episodes in the first two seasons. The first feminist tenet that women are oppressed by patriarchy (Foss, 1996), is still true in *Glee*, but not to the same extent that Helen Crump faced oppression in the *Andy Griffith Show*.

Perhaps that is because the characters of *Glee* function in a postmodern society where they are preoccupied with media images who often guest star in the show like Olivia Newton-John, Neil Patrick Harris, and Josh Grobin in the first season. Sue Sylvester exhibits postmodern feminism as she constantly declares her significance, seeks power in all relationships, and tries to control MHS (Wallin, 2001). She displays these postmodern qualities from the very beginning in the Pilot show (Brennan, Falchuk, & Murphy, 2009). The first shot of the Pilot show depicts the cheerleaders performing a difficult routine at the practice football field. Here Sue Sylvester's character appears in the trademark polyester sweat suit with white stripes down the sleeves and white stripes on the sides of the pants, red this time, holding an electronic megaphone. Be assured that her voice will be heard. The sweat suit reflects her athletic teaching position, but it also keeps her from being objectified. This is the only kind of clothing she wears during the first season on the show whether at school, speaking on her television broadcast, or visiting her sister. Just as women can use fashion in role-playing, Sylvester uses her trademark sweat suit to assert her power and control over every situation (Waggoner & Hallstein, 2001). However, her hair is coiffed in this initial shot (short and blonde), and she is wearing red lipstick. Her parasocial attributes of a slender form and pretty face are immediately apparent. Then using the megaphone she barks, "You think this is hard, try being water boarded; that's hard."

The next shot in the Pilot shows the protagonist, often referred to as Mr. Schue by his students, driving an old car to the high school. The teachers' lounge is shown with a coffee maker, but no coffee decanter. The football coach says it is due to budget cuts. Sylvester strolls into the lounge with several lattes in a container resembling Starbucks. She greets "the boys" in her black polyester sweat suit and shows contempt for another attractive parasocial character named Emma Pillsbury who is the school's counselor. This counselor reminds the teachers that the budget strain is due to Sylvester's cheerleaders who went \$600 over budget on "nutritional" food. Sylvester claims she must leave the lounge to go to a phone interview for FOX Sports Network concerning her cheerleading squad. She makes sure the characters in the show know of her accomplishments and significance. Throughout the show her significance is tied to her cheerleading success of six successive national championships and her media celebrity where she appears on the local news show. Her office contains cheerleading awards and trophies. She is known as the cheerleading coach of the decade by *Splits* magazine, and her spot on the local news is called Sue's Corner.

One of the next clips in the Pilot has Will Schuester asking Sylvester if he can speak to her Cheerios about joining the Glee Club. She is making herself a protein shake in her opulent office full of an assortment of trophies and medallions and responds:

So what you're doing right now is called blurring the lines. High school is a caste system. Kids fall into certain slots. Your jock and your popular kids (break with hand gesture up) up in the penthouse. The invisibles and the kids playing live action druids and trolls out in the forest, bottom floor.

When Schuester asks where the Glee students fit, she succinctly replies, “Sub-basement.” She continues to advise the new Glee sponsor: “You really care about those kids? You’ll leave well enough alone. Children like to know where they stand, so let your little Glee kids have their little club. Don’t pretend that any of them are something that they’re not.” Thus, the show begins with Schuester assembling a misfit Glee club, and Sylvester thwarting his every move. Sue Sylvester resists patriarchy very differently from Helen Crump because she resists aggressively and utilizes “identity freezing” where the negative face constrains the other’s desire to have a different identity (Cupach & Imahori, 2005; Gudykunst, 2005).

Sue Sylvester utilizes “identity freezing” in a variety of contexts—especially in her local spot on a news broadcast to the western Ohio public. The first WOHN broadcast appears in Season 1 Episode 4 titled “Preggers,” and her subject is caning. She says she witnessed it at an international cheerleading competition in Singapore. Then she mocks naysayers by mimicking them: “You can’t strike children on their bare buttocks with razor sharp bamboo sticks; to them I say yes, we cane!” Then she ends the show by cupping her hand to make a “c” and says, “That’s how Sue sees it.” One of the next shots in this episode shows Sylvester signing autographs on her picture in her administrative office at the high school. The station manager, Mr. McClung, brings her some mail. He suggests that some of the mail may be hate mail because of her editorial on littering. She replies:

Well, Mr. McClung, your station didn’t hire me because I was yellow. And not everyone is going to have the walnuts to take a pro-littering stance. But I will not

rest until every inch of our fair state is covered in garbage. That's why I pay my taxes. It keeps garbage men earning a living, so they can afford tacos for their family.

In a paragraph of dialogue she has offended environmentalists, menial workers and Hispanics. She is not finished offending in this fourth episode of the first season. She goes to see the fired Glee coach, Sandy Ryerson, to offer him the head of the school's art department as a scheme to overthrow Mr. Schue. Of course, she blackmailed Principal Figgins to offer Ryerson the job. Ryerson and Sylvester plan to lure the lead singer, Rachel Berry, away from the Glee Club. They succeed in this episode which ends in another local news editorial where Sue assures the public that she is not afraid to "shake things up." She confesses: "I'll often yell at homeless people. Hey, how's that homelessness working out for you? Give not being homeless a try, huh?"

This attribute of her character adds to the comedy in the show because what she says is often hilariously blunt and offensive. She contributes irony to the show with her unique venom. Scholar Bonnie J. Dow refers to comic scapegoating in *Murphy Brown* where extreme personality and behavior create the problems to be solved; then she mentions the character of Archie Bunker in *All in the Family* who represents an ideology that the writer or producer, Norman Lear in this case, wants to attack (1996). The character of Sue Sylvester may be a mix of comic scapegoating and an attack on the ideology of the intolerant. An example of Sylvester's mix of scapegoating and an ideology the writer or producer may be attacking comes from dialogue in Season 1 Episode 7 titled "Throwdown" (Brennan, Falchuk, & Murphy, 2009). Figgins has named

Sylvester co-director, and she is doing everything possible to sabotage Schuester's Glee Club. Sue Sylvester begins walking down an empty hallway at the school in a black sweat suit wearing sunglasses with Will Schuester following her:

Will: Sue, hey, Sylvester I'm talking to you.

Sue: Hey, buddy, I thought I smelled failure.

Will: Why did you take the piano when it was my time up with the kids?

Sue: A properly steam-cleaned piano is key to any successful music group.

Will: You are undermining me in front of these students.

Sue: Your delusions of persecution are a tell-tale sign of early stage paranoid schizophrenia. (She turns to walk down a staircase)

Will: Sue, I am not done talking to you. What about all my sheet music? My kids need that music.

Sue: Well, Will, the last thing your kids need is chronic sinusitis from the mildew I feared was infesting that old moldy paper.

Will: So, you sent it away for some testing?

Sue: No, burned it.

Will: That is it Sue! This ends right here.

Sue: (turns at the bottom of the stairwell and takes off glasses) Cock fight?
Fantastic!

Will: No, we're here for the students. So whatever problems we have with one another we need to get them out in the open right now.

Sue: Okay. You want to get real? You're right, Will, I have been trying to destroy

your club with a conviction I can only call religious. And you want to know why? Because I don't trust a man with curly hair. I can't help picturing small birds lying sulfurous eggs in there, and I find it disgusting.

Will: You are a terrible influence on these kids. I think you're dangerous, and I think you teach them all the wrong lesson.

Sue: I don't care what you think. I have a legacy to protect, William, and Glee Club is a part of that legacy, and I will win. And if it means I have to get you fired to do it (puts on glasses) So be it. (She sees a student with a large soda and yells) Those drinks are crap! (She takes the student's large cup and throws it on the ground near the bottom of the stairwell.)

Sue certainly fits the scapegoating definition because her behavior is extreme and creates the problem with her colleague. Also, she resembles the character of Archie Bunker in *All in the Family* with her absurd statements and behavior that neither a public school teacher nor a public school coach could routinely display and still have a job. Sue Sylvester's character is acting radically by promoting radical alternatives from blackmail to getting a colleague fired to achieve power—radical feminist. Another example of her outrageous behavior happens just a few minutes after this confrontation in the same episode (Season 1 Episode 7/"Throwdown"). As a result of Sue's interference with Glee Club, Will decides to interfere with her Cheerios. The next set of dialogue occurs in Principal Figgins' office with Sue Sylvester and Will Schuester present and again in conflict:

Sue: This is a travesty of international proportions. You are jeopardizing my

Cheerios role as goodwill ambassadors, and I have a call into the President.

Will: Sue, I have in my hand a Spanish quiz in which one of your Cheerios misspelled her name and answered every question with a drawing of a sombrero.

Sue: You can't stand it! You can't stand to see a woman in a position of power!

Will: That has nothing to do with it.

Sue: Your psycho sexual derangement would be fascinating, Will, if it weren't so terrifying.

Principal: Sue, Will did a little research and according to our test records most of your cheerleaders are functionally illiterate.

Sue: Oh, so what?

Principal: And why only last Friday at the football game they tried to spell out GO TEAM, and they spelled TO GAME.

Will: Since 1992, 95% of your Cheerios should have flunked Spanish, and I for one am not going to be a part of it any more.

Sue: Oh, Will, we all know your about your devotion to that dying language.

Will: Dying language?

Sue: Let me break this down for you, okay. I empower my Cheerios to be champions. Do they go on to college? I don't know. I don't care. Should they learn Spanish? Sure, if they want to become dishwashers and

gardeners. But if they want to be bankers and lawyers and captains of industry the most important lesson they could possibly learn is how to do a round-off.

Will: She is deranged! You know this all happened on your watch. You have allowed this to go on for years!

Sue: Say SOMETHING!

Principal: Oh, please. Okay, Sue, Will is correct. You are wrong. From now on, no free passes. That's it. There.

Will: See you in Glee Club, Sue.

Sue: Don't touch me. (He does and leaves the office!) That is a law suit, Mister. I will sue your ass. (Turning to Principal Figgins) What happened to our little agreement, huh? Will I be uploading a certain video to YouTube this afternoon?

Principal: Oh, Sue, I put it on YouTube myself and it only got two hits. Let me break it down for you. Nobody cares.

At this Sue leaves the office and throws a notebook off the secretary's desk. The principal yells, "No, not the children!" Sylvester pushes a couple of students as she storms away. Notice that Sue directly challenges Will about her being a woman in power. These sets of dialogue show Sylvester's aggression, stereotyping, identity freezing, and negative face. When Sue acts like a James Bond sort of character in black with shades she is not charming or debonair, instead she is childish and reprehensible.

Sue Sylvester is constructed in a masculine way by being an athletic coach full of competition and aggression until Season 1 Episode 8 titled “Mash-Up” when the local anchor Rod Remington asks her out on a fondue date (Brennan, Falchuk & Murphy, 2009). She goes on the date, and he literally, and perhaps figuratively, sinks her battleship. Later that week at MHS, Sylvester smiles and dances with Schuester who is giving her dancing lessons because Rod has asked her to go to a Swingers dance contest. She beams to Will that she is in love and happy. She goes to the broadcasting station in a zoot suit unaware that is the outfit for the male dancer and catches Remington in an embrace with his co-anchor. Rod tells Sue he thought she knew their relationship was not exclusive, and Sue says she does not date that way. The next day at MHS, Sylvester is back to her former negative face. She stops Quinn Fabre, head cheerleader and Glee member, in the hallway and tells her that she is no longer on the Cheerios because she is pregnant and a disgrace. She asks Will for the set list, songs to be sung at sectionals, and threatens to punch him in the face. The character of Sue Sylvester may be constructed masculine in several ways, but she is not portrayed as a lesbian.

In the first season Sue Sylvester also has a romantic relationship with the character Bryan Ryan played by Neil Patrick Harris in her secret room upstairs from her office (Season 1 Episode 19 titled “Dream On”) even knowing he is a married man (Brennan, Falchuk, & Murphy, 2009). Then Sue Sylvester falls for Will Schuester’s suggestive gyrations in Season 1 Episode 21 titled “Funk” (Brennan, Falchuk, & Murphy, 2009). There is a scene where he sings and dances, even bends over, to get her attention much like Reese Witherspoon in *Legally Blonde* (Legally Blonde, 2001). Sue

Sylvester writes in her journal that she felt something for Will Schuester below the neck—“sexy, non-murdering feelings.” In fact, she slightly alters her attire by putting on pearls with her sweat suit as she waits for him at a restaurant where he no-shows her. Obviously, she is attracted to men. In fact, she worships the singer Madonna and performs “Vogue” in Season 1 Episode 15 titled “The Power of Madonna” (Brennan, Falchuk, & Murphy, 2009). She tells Principal Figgins she wants to play Madonna’s greatest hits all day over the public announcement system at McKinley High:

What you call insanity, I call inspiration. Let me break it down for you. It’s been the biggest dream of my career to pay homage to Madonna. The woman most responsible for my ‘take no prisoners’ demeanor and my subconscious tendency to always be desperately looking for someone named Susan. And now my Cheerios squad this year finally has the talent to make that dream come true. You will not take that dream from me.

Then she proceeds to remind the principal of her newest blackmail—pictures of her and the principal in bed together after she slipped a pill into his drink at dinner. She lectures her Cheerios on the wonders of Madonna and encourages them to think and behave like her: “I’m tough. I’m ambitious. I know what I want. If that makes me a bitch, okay.” There is one person at the high school who does not hear the earsplitting songs of Madonna that day, and it is Emma Pillsbury, the counselor who is Will Schuester’s girlfriend. Sylvester explains why:

You don’t deserve the power of Madonna. You have none of her self-confidence, her power over her body or her sexual magnetism. Simply put you have all the

sexuality of one of those pandas down at the zoo who refuse to mate. I had your intercom disconnected.

In the first season DVD collection of *Glee* the following explanation of Season 1 Episode 15 is written: “Female empowerment is the theme in this episode featuring only Madonna song” (Brennan, Falchuk, & Murphy, 2009). It seems clear that Sue Sylvester is the character that most reflects this feminist stance in this episode. It is her idea to play the Madonna songs, and she sings/dances to “Vogue” in several iconic Madonna outfits from the man’s black pinstripe suit to the silky white Marilyn Monroe dress. Her assertion that it is okay to be a bitch points to radical feminism; yet, she does not completely disdain men. Sue Sylvester, the radical feminist, seems to assert that the feminist fight is not complete as any third-wave feminist would. Plus, Sue Sylvester champions sexual liberation by worshipping Madonna and berating Emma Pillsbury which is a major goal of third-wave feminism. Episodes 15 and 17 are reminders that patriarchy does exist, and women still need rights. Although it spins these facts in a comedic way, current events from Tonn, a third-wave feminist gives modern, true evidence that patriarchy exists in the “real” world. She gives evidence of a woman murdered for marrying secretly below her caste, female castration, discrediting strategies to female accusers of rape and “gender apartheid” where corporations and countries separate men and women (Tonn, 2004). Sue Sylvester’s representation of a woman as a sexual being has a transformative power in this episode because it causes Emma, the school’s counselor, to think about her sexuality. Sue will help Emma act upon this in Episode 17.

Sue Sylvester also embraces her sexuality as a powerful woman in Season 1 Episode 17 titled “Bad Reputation” when she remakes the “Let’s Get Physical” video with Olivia Newton-John (Brennan, Falchuk & Murphy, 2009). This time the video is replete with masculine weight-lifters in tight, red wrestling outfits. However, this episode did not start with a confident Sue because the Glee students had posted a private jazzercise video of her on YouTube that led to snickering in the hallway by students and ridicule by colleagues in the teacher’s lounge. Sue is softest when she visits her adult sister Jean who has Down’s syndrome and lives in a nursing home. The audience is introduced to Jean in Season 1 Episode 9 titled “Wheels.” In Season 1 Episode 17, “Bad Reputation,” Sue goes to visit Jean to apologize to her because Sue now knows the feeling of being ridiculed, and she regrets not protecting Jean more. Jean reminds Sue of what they did as children when they were down—they visited the animal shelter to see living creatures that “had it worse.” This reminds Sue of Emma (the school’s counselor), and she decides to help Emma by telling her of Will’s various liaisons, which Sue knows about because she had a mover put a baby monitor under his bed and couch when his wife, Terri, moved out. Sue encourages Emma to confront Will which is totally out of character for this germ phobic perfectionist. Emma does transform and confronts Will in the teacher’s lounge calling him a “slut” repeatedly. Meanwhile, Sue writes in her journal that her YouTube video has surpassed three million hits. She writes and says, “Karmic retribution for the way I’ve treated people?” Then the phone rings and it is Olivia Newton-John asking why Sue is on YouTube and if she would like to remake the video with her. They do remake the video into a much

steamier production with women being in power, and men being objectified. She displays both radical feminism as she swats the young men's butts in the video and third-wave feminism as she relishes her own sexuality. The episode ends with Sylvester on her sister's bed at the nursing home telling her that she is donating the proceeds of this music video to the nursing home for some benches and a vegetable garden. Plus, Sue tells Jean how she will always love her. This crusty curmudgeon does have a heart, and it evolves in a third-wave feminist fashion with inconsistencies in philosophies and perspectives.

The audience gets a glimpse of this heart in Season 1 Episode 9 titled "Wheels" when Sue begins the show in Principal Figgins' office by letting him and Will know that she is against installing ramps for one of the wheelchair bound Glee members, Artie Abrams (Brennan, Falchuk, & Murphy, 2009). Principal Figgins has news for Sylvester too. Since Quinn is no longer on the Cheerios, Figgins is forcing her to have open auditions for a new Cheerio with Will helping her at auditions. The principal is encouraging her to add more diversity to her cheerleading squad like the diversity Schuester has in Glee Club. Sylvester ends up choosing Becky Johnson, a girl with Down's syndrome, as one of her new Cheerio members. Will is scared for Becky and warns Sue not to be too harsh. Sue makes it clear that she is an indiscriminate bully, and Becky wants to be treated like everyone else—not differently. Sue ends the show writing a huge check for three new handicapped ramps to Principal Figgins, and the audience is introduced to her sister, Jean. Sue Sylvester ends the show by reading *Little*

Red Riding Hood to Jean and holding hands with her. Again, the transformative quality of love changes face-threatening Sue Sylvester for a short time.

Sue's heart is constrained where Will is concerned from the beginning of the show until Season 1 Episode 21 titled "Funk." She brings in some drafting students for them to look over the choir room to find a place to build a new trophy cabinet for the Cheerios while Glee Club is rehearsing. She announces to the room that they are 40 to 1 underdogs at Region, and she does not expect them to place which will result in the dissolution of the club. This infuriates Will and he takes the trophy from her hand and throws it against the wall. She responds:

You know for me trophies are like herpes. You can try to get rid of them, but, they just keep comin'. You know why? Sue Sylvester has hourly flare-ups of burny, itchy highly contagious talent. Enjoy your last few days here. This room is mine.

Will decides to teach Sue a lesson by seducing her. He dances provocatively, brings her flowers and gives her a tub of Extreme Lifestyle CarboGels in her favorite flavor, apple tea. After realizing that she was set-up at the restaurant Sue goes to Will's house. Will tells Sue: "I tried to play nice; consider this a taste of what you dish out." Several days pass and Schuester notices several Cheerios disheveled at school in the hallway including Santana Lopez, also in Glee Club, who is hysterically crying and cannot tell him why. Schuester asks Kurt Hummel, the only male cheerleader and a Glee Club member, what is happening. Kurt tells him that the girls are crushed because Sue Sylvester will not get out of bed, and they have no hope of winning at nationals. Will goes to Sue's

trophy-filled home. He is told by the maid that Sue Sylvester is in bed, and she has never seen her this way. In fact, she will not even drink a protein shake. He asks to see her, and Sue agrees asking him if he has come to gloat. She says: "I'm alone William. I don't even like you, and I was willing to jump at the chance to be with you." She explains that she got a glimpse of a "normal" life, and he would make a great trophy husband. Will tells her she is not alone, and the students need her. She responds that the students do not love her: they fear her. Will just adds that Sue loves them. She thinks as she is lying on her bed in her sweat suit clutching a trophy; then she asks Will to hand her the bullhorn. She uses it to say, "Imelda, make me a shake to go: Make it two!" At the end of the episode Will is watching television, and Sue has won the sixth consecutive title. Cheerleaders bring the trophy to his house, and Sue gives him one of two choices. Will can have a bullet-proof case built in the choir room, or he can kiss her with tongue. He starts to kiss her, and she stops him saying his breathe smells of mediocrity and is making her sick. This is a classic example of a third-wave feminist—both dependent and independent.

Her evolution is still in question, and it seems she will triumph over Will Schuester because she is chosen as one of the judges at Regionals for Glee Club due to her celebrity status. This is the last episode in the first season (Episode 22) titled "Journey to Regionals" (Brennan, Falchuk, & Murphy, 2009). The other judges are Josh Grobin, Olivia Newton-John and Rod Remington. Olivia Newton-John, questions Sue Sylvester's real claim to celebrity and calls Schuester's New Directions Glee Club a bunch of misfits. Olivia accuses Sue of not being a real celebrity—just a hard worker. She says

the same about Schuester's show choir, New Directions, and suggests they chose the returning champions, Vocal Adrenaline. New Directions leaves the competition without even placing; thus, they will not be able to continue as a school organization. The Glee students invite Will Schuester to the auditorium at school to thank him because his teaching made them feel like winners even though they lost the competition. They sing the theme of *To Sir, with Love* to Mr. Schue, and Sue Sylvester is quietly listening at the back of the auditorium. She walks into the choir room as Will is packing. She says, "It's as barren as me in here, Will." He now asks if she has come to gloat. She flashbacks to the judges' room at Regionals, and the audience sees that she voted for New Directions. Then Sue Sylvester says:

I know you may think I'm heartless, Will. And you may have a point. I spend large segments of each day picturing you choking on food, and I recently contacted an exotic animal dealer because I had a very satisfying dream that the two of us went to a zoo. And I shoved your face into one of those pink inflamed monkey butts that weeps lymphs. And I know you think I'm a bad person because I remain unmoved by your nattering of trite platitudes to your ill-shapen students about how the human condition can be improved by, yes, singing about it. And I've proven that I can wipe you and your Glee Club off the face of the earth. But what kind of a world would that be, Will. A world where I couldn't constantly ridicule your hair? A world where I couldn't make fun of you tearing up more than Michael Landon in a sweeps week episode of "Little House on the Prairie."

And you know Will, Sue Sylvester's not sure she wants to live in that kind of a world. So I had a little talk with Figgins.

Here Sue Sylvester tells Will Schuester that he has another year with Glee Club. She adds, "You're a good teacher, Will, and I don't like you so much, but I admire you and the work you're doing with your kids. I really do." The colleagues shake hands. Here's how the dialogue ends:

Sue: I relish the thought of another full year of constantly besting you!

Will: You know Sue, inside you're a really good person. You have a heart.

Sue: Okay, let go of my hand.

Will: Hey, I appreciate what you're doing for these kids. I won't forget it.

Sue: I'm seriously going to puke in your mouth.

Sue Sylvester has evolved with a larger interpersonal heart. Also, she evolves as a teacher. In Season 1 Episode 9, "Wheels," she begins diversifying her cheerleading squad even though it was a compulsory action (Brennan, Falchuk, & Murphy, 2009). Not only does she add Becky Johnson, but she also adds African American Mercedes Jones and a male cheerleader, Kurt Hummel. Both Mercedes and Kurt are also in Glee Club.

A similar occurrence happens in Season 1 Episode 16 titled "Home" (Brennan, Falchuk & Murphy, 2009). Cheerios are weighed periodically and must be able to fit into a slender outfit. Mercedes asks Santana how she and Brittany Pierce (both in Glee Club) stay so skinny. Santana tells her about Sue's Master Cleanse made of water, maple syrup, fruit glucose, lemon, cayenne pepper, and a dash of ipecac. Sue says she has not had a solid meal since 1987, and Santana says she feels terrible, but looks great. Plus,

she will not get kicked off the team. At weigh-in Becky has lost two pounds and Sylvester congratulates her for assimilating beautifully into society because now she is like other American teenage girls who are constantly dieting. This is an example of Sue Sylvester using an Archie Bunker type statement to espouse the writers' ideology. When Mercedes weighs she has gained two pounds. Sylvester tells her she has four days to get into a uniform. Sylvester says, "You do whatever it takes!" Mercedes faints from low blood sugar and has a talk with Quinn at the school clinic. Quinn reminds Mercedes how beautiful she already is and encourages her to take back the attitude of pride she had before she became a Cheerio. Meanwhile, Sue Sylvester is being interviewed for a cover story by a Mr. Pendergrass who attends the pep rally. Mercedes decides to sing "I am so Beautiful" and invites anyone who feels fat or ugly to come sing with her. Mr. Pendergrass, an African-American male, says he will see Sue Sylvester tomorrow to finish the interview. When he comes to her office, he tells her to sit down in her own office and she does (which is unusual). He tells her he instantly disliked her and thought she was racist. He had planned to write a piece to expose her as a coward and cheat. However, after seeing her diversified Cheerios and being at the pep rally where inclusion was important he calls her a visionary—redefining cheerleading. Of course, there is dramatic irony because the audience knows Sue Sylvester is far from visionary; however, she does like the "good press" and she keeps these diversified members on the Cheerio squad.

The *Glee* character of Sue Sylvester often constructs herself in a masculine way whether by her attire and constant athletic body building or by referring to her fight

with Schuester as a cock fight and wearing a zoot suit. She seems often to be challenging patriarchy with her masculine and aggressive qualities; yet, she is frequently drawn into romantic relationships with men. In the Pilot and 22 episodes of the first season she uses identity freezing with colleagues and students; however, she seems to be evolving into a person with more of a heart. She certainly exhibits some radical feminist tendencies, but she is not entirely radical. She is definitely postfeminist as she juxtaposes the many facets of feminism today.

Table 3: Construction of Feminist Sue Sylvester in the First Season of *Glee*

Episode	Title	Construction
	Pilot	Trademark sweat suit and megaphone; Identity freezing to colleagues and cheerleaders
Season 1 Episode 4	"Preggers"	Blackmails Principal Figgins; insults Western Ohio in Sue's Corner by endorsing caning, being pro-littering and yelling at the homeless
Season 1 Episode 7	"Throwdown"	Insults and threatens fellow teacher Will Schuester
Season 1 Episode 8	"Mash-Up"	Wants a romantic relationship, but gets hurt
Season 1 Episode 9	"Wheels"	Audience is introduced to Jean, Sue's sister with Down's syndrome; Cheerios add diversity with Becky, Mercedes and Kurt
Season 1 Episode 15	"The Power of Madonna"	Rallies her Cheerios and all women to be empowered like Madonna
Season 1 Episode 16	"Home"	Cheerleaders are forced by Sue to diet until Mercedes takes a stand

Season 1 Episode 17	“Bad Reputation”	Feels public humiliation and remakes “Let’s Get Physical” with Olivia Newton-John
Season 1 Episode 19	“Dream On”	Has a romantic relationship with a younger married man
Season 1 Episode 21	“Funk”	Falls for Will Schuester; adds pearls to track suit and gets “stood-up;” wins sixth consecutive national cheerleading trophy
Season 1 Episode 22	“Journey to Regionals”	Defeats Glee Club; wins Schuester’s choir room; decides to give him one more year

The second season of *Glee* begins with Will and Sue being friendlier. Season 2 Episode 1 is titled “Audition” (Brennan, Falchuk, Murphy, & Wallaston, 2010). There is a line of girls in the hallway waiting to audition for Cheerios while no one has signed for the open auditions of the Glee Club. Sue tries to explain to Will that he should make students compete to be in Glee. Sylvester explains: “High school’s a dry run for the rest of your life. Not everyone can be champions; not everyone should be champions. We need fry cooks and bus drivers.” Schuester is unmoved and keeps the auditions open. Then Sue Sylvester and Will Schuester are in Principal Figgins office to meet the new football coach, Shannon Beiste. This is extremely interesting because the winning coach from Missouri is female, and Sue Sylvester has a problem with it. Sue especially does not like the fact that her budget has been cut, and she will not be getting confetti cannons unless Beiste’s football team wins. She puts her finger in Beiste’s face and says:

First of all, a female football coach like a male nurse (pause) a sin against nature.

Number two, I'm sure you're use to hillbilly parents yelping adulations at you as they attempt to impregnate the tailpipes of various off-road vehicles. But you're in my house now, Beiste. No one comes into my house and steals from me.

Already, Sue Sylvester has devolved from radical feminism with her female football coach and male nurse comment. However, she is still true to postfeminism as she clearly demonstrates the various stances of feminism. The result of this conference is an unholy alliance between Sylvester and Schuester for the majority of this episode. Then Sue Sylvester acts like a radical feminist when she berates Santana for "getting a boob job" over the summer. Sue rants:

What would possess a person your age to get a boob job? You don't even know what your body is going to look like. It's an insult to nature. . . . Well, the big deal is that a person who has to pump up her nannies full of gravy to feel good about herself clearly doesn't have the self-esteem to be my head cheerleader.

Throughout season two Sue Sylvester often gives the audience whiplash; however, that uncertainty is a part of third-wave feminism where inconsistencies abound. In Season 2 Episode 3 titled "Grilled Cheesus," Sue Sylvester causes whiplash again as she emphasizes the separation of church and state in religious beliefs (Brennan, Falchuk, Murphy, & Wallaston, 2010). She sides with student Kurt Hummel who does not believe in God and tells Ms. Pillsbury and Mr. Schuester to keep their beliefs to themselves. Then she ends the episode playing checkers with Jean, and Sue asks her sister if she believes in God. Jean tells her that God never makes mistakes, and then she asks if she can pray for Sue. Sue says she can.

This season has two holiday-themed shows, and Sue Sylvester is in both of them. These shows display our culture's identity. As scholars Moss and Faux have stated, ". . . Culture is approached as socially constructed where group members actively produce and reproduce culturally appropriate ways of interacting in contexts constrained by institutions and social norms" (2006, p. 22). Of course, Sue Sylvester is not going to act appropriately. In the Halloween show, Season 2 Episode 5 titled "The Rocky Horror Glee Show," Sue's Corner broadcast is a Halloween editorial where she questions parents who encourage their little boys to dress like girls and their little girls to dress like whores to ask hard working Americans for food (Brennan, Falchuk, Murphy, & Wollaston, 2010). She claims that our culture has lost the true meaning of Halloween—FEAR! She says, "Children must know fear without it they won't know how to behave. They'll try Frenching grizzly bears or consider living in Florida." Then in Season 2 Episode 10 titled "A Very Glee Christmas" Sue Sylvester enacts the character of the Grinch by stealing the faculty and Glee Club presents, destroying the Glee Club's tree and painting her face green (Brennan, Falchuk, Murphy, & Wollaston, 2010). She even has her accomplice, Becky, dress as the reindeer dog. At the end of the episode the Glee Club sings as joyfully as the Whos in Whoville (in fact, they sing that same song), and Sue Sylvester's heart is changed. She returns the tree to Will's house and gives him a razor "to shave off his Chia pet." Sue Sylvester often insults Will Schuester's hair. The dialogue ends as follows:

Will: I thought you hated the holidays.

Sue: Naw, I just hate you.

Will: Merry Christmas, Sue.

Sue: Merry Christmas, Will.

This episode tells several things about our current culture. Christmas is more than getting presents. It is inappropriate to steal. Joy is found in commonalities. These episodes show what our culture values: love, generosity, kindness, joy.

Sue Sylvester has several episodes where her plain track suit changes. Most of these episodes have to do with Sue gaining more interpersonal relationships. In Season 2 Episode 8 titled "Furt," Sue becomes angry when Rod Remington and Andrea Carmichael announce their engagement and open marriage on WOHN's broadcast (Brennan, Falchuk, Murphy, & Wollaston, 2010). Andrea tells Sue, "You're never going to find someone. You're going to die alone." Sue tries online dating and there is only one match—HER! Therefore, she decides to marry herself. She is acting radically and as a comic scapegoat. She sends out invitations and gets a visit from her absentee mother, Doris Sylvester who is played by Carol Burnett. Doris has not seen Sue or Jean in over three years. From the onset, Doris is just as abrasive as Sue. She calls the wedding planner "manish" and handsome much to the planner's dismay. She does not marry in a regular track suit. She wears a cobalt blue, cowl neck, track suit dress. The only three at the wedding in the nursing home are Doris, Jean and Sue. Then in Season 2 Episode 13 called "Comeback," Sue Sylvester spends a week with the Glee Club to try to get over her cheerleading loss (Brennan, Falchuk, Murphy, & Wollaston, 2010). She belts the anthem "Sing" with Glee Club in a plaid sweat suit. In Season 2 Episode 19 titled "Rumours" Sue leaves the track suit behind as she is incognito at a coffee shop for a

clandestine meeting with Will Schuester's ex-wife Terri (Brennan, Falchuk, Murphy, & Wollaston, 2010). The first time she appears she is dressed like David Bowie with a blue sequins outfit; then she is dressed as Ann Coulter with long blonde hair and a hounds-tooth jacket. This confirms the whiplash radical feminist effect the *Glee's* writers employ with Sue Sylvester's character for comic effect and perhaps for ideology. Then in Season 2 Episode 21 titled "Funeral" Sue Sylvester is in a black business suit with a light pink shirt (Brennan, Falchuk, Murphy, & Wollaston, 2010). In this time of crisis, Sue Sylvester looks "normal."

Sue Sylvester suffers several major crises in Season Two and finally gets to be principal at MHS. Of course, she becomes principal through devious methods, but it is obvious that she thoroughly enjoys the power of the position. She is only principal in Season 2 Episodes 7 & 8 (Brennan, Falchuk, Murphy, & Wollaston, 2010). She evolves the most as a result of major crises. Her first crisis appears to be a mid-life crisis and occurs in Season 2 Episode 11 titled "The Sue Sylvester Shuffle" (Brennan, Falchuk, Murphy, & Wollaston, 2010). She decides to use a human canon with Brittany as the cheerleader to win the next cheerleading competition, regardless of the danger that the canon can do. Meanwhile, Beiste and Schuester have joined forces to help the football team win the championship. The ingroup despises their members also being a part of the outgroup. Some of the ingroup of football players and Cheerios are also in Glee Club. Sue Sylvester despises Beiste and Schuester, so she deliberately schedules the national cheerleading competition head-to-head with the championship football game. Since they have no cheerleaders, the Glee Club and the football players have been

forced to work together to perform a half-time show. Plus, Sue Sylvester forces her Cheerios who are also in Glee Club to make a choice that night as to where their loyalties lie. All sorts of ingroup/outgroup clashes occur with the groups changing rapidly. The ingroup football players get Slushied (an ice cold drink thrown in their faces) by the outgroup hockey team. That is when the ingroup football players' revolt, and Beiste informs them they will not be on the team, unless they perform at half-time. That makes the football team too small for competition until four outgroup Glee Club girls offer to play football. The ingroup Glee boys on the team ridicule the outgroup girls until Lauren Zizes says, "What's not cool is you guys not respecting women enough to realize we're perfectly capable of playing football and don't forget who that state champ in Greco-Roman wrestling is. I got offers from three different professional wrestling organizations for after I graduate. . . ." In the end, all the football players perform at half-time and win the game in the second half. The ingroup Cheerios that were on Glee Club do not go to the cheerleading competition, and Sue Sylvester loses her goal of winning her seventh consecutive nationals championship. Katie Couric interviews Sue Sylvester as Loser of the Year to end this episode.

This leads to Season 2 Episode 13, "Comeback," where Sue Sylvester has several references to suicide, but ends up singing with Will in the pediatric cancer ward (Brennan, Falchuk, Murphy, & Wollaston, 2010). She tells Will she has the music in her and is going to coach a rival Glee Club called Oral Intensity. Sue Sylvester cuddles a pediatric cancer patient and sings "This Little Light of Mine" smiling often. Again, we see a glimpse of heart evolution, but her actions against Will and Glee Club will stymie her

heart growth again. In Season 2 Episode 17, "A Night of Neglect," Sue Sylvester assembles The League of Doom to destroy Will Schuester and his Glee Club (Brennan, Falchuk, Murphy, & Wollaston, 2010). Of course, this league continues in Season 2 Episode 19, "Rumours," when Sue Sylvester begins the school newspaper again with this motto: "Journalism is turning rumors into fact" (Brennan, Falchuk, Murphy & Wollaston, 2010). Finally, Sue Sylvester has her final crisis that changes her heart. Her sister, Jean, dies in Season 2 Episode 21 titled "Funeral" (Brennan, Falchuk, Murphy & Wollaston, 2010). Although Sue Sylvester has been incredibly mean to many of the Glee Club members and Will Schuester, they reach out to her during this time of grief. She seems changed. Students and step-brothers Kurt Hummel (bullied homosexual who was a Cheerio) and Finn Hudson (quarterback and lead Glee singer) help Sue Sylvester the most by going through Jean's belongings and planning the funeral. Sue admits that the only reason she is letting them help is so there will be a group at her funeral. Sue is surprised to see the funeral home full of people to honor Jean. She gets up to read her eulogy: "I miss my sister. Every night at 10 or so she use to call me on the phone and when I asked her why she'd tell me that her body told her (begins to cry). She wanted to hear my voice." Here Sue Sylvester completely breaks down, and Will Schuester joins her on the podium reading the rest of her eulogy:

I miss my sister--the smell of her shampoo. The way she could always convince me to read her another book. When you love someone like I loved her, they're a part of you. It's like you're attached with this invisible tether and no matter how far away you are you can always feel them. But now, every time I reach for that

tether I know there's no one on the other end, and I feel like I'm falling into nothingness. Then I remember Jean. I remember a life led with no enemies, no resentments, no regrets, and I'm inspired to get up out of bed and go on. But I miss my sister so much! It feels like a piece of me has been ripped off. Just one more time I want to hold her. Ten more seconds, is that too much to ask? For ten more seconds to hold her, but I can't and won't. And the only thing keeping me from being swallowed whole by sadness is that Jean would kill me if I did. So for now, I'm just gonna miss her. I love you Jeannie! Rest in peace.

The Glee Club sings Jean's favorite song at the funeral, and Sue grabs Will's hand saying a quiet thank you. Finally, Sue Sylvester is going to have a restorative face like IMT encourages communicators to have. At school she apologizes to Becky, blaming menopause for firing her, and tells her she will be head cheerleader next year. Then she hugs her before she leaves her office. In the lounge she asks if she can sit by Will. She thanks him for his pure heart, like Jean's. Then she says, "It's time for a change. Starting today I will no longer be going after the Glee Club. Frankly, I have bigger fish to fry. I'm running for the United States House of Representatives." That is how Sue Sylvester ends season two. Ultimately, the death of her sister changes Sue Sylvester. However, it remains to be seen if she will evolve or devolve or both as a radical third-wave feminist. In season one Sue Sylvester establishes her identity; in season two she interacts more with her culture both professionally and interpersonally.

The seven properties of CI can be seen in the second season with Sue Sylvester's character using specific episodes.

Table 4: Cultural Identifications and the Construction of Feminist Sue Sylvester in *Glee*

CI property	Season 2 Episode	Example
1. Individual have a range of cultural identities.	Episode 5 "The Rocky Horror Glee Show"	Broadcaster for WOHN Administrator at MHS
2. Cultural identities differ in salience across situational contexts.	Episode 1 "Audition"	Colleague of Scheuster Cheerios Sponsor Employee of MHS
3. Cultural identities vary in scope.	Episode 3 "Grilled Cheesus"	Kurt's supporter Jean's sister and only family
4. Cultural identities are formed through processes of avowal and ascription.	Episode 8 "Furt"	Co-anchor ascription of loneliness Avowal of herself by marrying herself
5. The intensity of particular cultural identities differs depending on situation, context, topic and relationship.	Episode 21 "Funeral"	Jean's funeral changes hate into love. Sue finally has more meaningful relationships.
6. Cultural identities both endure over time and space.	Episode 13 "Comeback"	Sue's competitive nature does not die after losing the cheerleading competition.
7. Cultural identities have both content and relational aspects.	Episode 11 "The Sue Sylvester Shuffle"	Sue is in the midst of a mid-life crisis after winning so many trophies. Her relationship with her colleagues and Cheerios suffers.

Chapter VI

LIMITATIONS AND CONCLUSIONS

Currently, *Glee* is in the third season. Sue Sylvester's interpersonal relationships seem to be evolving because Sylvester is a part of Schuester's proposal plan and gives a rose to Emma Pillsbury before Schuester proposes. Plus, on an episode that aired April 10, 2012, Emma and Will volunteer to go with Sue as she gets her first ultrasound. In fact, she calls them her friends. The pregnancy revelation is quite shocking for several reasons but especially shocking since she told Terri Schuester in Season 1 Episode 5 the following: "Never wanted kids. Don't have the time; don't have the uterus" (Brennan, Falchuk, & Murphy, 2009). On Feb. 21, 2012, *Glee* ended with a cliff hanger in their fourteenth episode where Sue Sylvester tells Cheerio Quinn Fabre she is pregnant, but she does not reveal the name of the donor. Emmy and Golden Globe award-winning actress Jane Lynch said this about Sue Sylvester's pregnancy: "Yes, she is about four months along. I have a pregnancy pad to wear and new track suits with empire waists" (Corneau, 2012). A limitation of this study is the fact that the character is currently evolving and may evolve into a nurturing mother in this next season that is about half over. It is radical because of Sue Sylvester's age and previous actions. Of course, as a third-wave and postmodern character this is completely acceptable. Wallin writes, "The advantage of postmodern feminism is that it encourages support for multiple perspectives and ways of viewing the world, as well as accountability for actions taken

by those traditionally in positions of authority who have overtly or inadvertently, oppressed others or suppressed their voice” (2001, p. 35). A Sue Sylvester progeny would give her character multiple perspectives in the feminist continuum. Another limitation could be the unique quality of *Glee* because of the many performances that comprise the show. Although the *Andy Griffith Show* had some performances intertwined into the plot, it was not as central to the show as it is in *Glee*. Plus, it remains to be seen how long *Glee* stays popular. Further study could include the third season and perhaps other seasons to see if there is a Sue Sylvester transformation. Moreover, the rhetorical nature of this research could be a limitation. Further research could include survey research with the thoughts of current teachers and students. It would be interesting to see their perceptions of the characters of Helen Crump and Sue Sylvester, since they incorporate different cultures. Last, the researcher could be a limitation due to her gender, ethnicity and employment. In qualitative research there is a point of view, and this could be seen as both a limitation and/or insight. Further study could incorporate more women television teacher characters of color.

In studying these examples of educators nearly five decades apart, there are distinct differences. Helen Crump had authority and support in the classroom. Her example is important for society to see. Antecol further explicates:

For example, the ability to accept a person, a teacher perhaps, in their particular role depends on a lack of knowledge of them in other situations; it becomes harder for students to accept the authority of their teachers if television constantly portrays teachers outside of the classroom as ‘regular’

people without any inherent power (1998, p. 459).

Even outside of the classroom, Helen Crump was not a “regular” person without power. She did have a life outside the classroom with many interpersonal relationships, but her status in society was one of respect and honor. Society felt her career in teaching was of great importance, and they supported her. She took her job seriously too. Her example is empowering as a second-wave liberal feminist. Helen Crump should not be a secondary character only. Her episodes are replete with insights into the subtle nature of how change and evolution can occur in society.

In the first two seasons of the current television show, *Glee*, which focuses on modern teachers and students, Sue Sylvester portrays a combination of a comic scapegoat and a negative face ideology by the male writers of the show. She has some of the qualities of a radical feminist, and she challenges patriarchy. She has all the qualities of a postmodern or third-wave feminist who is often unsure how intense a feminist to be. Sue Sylvester is not admirable until her vulnerability is shown. She is not “regular.” Her teaching methods are completely ridiculous and her interpersonal skills are almost non-existent. The writers, like Norman Lear with Archie Bunker, have several agendas to espouse to society through Sue Sylvester’s character. Although she often has a morsel of truth in her quips, no public school teacher would be allowed to behave the way she does. The portrayal of Sue Sylvester in *Glee* inevitably collides with the portrayal of Helen Crump in the *Andy Griffith Show* because of their personalities and their cultures. They manage their identities quite differently. Helen Crump uses face-saving strategies while Sue Sylvester uses face-threatening. This makes Sue a super-

stereotype who cannot exist in the “real” world; however, Helen Crump is a plausible stereotype.

Education and society has changed greatly in almost fifty years just as society and culture have changed. From the black and white episodes of the *Andy Griffith Show* to the swift editing and songs of *Glee*, students of yesterday dealt with fewer distractions while students of today deal with the postmodern society replete with technology but often devoid of interpersonal relationships. Yet, there are some similarities that these two comedies with teacher characters share. First, they both point to the importance of teachers in society. Helen Crump had an impact on elementary students and seniors. Even the students at McKinley High look to Sue Sylvester for advice and instruction. Second, they champion the outgroups. Helen Crump reaches out to Ernest T. Bass while Sue Sylvester reaches out to Becky Jackson. Third, they use comedy to make a point about society whether it is the importance of Helen Crump having a career or Sue Sylvester embracing the Down’s syndrome cheerleader.

Dalton and Linder write, “Teacher characters abound on television, and their portrayals seep into our consciousness” (2008, p. 13). Helen Crump brings authority and kindness while having desire to teach. She is opinionated, but not overbearing. She has a personal life as well as a professional life. Sue Sylvester brings the abusive teacher into the consciousness. She is an old maid with a masculine twist. Dalton and Linder continue, “Through examination and deconstruction of these characters and their contexts, we gain a better understanding of how the Good Teacher archetype influences

us" (2008, p. 13). Perhaps society's expectations of teachers are unrealistic. Education reform centers on the teacher; it attempts to have the teacher solve most of our culture's negative face. Education reformers need to remember that teachers are only one group of society, and reform cannot rest entirely or primarily on them. The town of Mayberry knew this because parents and the community supported Helen Crump whether it was the first episode where Andy Taylor parents Opie or the last episode where the parents are in favor of the senior play. For education to truly reform, parents, students, and the community must change as well. In Mayberry there was a joint partnership between the community and Helen Crump to educate their children. In Lima the only time parents are seen is when they address Sue Sylvester in a conference about Kurt Hummel being bullied. The partnership and community support are only seen at football games or Glee competitions. Perhaps teachers could use more restorative face techniques to accomplish community support like Helen Crump, instead of the face threatening techniques that Sue Sylvester incorporates. Hopefully, one day the American public can have women writers construct a script of a teacher that is closer to the real ones that work to shape society. Could a television show about teachers still be comedic and entertaining like the iconic characters, Helen Crump and Sue Sylvester, are? Perhaps this feminist construct could include a person who truly loves the students, is completely professional and combines having a family and other rich interpersonal relationships. It is time to get beyond the various teacher feminist stereotypes and show our future women who are teachers the complexities and honor of our gender.

REFERENCES

- 19th Amendment to the U.S. Constitution: Women's Right to Vote (1920). (n.d.). *Our Documents* -. Retrieved February 12, 2012, from <http://www.ourdocuments.gov/doc.php?flash=true>
- Andreeva, N. (2010, June 16). 'Glee' Hires First Writing Staff, Allison Adler Tapped As Co-EP, Marti Noxon To Consult – Deadline.com. *Hollywood Entertainment Breaking News - Nikki Finke on Deadline.com/hollywood*. Retrieved November 22, 2011, from <http://www.deadline.com/2011/06/glee-hires-first-writing-staff-allison-adler-tapped-as-co-ep-marti-noxon-to-consult/>
- Antecol, M. (1998). Understanding McLuhan: Television and the creation of the global village. *Et Cetera*, 454-473.
- Arthurs, J. (2003). Sex and the City and consumer culture: Remediating postfeminist drama. *Feminist Media Studies*, 3, 83-98.
- Bad Teacher. (2011). *Sony Pictures*. Retrieved February 12, 2012, from <http://www.sonypictures.com/homevideo/badteacher/>
- Barbara, B. (2005). The social foundations classroom: Themes in sixty years of teachers in film: Fast Times, Dangerous Minds, Stand By Me. *Educational Studies: A Journal of the American Education Studies Association*, 37(3), 267-285.
- Baxandall, R., & Gordon, L. (2002). Chapter twenty-four Second-wave feminism. In *A companion to American women's history* (pp. 414-426). Malden, MA: Blackwell.
- Beuf, A. (1974). Doctor, lawyer, household drudge. *Journal of Communication*, 24(2), 142-145.

- Berger, A. A. (2011). Chapter 8: A behavioral approach. In *Media and communication research methods: An introduction to qualitative and quantitative approaches*. Thousand Oaks: SAGE Publications.
- Beyerbach, B. (2005). Theme in sixty years of teachers in film: Fast times, dangerous minds, stand by me. *Educational Studies, 37*(3), 267-285.
- Bradley, P. (2003). *Mass media and the shaping of American feminism, 1963-1975*. Jackson: University Press of Mississippi.
- Brennan, I., Falchuk, B., & Murphy, R. (Writers). (2009, May 19). *Glee, the complete first season* [Television series]. Los Angeles, California: 20th Century Fox.
- Brennan, I., Falchuk, B., Murphy, R., & Wollaston, T. (Writers). (2010, September 21). *Glee, the complete second season* [Television series]. Los Angeles, California: 20th Century Fox.
- Brunell, L. (2012). Third Wave, continued | Rebecca Walker. *The Official Site for Rebecca Walker, Author of Baby Love: Choosing Motherhood After a Lifetime of Ambivalence*. Retrieved February 21, 2012, from <http://www.rebeccawalker.com/third-wave-continued>
- Chennault, R. E. (2006). *Hollywood films about schools: Where race, politics, and education intersect*. New York, NY: Palgrave Macmillan.
- Collier, M. J. (2005). Chapter 11: Theorizing cultural identifications. In W. B. Gudykunst (Ed.), *Theorizing about intercultural communication* (pp. 235-256). Thousand Oaks, CA: Sage Publications.
- Collier, M. J., & Thomas, M. (1988). Cultural identity: An interpretive perspective

- (Y. Y. Kim & W. B. Gudykunst, Eds.). In *Theories in intercultural communication* (pp. 99-120). Thousand Oaks, CA: Sage Publications.
- Collins, P. H. (1986). Learning from the outsider within: The sociological significance of black feminist thought. *Social Problems*, 33, 514-532.
- Collins, P. H. (1995). The social construction of black feminist thought. In N. Tuana & R. Tong (Eds.), *Feminism and philosophy: Essential readings in theory, reinterpretation, and application* (pp. 525-547). Boulder, CO: Westview Press.
- Corneau, A. (2012, January 18). Glee shocker: Finn proposes to Rachel. *US Weekly*. Retrieved April 4, 2012, from <http://www.usmagazine.com/entertainment/news/glee-shocker-finn-proposes-to-rachel-2012181#ixzz1r89PFwS>
- Cupach, W. R., & Imahori, T. T. (1993). Identity management theory: Communication competence in intercultural episodes and relationships. In R. L. Wiseman & J. Koester (Eds.), *Intercultural communication competence* (pp. 112-131). Newbury Park, CA: Sage.
- Cupach, W. R., & Metts, S. (1994). *Facework*. Thousand Oaks, CA: Sage Publications.
- Daft, R., & Lengel, R. (1984). Information richness: A new approach to managerial behavior and organization design. In B. M. Staw & L. L. Cummings (Eds.), *Research in organizational behavior: An annual series of analytical essays and critical reviews*. (Vol. 6, pp. 191-233). Greenwich, CT: JAI Press.

- Dalton, M. M., & Linder, L. R. (2008). 1950s Gender Wars: Mister Peepers and Our Miss Brooks. In *Teacher TV sixty years of teachers on television* (pp. 17-31). New York, NY: Lang.
- Dalton, M. M., & Linder, L. R. (2008). 1960s Race and Social Relevancy: The Bill Cosby Show and Room 222. In *Teacher TV: Sixty years of teachers on television* (pp. 33-38). New York: P. Lang.
- Dalton, M. M., & Linder, L. R. (2008). Overview: Why TV? Why Teachers? In *Teacher TV: Sixty years of teachers on television* (pp. 1-16). New York: P. Lang.
- Dow, B. (2005). Review essay: Reading the second wave. *Quarterly Journal of Speech*, 91(1), 89-107. doi: 10.1080/00335630500157557
- Dow, B. J. (1996). *Prime-time feminism: Television, media culture, and the women's movement since 1970*. Philadelphia: University of Pennsylvania Press.
- Dow, B. J. (2002). Ally McBeal, lifestyle feminism, and the politics of personal happiness. *Communication Review*, 5, 259-264.
- Dubrofsky, R. (2002). Ally McBeal as postfeminist icon: The aestheticizing and fetishizing of the independent working woman. *Communication Review*, 5, 265-284.
- Elementary and Secondary Education Act. (2011). *Find Answers*. Retrieved May 05, 2011, from https://answers.ed.gov/app/answers/detail/a_id/4
- Elshtain, J. B. (1981). *Public man, private woman: Women in social and political thought*. Princeton, NJ: Princeton University Press.
- Equal Rights Amendment Home Page. (n.d.). *Equal Rights Amendment Home Page*. Retrieved February 21, 2012, from <http://www.equalrightsamendment.org/>

- Felch, J., Ferrell, S., Garvey, M., Lauter, T. S., Marquis, J., Pesce, A., ... Smith, D. (2011). Los Angeles teacher ratings. *Los Angeles Times Local*. Retrieved February 11, 2012, from <http://projects.latimes.com/value-added/>
- Fergus, G. (2009). *The Andy Griffith Show*. Retrieved April 23, 2011, from <http://epguides.com/AndyGriffithShow/>
- Foss, S. K. (1989). Feminist criticism. In *Rhetorical criticism: Exploration & practice* (pp. 165-203). Prospect Heights, IL: Waveland Press.
- FOX Broadcasting Company - Glee TV Show - Glee TV Series - Glee Episode Guide. (n.d.). *FOX Broadcasting Company - FOX Television Shows*. Retrieved July 25, 2011, from <http://www.fox.com/glee/about/>
- Freedom Writers. (2006). *Paramount Pictures*. Retrieved May 8, 2012, from <http://www.freedomwriters.com>
- Frey, L. R., Botan, C. H., & Kreps, G. L. (2000). *Investigating communication: An introduction to research methods*. Boston: Allyn and Bacon.
- Fritzell, J., Greenbaum, E. (Writers), & Raflan, A. (Director). (1965). *The Education of Ernest T. Bass* [Video]. United States of America: Columbia Broadcasting System. Retrieved April 11, 2011, from YouTube.
- Fritzell, J., Greenbaum, E. (Writers), & Ruskin, C. (Director). (1964). *The Rumor* [Video]. United States of America: Columbia Broadcasting System. Retrieved April 15, 2011, from YouTube.
- Frueh, M. (1975). Traditional sex role development and amount of time spent watching television. *Developmental Psychology*, 11, 37-41.

- Frye, T. (2008). Andy Griffith Show - Pop-Cult.Com. *Television - Pop-Cult.Com*. Retrieved April 28, 2011, from <http://www.tv.pop-cult.com/andy-griffith.html>
- Fuller, T. (1999-2011). Sitcoms Online - The Andy Griffith Show. *Sitcoms Online - Sitcom News, Message Boards, Photos, Links, Theme Songs, and More!* Retrieved April 11, 2011, from <http://www.sitcomsonline.com/theandygriffithshow.html>
- Gates, S. M., Ghosh-Dastidar, B., Guarina, C., Santibanez, L., Lankford, R. H., O'Connell, R. W., & Wyckoff, J. H. (2004). The Careers of Public School Administrators: *Policy Implications from an Analysis of State-Level Data*. Retrieved November 22, 2011, from http://www.rand.org/pubs/research_briefs/RB9054/index1.html
- Gerhard, J. (2005). Sex and the City: Carrie Bradshaw's queer postfeminism. *Feminist Media Studies*, 5, 37-49.
- Gilley, J. (2005). Writings of the third wave: Young feminists in convention (D. Zabel, Ed.). *Reference & User Services Quarterly*, 44(3), 187-198.
- Giroux, H. A. (2002). *Breaking in to the movies: Film and the culture of politics*. Malden, MA: Blackwell.
- "Glee" (2009) - Full cast and crew. (2011). *The Internet Movie Database (IMDb)*. Retrieved July 25, 2011, from <http://www.imdb.com/title/tt1327801/fullcredits>
- Gudykunst, W. B. (2005). *Theorizing about intercultural communication*. Thousand Oaks, CA: Sage.
- Hallstein, D. O. (1999). A postmodern caring: Feminist standpoint theories, revisioned caring, and communication ethics. *Western Journal of Communication*, 63(1), 32-56.

- Hammers, M. L. (2005). Cautionary tales of liberation and female professionalism: The case against Ally McBeal. *Western Journal of Communication, 69*, 167-182.
- Hanson, J., & Maxcy, D. J. (Eds.). (1999). *Sources: Notable selections in mass media* (2nd ed.). Guilford, CN: Dushkin, McGraw-Hill.
- Helen Crump / Aneta Corseaut - AMSOM - A Mayberry State of Mind*. (2010). In M. Becker (Author), *Home - AMSOM - A Mayberry State of Mind*. Retrieved April 28, 2011, from <http://amayberrystateofmind.com/hc.aspx>
- Heywood, L., & Drake, J. (1997). *Third wave agenda: Being feminist, doing feminism*. Minneapolis: University of Minnesota Press.
- Horton, D., & Wohl, R. (1956). Mass communication and parasocial interaction: Observations on intimacy at a distance. *Psychiatry, 19*, 215-229. Retrieved April 11, 2011, from http://www.participations.org/volume%203/issue%201/3_01_hortonwohl.htm
- Imahori, T. T., & Cupach, W. R. (2005). Chapter 9: Identity management theory. In *Theorizing about intercultural communication* (pp. 195-210). Thousand Oaks, CA: Sage Publications.
- Imahori, T. T., & Cupach, W. R. (2005). Identity management theory (W. B. Gudykunst, Ed.). In *Theorizing about intercultural communication* (pp. 195-210). Thousand Oaks, CA: Sage.
- [Introduction]. (1988). In K. H. Jamieson (Author), *Eloquence in an electronic age: The transformation of political speechmaking*. New York: Oxford University Press.

[Introduction]. (1988). In K. H. Jamieson (Author), *Eloquence in an electronic age the transformation of political speechmaking*. New York: Oxford University Press.

Jaggar, A. M. (1983). *Feminist politics and human nature*. Totowa, NJ: Rowman & Allanheld.

Katić, E. K. (2008). From Frontrunners, to Paper Dolls, to Fiends: Semiotic Analyses of Premeditated Teacher Images. *Semiotica*, 2008(172), 65-95. doi: 10.1515/SEMI.2008.090

Kim, L. S. (2001). "Sex and the single girl" in postfeminism. *Television & New Media*, 2, 319-334.

Kim, M. (2005). Chapter 5: Culture-Based Conversational Constraints Theory. In *Theorizing About Intercultural Communication* (pp. 93-117). Thousand Oaks, CA: SAGE Publications.

Kim, M. (2005). Culture-based conversational constraints theory (W. B. Gudykunst, Ed.). In *Theorizing about intercultural communication* (pp. 93-117). Thousand Oaks, CA: Sage.

Kinser, A. E. (2004). Negotiating spaces for/through third-wave feminism. *Feminist Formations*, 16(3), 124-153.

Lee, C. M., Nishida, T., & Ogawa, N. (2005). Theorizing about intercultural communication [Introduction]. In W. B. Gudykunst (Author), *Theorizing about intercultural communication* (pp. 3-32). Thousand Oaks, CA: Sage.

Legally Blonde. (2001). Metro-Goldwyn-Mayer Studios Inc. Retrieved May 8, 2012 from <http://www.mgm.com/view/Movie/1102/Legally-Blonde/>

- Lovdal, L. T. (1989). Sex role messages in television commercials: An update. *Sex Roles*, 21(11-12), 715-724. doi: 10.1007/BF00289804
- Lowndes County Schools - Board of Education. (2012). Retrieved February 12, 2012, from <http://www.lowndes.k12.ga.us/education/components/scrapbook/default.php?sectiondetailid=3209>
- Lynch, J. B. (2012, February 8). Glee recap: Darling Ricky. *TV Recaps*. Retrieved April 4, 2012, from <http://tvrecaps.ew.com/recap/glee-ricky-martin-season-3-episode-12/>
- Mann, S. A., & Huffman, D. J. (2005). The decentering of second wave feminism and the rise of the third wave. *Science & Society*, 69(1), 56-91.
- Marks, L. (Writer), & Baldwin, P. (Director). (1965). *Andy's Rival* [Video]. United States of America: Columbia Broadcasting System, Retrieved April 11, 2011, from YouTube.
- Markus, H. R., Mullally, P. R., & Kitayama, S. (1997). Selfways: Diversity in modes of cultural participation. In *The Conceptual Self in Context* (pp. 13-59). Cambridge: Cambridge University Press.
- McCall, G. J., & Simmons, J. L. (1978). *Identities and interactions: An examination of human associations in everyday life*. New York: Free Press.
- McKenna, S. E. (2002). The queer insistence of Ally McBeal: Lesbian chic, postfeminism, and lesbian reception. *Communication Review*, 5, 285-314.
- McLuhan, M. (1964). *Understanding media; the extensions of man*,. New York: McGraw-Hill.

- Mead, G. H. (1934). *Mind Self and Society*. Chicago: University of Chicago Press.
- Meyrowitz, J. (1982). Television and Interpersonal Behavior: Code of Perception and Response. In G. Gumpert & R. S. Cathcart (Eds.), *Inter/media: Interpersonal communication in a media world* (pp. 221-241). New York: Oxford University Press.
- Meyrowitz, J. (1985). *No sense of place: The impact of electronic media on social behavior*. New York: Oxford University Press.
- Meyrowitz, J. (2004). Global nomads in the digital veldt. *Revista FAMECOS*, 24, 23-30.
- Morse, S. (Writer), & Phillips, L. (Director). (1966). *The Senior Play*. [Video]. United States of America: Columbia Broadcasting System. Retrieved April 11, 2011, from YouTube.
- Moskowitz, S. (2011). June 2011 Broadcast TV News. *ESNS Newswire*. Retrieved July 27, 2011, from <http://esnsnewswire.net/broadcasttv.aspx>
- Moss, K., & Faux, W. (2006). The enactment of cultural identity in student conversations on intercultural topics. *Howard Journal of Communication*, 17(1), 21-37. doi: 10.1080/10646170500487905
- Newman, V. (2001). Cinema, women teachers, and the 1950s and 1960s. *Educational Studies*, 32(4), 416-438.
- Nielsen Ratings 1960-1968. (n.d.). *Angelfire: Welcome to Angelfire*. Retrieved April 11, 2011, from <http://www.angelfire.com/ny2/televisioncity/6065.html>
- Ouellette, L. (2002). Victims no more: Postfeminism, television and Ally McBeal. *Communication Review*, 5, 315-335.

- Pearson, K. (1999). Mapping rhetorical interventions in 'National' Feminist Histories: Second wave feminism and Ain't I A Woman. *Communication Studies*, 50(2), 158-173.
- Pfau, M. (1990). A channel approach to television influence. *Journal of Broadcasting & Electronic Media*, 34(2), 195-215.
- [Preface]. (1988). In B. Hodge & G. R. Kress (Authors), *Social semiotics* (pp. Vii-ix). Ithaca, NY: Cornell University Press.
- Ross, B. (Writer), & Ruben, A. (Director). (1964). *Opie Loves Helen* [Video]. United States of America: Columbia Broadcasting System. Retrieved April 15, 2011, from YouTube.
- Roth, W. (2002). Reading graphs: Contributions to an integrative concept of literacy. *Journal of Curriculum Studies*, 34(1), 1-24. doi: 10.1080/00220270110068885
- Ruben, A. (Writer), & Sweeney, B. (Director). (1963). *A Wife for Andy* [Video]. United States of America: Columbia Broadcasting System. Retrieved April 15, 2011, from YouTube.
- Rubin, A. M., & Perse, E. M. (1987). Audience activity and soap opera involvement: A uses and effects approach. *Human Communication Research*, 14, 246-268.
- Rubin, R. B., & McHugh, M. P. (1987). Development of parasocial interaction relationships. *Journal of Broadcasting & Electronic Media*, 31, 279-292.
- Ryan, P. A., & Townsend, J. S. (2010). Representations of Teachers' and Students' Inquiry in 1950s Television and Film. *Educational Studies*, 46(1), 44-67.

- Scheiner, G. (2003). Would you like to be Queen for a day?: Finding a working class voice in American television of the 1950s. *Historical Journal of Film, Radio and Television, 23*(4), 375-386. doi: 10.1080/0143968032000126654
- Shouse, R. C. (2009). Beyond Legend: Stand and Deliver as a Study in School Organizational. *Film & History, 39*(1), 45-53.
- Shugart, H. A. (2001). Isn't it ironic?: The intersection third-wave feminism and generation X. *Women's Studies in Communication, 24*(2), 131-167.
- Sison, T. L. (2008). Iqbal Theba as Principal Figgins. *Glee Fan Site*. Retrieved November 22, 2011, from <http://www.gleefansite.net/principal-figgins-%E2%80%93-iqbal-theba/>
- Southard, B. A. (2008). Beyond the backlash: Sex and the city and three feminist struggles. *Communication Quarterly, 56*(2), 149-167.
- Status of the American Public School Teacher 2005-2006 NEA* (pp. 1-164, Rep.). (2006). Washington, D.C.: National Education Association. Retrieved November 22, 2011, from <http://www.nea.org/assets/docs/HE/2005-06StatusTextandAppendixA.pdf>
- Steeves, H. L. (1987). Feminist theories and media studies. *Critical Studies in Media Communication, 4*(2), 95-135. doi: 10.1080/15295038709360121
- Stets, J. E., & Burke, P. J. (2000). Identity theory and social identity theory. *Social Psychology Quarterly, 63*(3), 224-237.
- Stryker, S. (1980). *Symbolic interactionism: A social structural version*. Menlo Park, CA: Benjamin/Cummings Pub.

Stryker, S., & Burke, P. J. (2000). The past, present, & future of an Identity Theory. *Social Psychology Quarterly*, 63(4), 284-297.

"The Andy Griffith Show" (1960) - Episode list. (1990-2011). *The Internet Movie Database (IMDb)*. Retrieved April 15, 2011, from <http://www.imdb.com/title/tt0053479/episodes>

The Careers of Public School Administrators: Policy Implications from an Analysis of State-Level Data | RAND. (n.d.). *RAND Corporation Provides Objective Research Services and Public Policy Analysis*. Retrieved November 22, 2011, from http://www.rand.org/pubs/research_briefs/RB9054/index1.html

Tillman, L. C., & Trier, J. (2007). Boston public as public pedagogy: Implications for teacher preparation and school leadership. *Peabody Journal of Education*, 82(1), 121-150.

Tonn, M. B. (2004). Fighting feminism: Exploring triumphs and obstacles in feminist politics and scholarship. *Women's Studies in Communication*, 27(3), 377-395.

Toomey, S. T. (2005). Chapter 4: The matrix of face: An updated face-negotiation theory. In W. B. Gudykunst (Ed.), *Theorizing about intercultural communication*. Thousand Oaks, CA: Sage.

Truth, S. (n.d.). Modern history sourcebook: Sojourner Truth: "Ain't I A Woman?," December 1851. *Fordham University*. Retrieved February 25, 2012, from <http://www.fordham.edu/halsall/mod/sojtruth-woman.asp>

TV by the numbers. (2010). *Glee (Fox)*. Retrieved February 11, 2012, from <http://tvbythenumbers.zap2it.com/glee-fox/>

- United States, National Education Association, NEA Research. (2010, March). *Status of the American Public School Teacher 2005-2006*. Retrieved November 22, 2011, from <http://www.nea.org/assets/docs/HE/2005-06StatusTextandAppendixA.pdf>
- Van Halen (Artist). (1984). *Hot For Teacher* [Video]. United States of America: Warner Brothers Records. Retrieved May 8, 2012, from YouTube.
- Vavrus, M. D. (2000). Putting Ally on trial: Contesting postfeminism in popular culture. *Women Studies in Communication, 23*, 413-428.
- Verdoodt, I., Mottart, A., & Soetaert, R. (2004). Culture and Pedagogy in Teacher Education. *The Review of Education, Pedagogy & Cultural Studies, 26*(2-3), 155-174. doi: 10.1080/10714410490480421
- Waggoner, C. E., & Hallstein, D. O. (2001). Feminist ideologies meet fashionable bodies: Managing the agency/constraint conundrum. *Text and Performance Quarterly, 21*(1), 26-46.
- Wallin, D. C. (2001). Postmodern feminism and educational policy development. *McGill Journal of Education, 36*(1), 27-43.
- Weaver, H. (2009). Beyond apples and ice cream: The teacher-student relationship as cinematic romance, 1909-1939. *Film & History, 39*(1), 9-21.
- Wellman, J. (1991). The Seneca Falls women's rights convention: A study of social networks. *Journal of Women's History, 3*(1), 9-37.
- Whedon, J., (Writer), & Sweeney, B. (Director). (1963). *Andy Discovers America* [Video]. United States of America: Columbia Broadcasting System. Retrieved March 4, 2011, from YouTube.

Wolf, G. (2010). 4.01: The wisdom of Saint Marshall, the Holy Fool. Retrieved February 7, 2011, from http://www.wired.com/wired/archive/4.01/saint.marshall_pr.html.