

**Level 2 Media: 2.1 Audience 3 Credits**

Media Studies 91248 (2.1): Demonstrate understanding of the relationship between a media product and its audience

* *An audience is important for a media product because they influence the purpose, income and appeal of that media product.*
* *Individuals engage with different media texts because of different likes/dislikes, values/morals*
* *For these reasons it is important for creators to identify a specific audience for their media texts and use internal/external appeals to attract them.*
* *Highly successful media products have the power to then shape the attitudes, needs, wants and beliefs of their target audience. This is particularly true if the media product becomes a source of identification for a specific group in society through language, behaviour and beliefs.*

Assessment Criteria

|  |  |  |
| --- | --- | --- |
| Achievement | Achievement with Merit | Achievement with Excellence |
| *Demonstrate understanding* means to describe the relationship between a media product and its audience, referring to at least one of the following aspects:   * identification and/or measurement of a media audience * targeting of a media audience * other elements of the relationship typically include but are not limited to: * economic (profit consideration, margins, publicity and production costs, role of advertising, distribution) * historical considerations * social/political climate (censorship, ratings, moral concerns) * artistic vision/aesthetics * cultural considerations * legislative requirements etc. | *Demonstrate in-depth understanding* means to explainhow and/or why the relationship between a media product and its audience operates, referring to at least one of the following aspects:   * how and why techniques are used to identify and/or measure a media audience * how and why techniques are used to target a media audience * how and why other elements of the relationship operate. | *Demonstrate critical understanding* means to examine implication(s) of the relationship between a media product and its audience referring to at least one of the following aspects:   * implications and/or effectiveness of the techniques used to identify and/or measure a media audience * implications and/or effectiveness of the techniques used to target a media audience * implications and/or effectiveness of other elements in the relationship. |

EXAM question: Your discussion should be between 600 and 800 words.

Discuss the relationship between a media product and its audience. In your answer, you should:

* **describe** at least **ONE aspect** of the relationship
* **explain how** and **why** this **aspect connects** the **media product** and its **audience**
* examine a possible **implication** of this relationship
* **include specific evidence** from your chosen media product to support your answer.

**An aspect of the relationship between the media product and its audience could include:**

**EITHER**

ONE method used to identify and / or measure the target audience for the media product. Examples of this include:

|  |  |  |
| --- | --- | --- |
| * people meters * establishment surveys * focus groups * digi-polls * biannual surveys * client listener groups | * phone-ins * competitions * circulation figures * subscription forms * letters to the editor * survey forms | * online polling and surveys * feedback from advertisers * national readership surveys * sales figures * texts and emails to the station / channel / publication / website * web counters. |

**OR:**

A description of at least ONE method used in targeting a media audience. Examples of methods to target include:

|  |  |  |
| --- | --- | --- |
| * content * production elements * mode of address | * layout * style / design * incentives and promotions | * specific campaigns * marketing techniques. |

**OR:**

A description of at least ONE other element in the relationship. Examples of this could include:

|  |  |
| --- | --- |
| * economic or financial constraints, including profit considerations * historical considerations * social considerations such as notions of allowable behaviour | * artistic or cultural considerations * legal considerations such as censorship or piracy. |

**A detailed explanation of how and / or why this aspect connects the media product and its audience can be seen by explaining EITHER:**

How or why the identification and / or measure of the audience can be used to influence or affect the media product

**OR:**

How or why a method used to appeal to a target audience affects audience demand for the product

**OR:**

How or why some other element influences or affects the relationship between the media product and the audience.

**Implications could EITHER be for:**

* the audience
* the product
* wider society

**OR:**

Could involve a conclusion about the effectiveness of the relationship.

[](http://www.google.co.nz/imgres?num=10&hl=en&biw=1366&bih=622&tbm=isch&tbnid=tIOxMpE4LcK4SM:&imgrefurl=http://www.fanpop.com/spots/glee/images/6212438/title/sue-poster-fanart&docid=ona7p_nVXUW8QM&imgurl=http://images2.fanpop.com/images/photos/6200000/Poster-glee-6212438-510-755.jpg&w=510&h=755&ei=0g4iUMmCHpCeiAfk5IGQDA&zoom=1&iact=hc&vpx=332&vpy=251&dur=2209&hovh=273&hovw=184&tx=197&ty=220&sig=115372393221712584428&page=2&tbnh=137&tbnw=107&start=22&ndsp=24&ved=1t:429,r:19,s:22,i:269)AUDIENCE: TERMINOLOGY

Match the media terms in the toolbox below with their correct definition.

**Advertisers Media Texts Target Audience**

**Demographics Media Producers External Appeal**

**Media Broadcasters Internal Appeal Audiences**

Television, radio, film, print, internet texts \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Creators of media texts \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Transmitters of media texts to a broad audience \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Companies wishing to promote their product or service \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Individuals/groups who engage in media texts - also consumers of products and services…

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

The study and grouping of the population into identifying groups\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

The specific audience for a specific media text\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Techniques used within a media text to attract the interest of its target audience… (Used by media producers when making the media text - characters, setting, issues, music)

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Techniques used outside of a media text to attract the interest of its target audience. (Used by the broadcaster when delivering the media text – scheduling, advertising, hammocking)

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[](http://www.google.co.nz/imgres?num=10&hl=en&biw=1366&bih=622&tbm=isch&tbnid=tIOxMpE4LcK4SM:&imgrefurl=http://www.fanpop.com/spots/glee/images/6212438/title/sue-poster-fanart&docid=ona7p_nVXUW8QM&imgurl=http://images2.fanpop.com/images/photos/6200000/Poster-glee-6212438-510-755.jpg&w=510&h=755&ei=0g4iUMmCHpCeiAfk5IGQDA&zoom=1&iact=hc&vpx=332&vpy=251&dur=2209&hovh=273&hovw=184&tx=197&ty=220&sig=115372393221712584428&page=2&tbnh=137&tbnw=107&start=22&ndsp=24&ved=1t:429,r:19,s:22,i:269)GLEE – Media Audiences

**Task 1:** Read: What are media audiences? [p3] and answer the following:

* An audience is important for a media product because…
* Key characteristics of media audiences include:

**Task 2:** Read Why are media audiences so important? [p5-6] and answer the following:

* Media institutions need advertisers because…
* Media institutions ensure they have a large consumer base by…
* ‘Demographic profiles’ include information about…
* ‘Demographic profiles’ are important for media producers because…
* ‘Demographic profiles’ are important for advertisers because…

[](http://www.google.co.nz/imgres?num=10&hl=en&biw=1366&bih=622&tbm=isch&tbnid=tIOxMpE4LcK4SM:&imgrefurl=http://www.fanpop.com/spots/glee/images/6212438/title/sue-poster-fanart&docid=ona7p_nVXUW8QM&imgurl=http://images2.fanpop.com/images/photos/6200000/Poster-glee-6212438-510-755.jpg&w=510&h=755&ei=0g4iUMmCHpCeiAfk5IGQDA&zoom=1&iact=hc&vpx=332&vpy=251&dur=2209&hovh=273&hovw=184&tx=197&ty=220&sig=115372393221712584428&page=2&tbnh=137&tbnw=107&start=22&ndsp=24&ved=1t:429,r:19,s:22,i:269)GLEE – Media Audiences

**Task 3:** Create your own demographic profile using the template on page 6 as a guide.

|  |  |
| --- | --- |
| **DEMOGRAPHIC PROFILE** | |
| Gender | Town/City |
| Age | Income (e.g. $10 per week) |
| Ethnicity (e.g. European | Entertainment (e.g. cinema/parties) |
| Religion | Pets |
| Education (e.g NCEA level 1) | Holidays (e.g bach, farm, Surfers) |
| Family members living with you | Clothing brands (e.g. Glassons) |
| Employment | Music |
| Sports Played | Takeaways (e.g. McDonald’s) |
| Hobbies | Other? |
| Transport (e.g bike, car bus) |

* What sort of media product does your profile suggest would appeal to you?
* Think about some of the programmes you already watch. Do these programmes fit your profile?

**MEDIA PRODUCT & AUDIENCE RELATIONSHIPS: TAGS / VALS**

Consume Identify Information Entertainment

Purchasing Targeted Audience Relationship

* The \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ between media texts and their specific audiences is one that media corporations pay a lot of money to research. Media producers want constantly updated information on who is buying and consuming their products and they also want to know how, where, when and why.
* The more a media producer can know about an\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, the better that audience can be\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. In the case of broadcast media it is difficult to gain direct sales figures (and accompanying demographic information) because audiences can tune in and out without the media producers knowing. At the other end of the spectrum, internet audience activity can be tracked closely, but media producers also want details.
* Advertisers are keen to target the people who make the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ decisions, but audiences consume media for\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, to gain \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ or because they \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ with the product, so the relationship is complex.
* Products and audiences operate in a supply and demand environment. As long as advertisers need to advertise, the media will produce and audiences will \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**IDENTIFYING AND MEASURING TELEVISION AUDIENCES**

* Read Identifying Audiences [p10-12] and complete the following:
* Media audiences are identified and grouped according to…
* Gender is important to advertisers because…
* Spending power is important to advertisers because…
* VALS identify and group people according to their…
* TAGS identify and group people according to their…
* Focus groups are important to producers of media as a way to…

[http://www.nielsenmedia.co.nz/en/images/top_nav_01_acnbanner.gif](http://www.nielsenmedia.co.nz/home.asp)**IDENTIFYING AND MEASURING TELEVISION AUDIENCES**

Nielsen Media Research is active in 40 countries worldwide and is the leading provider of audience measurement, print readership, customised media research and competitive advertising intelligence information.

To succeed in today's complex, fast changing markets, it is not enough to simply know what products and services people are buying. You must know how they receive information and what motivates them to purchase. And that's where Nielsen Media Research comes in. Around the world we focus on consumer marketing and media measurement to help our clients answer their most pressing marketing and media information questions. And we answer those questions with the most comprehensive media and market information, professional service and analytical tools in our industry.

Our clients look to Nielsen Media Research to help them identify business activity and create the best possible framework for successful media and marketing decision-making. Ultimately, our clients rely on Nielsen Media Research to help them win in the marketplace. They place their trust in our information - unique in the market research industry for its speed, accuracy, quality and coverage. They depend on our highly developed software tools and our highly trained people to provide market knowledge, professional expertise and marketing insight.

Nielsen Media Research in New Zealand provides clients/agencies with the following services:

* **AIS** - *Advertising Information Services*   
  In an increasingly complex media environment, marketers must target carefully and precisely, to achieve efficiency in expenditure relative to communications goals and objectives. Using AIS, marketers can monitor **who** is advertising (from both an overall company view to the specific brands being supported), **where** they are advertising, and **how much** is being spent, all based on industry rate cards.
* **National Readership Survey**   
  The Nielsen Media Research National Readership Survey (NRS) is the currency for buying and selling print media in New Zealand. The Survey provides valuable insights into the characteristics, reading habits, attitudes and consumption patterns of people who read magazines and newspapers in New Zealand.   
  With more than 170 publications measured including magazines, metropolitan, regional, community and Sunday newspapers, the Survey is able to:
  + Establish a reader profile in order to understand a publication’s audience.
  + Provide a marketing and sales support tool for advertising and circulation sales.
  + Supply a management tool for evaluating the effectiveness of the editorial mission.

The NRS is an annual large-scale face-to-face survey with 12,000 people aged ten years and over. Fieldwork is conducted continuously throughout the year based on a fully national sample which is representative of the New Zealand population.

* **Panorama** - *Lifestyle and Consumer Behaviour Research*   
  Marketers, media organisations and agencies need to 'go beyond demographics' for assessing when and how users of their product category watch TV, listen to radio and read newspapers and magazines. Lifestyle habits, attitudes and intentions to purchase are now more than ever, critical target segmentation “tuners”.   
  Panorama allows targeting by product usage and frequency as well as by media consumption. Clients can target their markets and evaluate media campaigns based on the Panorama data base which is fused with the official buying and selling television audience measurement currency for New Zealand.

[](http://www.google.co.nz/imgres?num=10&hl=en&biw=1366&bih=622&tbm=isch&tbnid=tIOxMpE4LcK4SM:&imgrefurl=http://www.fanpop.com/spots/glee/images/6212438/title/sue-poster-fanart&docid=ona7p_nVXUW8QM&imgurl=http://images2.fanpop.com/images/photos/6200000/Poster-glee-6212438-510-755.jpg&w=510&h=755&ei=0g4iUMmCHpCeiAfk5IGQDA&zoom=1&iact=hc&vpx=332&vpy=251&dur=2209&hovh=273&hovw=184&tx=197&ty=220&sig=115372393221712584428&page=2&tbnh=137&tbnw=107&start=22&ndsp=24&ved=1t:429,r:19,s:22,i:269)AUDIENCE APPEALS:

1. Read *Appealing to the Target Audience* (h/out) and answer the following:

* External Appeal Techniques include:
* Scheduling is….
* Scheduling television programmes is important for broadcasters to get right so that.…
* Hammocking is… and is used by broadcasters to…
* Internal Appeal Techniques include:
* Characters are important because…
* Issues dealt with are important because…
* The production design is important because…

[](http://www.google.co.nz/imgres?num=10&hl=en&biw=1366&bih=622&tbm=isch&tbnid=tIOxMpE4LcK4SM:&imgrefurl=http://www.fanpop.com/spots/glee/images/6212438/title/sue-poster-fanart&docid=ona7p_nVXUW8QM&imgurl=http://images2.fanpop.com/images/photos/6200000/Poster-glee-6212438-510-755.jpg&w=510&h=755&ei=0g4iUMmCHpCeiAfk5IGQDA&zoom=1&iact=hc&vpx=332&vpy=251&dur=2209&hovh=273&hovw=184&tx=197&ty=220&sig=115372393221712584428&page=2&tbnh=137&tbnw=107&start=22&ndsp=24&ved=1t:429,r:19,s:22,i:269)APPEALING TO A TARGET AUDIENCE:

|  |  |  |
| --- | --- | --- |
| * Broadcasters and publishers present media texts in an effective way in order to attract the audience that they desire. * TV One targets those aged 25-54 years and TV2, the 18-39 years group. * TV3 targets the 18-49 group and C4, a younger urban audience aged 15-39. |  | News_tvnz_logo_2322 Tvnz_epg_tvone_logo2Tvnz_epg_tv2_logo  3-logo-mainpg-adj 200px-C4-Logo |

* Reshaping and re-branding are means employed by media institutions to attract and maintain a greater audience share and thereby make themselves more desirable to advertisers.
* In effect, therefore, the audience (or audience numbers – measured through *ratings*) becomes a commodity that the television or radio station sells to the advertiser.
* Media texts produced on a commercial basis, that is, seeking to attract a particular audience or audiences, will use such information to shape their product in a way that appeals to that target audience.
* The information gathered on audiences helps broadcasters purchase, broadcast and schedule programmes to suit particular audience groups.
* It can also be used by those who wish to produce a programme aimed at a particular group. One such institution is New Zealand On Air – whose charter requires it to promote New Zealand culture and identity.
* This is one way of ensuring that a range of New Zealand programmes are made despite the reality that purchasing programmes from overseas is cheaper.
* An example of New Zealand On Air’s involvement is *Shortland Street*, which was developed to fill a lack of drama programmes for young people.

[](http://www.google.co.nz/imgres?num=10&hl=en&biw=1366&bih=622&tbm=isch&tbnid=tIOxMpE4LcK4SM:&imgrefurl=http://www.fanpop.com/spots/glee/images/6212438/title/sue-poster-fanart&docid=ona7p_nVXUW8QM&imgurl=http://images2.fanpop.com/images/photos/6200000/Poster-glee-6212438-510-755.jpg&w=510&h=755&ei=0g4iUMmCHpCeiAfk5IGQDA&zoom=1&iact=hc&vpx=332&vpy=251&dur=2209&hovh=273&hovw=184&tx=197&ty=220&sig=115372393221712584428&page=2&tbnh=137&tbnw=107&start=22&ndsp=24&ved=1t:429,r:19,s:22,i:269)APPEALING TO A TARGET AUDIENCE:

* A range of *techniques* are used by *media broadcasters* to assist a particular programme appeal to its target audience(s). These are known as *External Targeting/Appeal Techniques*.
* A range of *techniques* are used *within television programmes* to appeal to their target audience(s). These are known as *Internal Targeting/Appeal Techniques*.

**Activity: External and Internal Targeting Techniques**

* For each of the following targeting/appeal techniques, identify whether it is an external appeal technique or an internal appeal technique.

|  |  |
| --- | --- |
| **Technique** | **Internal/External** |
| Scheduling – the day and time the programme is shown… |  |
| Channel placement – which television channel it is screened on… |  |
| Hammocking – the scheduling relationship to other programmes… |  |
| Advertising and promotion of the programme through various media… |  |
| Use of sponsorship and/or celebrity endorsement within and from the programme… |  |
| Characters and characterisation… |  |
| Subject matter and issues dealt with… |  |
| Style and genre – what type of programme it is…. |  |
| Production design (setting, costume, film techniques, music) and style… |  |
| Mode of address (language, audience address)… |  |

[](http://www.google.co.nz/imgres?num=10&hl=en&biw=1366&bih=622&tbm=isch&tbnid=tIOxMpE4LcK4SM:&imgrefurl=http://www.fanpop.com/spots/glee/images/6212438/title/sue-poster-fanart&docid=ona7p_nVXUW8QM&imgurl=http://images2.fanpop.com/images/photos/6200000/Poster-glee-6212438-510-755.jpg&w=510&h=755&ei=0g4iUMmCHpCeiAfk5IGQDA&zoom=1&iact=hc&vpx=332&vpy=251&dur=2209&hovh=273&hovw=184&tx=197&ty=220&sig=115372393221712584428&page=2&tbnh=137&tbnw=107&start=22&ndsp=24&ved=1t:429,r:19,s:22,i:269)APPEALING TO A TARGET AUDIENCE:

**APPEAL TECHNIQUES CONCEPT MAP**

* Create a concept map that clearly illustrates external and internal appeal techniques used by television programmes and broadcasters.
* Make sure you differentiate between external and internal – though shapes, colour, font style

**EXTERNAL TECHNIQUES**

**TV APPEAL TECHNIQUES**

**INTERNAL TECHNIQUES**

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**EXTERNAL APPEAL TECHNIQUES**

**Scheduling:**

Advertising costs are affected by demand. A commercial television station’s day is divided into half-hour sections – most television programmes are of half-hour or one-hour duration, including advertising. Each of those sections carries specific base prices for 30-second advertising slots according to the popularity\* of the programme playing. The popularity of a programme and therefore the prices for advertising slots in and around that programme are assessed through audience ***ratings*** = the number of viewers watching. Broadcasters shape each day’s schedule (allocation of the various programmes to particular time slots) to fit different audiences.

Television stations define specific zones of the day for basic advertising rates, for example:

* Peak Zone (Prime Time): 6:00pm – 8:30pm (Mon – Fri)
* Alcohol Zone\*: 9:00pm – Midnight
  + Advertisements for alcohol cannot be shown while children are watching.
* Household Shoppers’ Zone: Noon – 3:00pm
* Children’s Zone: 3:30pm – 5:00pm (Mon – Fri)
* Zones reflect the basic type and size of audience watching.
* Advertisers can generally buy slots of 15 to 240 seconds in duration.
* The drive for advertising revenue means that the targeting of audiences will have other areas of impact. Television channels, for example, will strive to obtain and show the types of programmes that will attract and keep the (largest number of) audiences sought by advertisers.
* Television channels will tend to show programmes that have the most appeal to the greatest audience because larger audiences attract more advertisers and/or advertisers willing to pay more for advertising slots.

|  |  |  |
| --- | --- | --- |
| * Individual broadcasters are also in competition with other broadcasters for audience share. * This will mean that a show that cannot draw a worthwhile (ie: profitable) audience may be dropped – irrespective of its worthiness or any social value it may have. |  | Audience share (n)   * the estimated percentage of all audiences tuned into a particular broadcaster or programme. |

* In some cases this has happened because the programme has been scheduled at a time that has made it very difficult for it to reach the target audience for which it was designed.

**Hammocking**

* **Hammocking** is a technique used by broadcasters whereby television programmes are scheduled in relation to one another. Hammocking can be used in a variety of ways:
* Programmes that appeal to a similar target audience may be scheduled sequentially – on the same night, one after the other – in order to capture that audience for an extended time.
* An unknown (new) or less-popular programme is scheduled between two popular ones in the hope that viewers will watch it. Broadcasters use this as a way of promoting serious but valuable content. A strong show, followed by a weak show, followed by a strong show. This is especially used for new shows which have not established a secure target audience.

[](http://www.google.co.nz/imgres?num=10&hl=en&biw=1366&bih=622&tbm=isch&tbnid=tIOxMpE4LcK4SM:&imgrefurl=http://www.fanpop.com/spots/glee/images/6212438/title/sue-poster-fanart&docid=ona7p_nVXUW8QM&imgurl=http://images2.fanpop.com/images/photos/6200000/Poster-glee-6212438-510-755.jpg&w=510&h=755&ei=0g4iUMmCHpCeiAfk5IGQDA&zoom=1&iact=hc&vpx=332&vpy=251&dur=2209&hovh=273&hovw=184&tx=197&ty=220&sig=115372393221712584428&page=2&tbnh=137&tbnw=107&start=22&ndsp=24&ved=1t:429,r:19,s:22,i:269)APPEALING TO A TARGET AUDIENCE:

**INTERNAL APPEAL TECHNIQUES**

**Characters [and Presenters]**

* Characters are important in television programmes as a means to capture the attention and interest of the target audience.
* People are more likely to watch television programmes that feature characters, main characters in particular, with whom they can identify in some way – indeed the main characters of a television programme usually provide a clear indication of the target audience.
* For example, the main characters of the hugely successful sit-com (situational-comedy) *Friends* are all young professionals – in their mid-late twenties. There is an even mixture of male and female main characters, and a range of personalities represented. The main characters of *Friends* have been constructed so that they reflect with members of the target audience for the programme – making it easier for that target audience to identify with them, and therefore tune into the programme on a regular basis.
* Often shows will use ‘special guests’ to add another dimension to the programme – likewise these characters are reflective of those in the target audience.
* Where characters are not from the target audience – they are often stereotypes of how the target audience views these ‘others’.

**Issues**

* Just as with characters, the issues dealt with in specific television programmes need to reflect important issues and interests in the lives of the target audience. This is relevant for both fictional and non-fiction programmes.
* By dealing with issues and interests in the lives of their target audiences, media producers reflect their attitudes, needs, wants, beliefs and other demographics. This will encourage the target to tune into the programme on a regular basis, as they see a ‘reflection’ of their own lives and experiences on-screen.

**Production Design and Style**

* The production design and style of a television programme can have a huge influence on how well a programme appeals to its target audience.
* Production style in relation to audience includes both diegetic elements (such as setting, costume and the language used by characters) and non-diegetic elements (such as music), and the overall style of filming used in the production of the programme.
* It is important that these elements either reflect or a reflective of the behaviours, attitudes and tastes of the target audience in order to be successful.

[](http://www.google.co.nz/imgres?num=10&hl=en&biw=1366&bih=622&tbm=isch&tbnid=tIOxMpE4LcK4SM:&imgrefurl=http://www.fanpop.com/spots/glee/images/6212438/title/sue-poster-fanart&docid=ona7p_nVXUW8QM&imgurl=http://images2.fanpop.com/images/photos/6200000/Poster-glee-6212438-510-755.jpg&w=510&h=755&ei=0g4iUMmCHpCeiAfk5IGQDA&zoom=1&iact=hc&vpx=332&vpy=251&dur=2209&hovh=273&hovw=184&tx=197&ty=220&sig=115372393221712584428&page=2&tbnh=137&tbnw=107&start=22&ndsp=24&ved=1t:429,r:19,s:22,i:269)APPEALING TO A TARGET AUDIENCE:

**Some important aspects of the media product / audience relationship are:**

1. The cyclical nature of product to audience to product loop;

* This relates to the influence of a media product on its target audience and the converse influence of the target audience on a media product.
* A media product may have obvious effects on its target audience in terms of influencing/inspiring people to talk/act/dress/behave in a certain manner.
* Other, less visible effects may include the influence of media product on the things the target audience believes or values.

1. The importance of appeal of a product for attracting advertising revenue and related issues of product viability;

* As television programmes are created for a commercial purpose (ie: used to lure audiences to specific broadcasters), they are not valued by television broadcasters for their ‘artistic’ value, but rather for their sale-ability or viability in terms of generating ratings. If a television programme, despite any other virtues, does not generate the required or expected ratings, it will be ‘pulled’ from broadcast.

1. The concept of packaging audiences for advertisers;

* Media broadcasters view media products as a way to ‘package’ audiences for specific advertisers. An obvious way to analyse this is to analyse the types of advertisements shown during particular television programmes. These will be reflective of the identified target audience for that programme.

1. The reflection of / influence on audience tastes;

* It is important that media products reflect their target audience in some manner; in order for that target audience to be able to identify with/ enjoy / find benefit from that media product. Highly successful media products have the power to then shape the attitudes, needs, wants, beliefs and other demographics of their target audiences. This is particularly true if the media product becomes a source of ‘identification’ for a specific group in society – through language, behaviour, beliefs.

1. The danger of repetitive formulaic imitation of proven products;

* Often the most successful media products are a combination of traditionally established conventions in combination with some innovation.
* The balance has to be right because If the media product is just a re-hashed imitation of previously successful products, the audience will quickly tire of this formula.
* If the media product is too innovative it may alienate its intended audience.
* Some media products fit into *genres* that have proved to be highly successful over the years – for example soap-opera television programmes – and these products often adhere to set formulas to ensure success. However there is always the danger of becoming predictable, and therefore boring, so innovation and surprise are often injected to maintain the audiences’ interest.

INTRODUCTION TO

***Glee*** is an American musical comedy-drama television series that airs on [Fox](http://en.wikipedia.org/wiki/Fox_Broadcasting_Company) in the United States, and on [GlobalTV](http://en.wikipedia.org/wiki/GlobalTV) in Canada. It focuses on the high school [glee club](http://en.wikipedia.org/wiki/Glee_club) New Directions competing on the show choir competition circuit, while its members deal with relationships, sexuality and social issues.

The initial main cast encompassed club director and Spanish teacher, cheerleading coach [Sue Sylvester](http://en.wikipedia.org/wiki/Sue_Sylvester), guidance counselor [Emma Pillsbury](http://en.wikipedia.org/wiki/Emma_Pillsbury), Will's wife [Terri](http://en.wikipedia.org/wiki/Terri_Schuester), and eight club members.

CONCEPTION:

[Ian Brennan](http://en.wikipedia.org/wiki/Ian_Brennan_(writer)) conceived *Glee* based on his own experience as a member of the [Prospect High School](http://en.wikipedia.org/wiki/Prospect_High_School_(Illinois)) show choir in [Mount Prospect, Illinois](http://en.wikipedia.org/wiki/Mount_Prospect,_Illinois).[[1]](http://en.wikipedia.org/wiki/Glee_(TV_series)#cite_note-dailyherald1-0) He initially envisioned *Glee* as a film, rather than a television series, and wrote the first draft in August 2005 with the aid of *Screenwriting* [*for Dummies*](http://en.wikipedia.org/wiki/For_Dummies).[[1]](http://en.wikipedia.org/wiki/Glee_(TV_series)#cite_note-dailyherald1-0) He completed the script in 2005, but could not generate interest in the project for several years.[[2]](http://en.wikipedia.org/wiki/Glee_(TV_series)#cite_note-DH-1) Mike Novick, a television producer and a friend of Brennan's from Los Angeles, was a member of the same gym as Ryan Murphy, and gave him a copy of Brennan's script.[[3]](http://en.wikipedia.org/wiki/Glee_(TV_series)#cite_note-LAT-2) Murphy had been in a show choir in college, and felt he could relate to the script. Murphy and his [*Nip/Tuck*](http://en.wikipedia.org/wiki/Nip/Tuck) colleague Brad Falchuk suggested that *Glee* be produced as a television show. The script was entirely rewritten,[[2]](http://en.wikipedia.org/wiki/Glee_(TV_series)" \l "cite_note-DH-1) and was picked up by [Fox](http://en.wikipedia.org/wiki/Fox_Broadcasting_Company) within 15 hours of being received. Murphy attributed that, in part, to the network's success with [*American Idol*](http://en.wikipedia.org/wiki/American_Idol). "It made sense for the network with the biggest hit in TV, which is a musical, to do something in that vein", he said.[[4]](http://en.wikipedia.org/wiki/Glee_(TV_series)#cite_note-Variety-3) Murphy and Falchuk became the show's executive producers and showrunners, while Brennan is a co-executive producer and Novick is a producer.[[4]](http://en.wikipedia.org/wiki/Glee_(TV_series)#cite_note-Variety-3) Brennan, Falchuk and Murphy have written all of the show's episodes for its first two seasons.[[5]](http://en.wikipedia.org/wiki/Glee_(TV_series)#cite_note-4)

*Glee* is set at the fictional William McKinley High School in [Lima, Ohio](http://en.wikipedia.org/wiki/Lima,_Ohio).[[6]](http://en.wikipedia.org/wiki/Glee_(TV_series)#cite_note-5) Murphy chose a Midwest setting as he himself grew up in [Indiana](http://en.wikipedia.org/wiki/Indiana), and recalled childhood visits to Ohio to the [Kings Island](http://en.wikipedia.org/wiki/Kings_Island) theme park.[[7]](http://en.wikipedia.org/wiki/Glee_(TV_series)#cite_note-6) Although set in Lima, the show is filmed at [Paramount Studios](http://en.wikipedia.org/wiki/Paramount_Pictures) in Hollywood.[[8]](http://en.wikipedia.org/wiki/Glee_(TV_series)#cite_note-7) Murphy has said that he has never seen a [*High School Musical*](http://en.wikipedia.org/wiki/High_School_Musical_(film_series)) film, to which *Glee* has been compared, and that his interest lay in creating a "postmodern musical," rather than "doing a show where people burst into song," drawing more heavily on the format of [*Chicago*](http://en.wikipedia.org/wiki/Chicago_(2002_film)).[[9]](http://en.wikipedia.org/wiki/Glee_(TV_series)#cite_note-HSM-8) Murphy intended the show to be a form of escapism. "There's so much on the air right now about people with guns, or sci-fi, or lawyers running around. This is a different genre, there's nothing like it on the air at the networks and cable. Everything's so dark in the world right now, that's why *Idol* worked. It's pure escapism," he said.[[4]](http://en.wikipedia.org/wiki/Glee_(TV_series)#cite_note-Variety-3) Murphy intended to make a family show to appeal to adults as well as children, with adult characters starring equally alongside the teenage leads,[[4]](http://en.wikipedia.org/wiki/Glee_(TV_series)" \l "cite_note-Variety-3) and he has mapped out plans for the series covering three years of broadcast.[[10]](http://en.wikipedia.org/wiki/Glee_(TV_series)#cite_note-BB-9)

[**http://glee.wikia.com**](http://glee.wikia.com)

MUSIC:

The series features numerous song [covers](http://en.wikipedia.org/wiki/Cover_version) sung onscreen by the characters. Ryan Murphy is responsible for selecting all of the songs used, and has said that he strives to maintain a balance between chart hits and show tunes: "I want there to be something for everybody in every episode. That's a tricky mix, but that's very important — the balancing of that." According to Murphy, the song choices are integral to script development, "Each episode has a theme at its core. After I write the script, I will choose songs that help to move the story along." In a 2010 interview with [Allison Kugel](http://en.wikipedia.org/wiki/Allison_Kugel), [Chris Colfer](http://en.wikipedia.org/wiki/Chris_Colfer) noted that "there have been a couple of times when I have gone to Ryan Murphy (*Glee* creator) and told him a couple of things that have happened to me, and then he writes it into the show. Or he’ll ask me what song I would want to sing, in this situation or in that situation. I don’t think any of us directly try to give input on the character or on the storyline, but they definitely steal things from us." For the second season, a shift toward using more [Top 40](http://en.wikipedia.org/wiki/Top_40) songs was seen, in an effort to appeal more to the [18–49 demographic](http://en.wikipedia.org/wiki/Nielsen_ratings#Demographics).

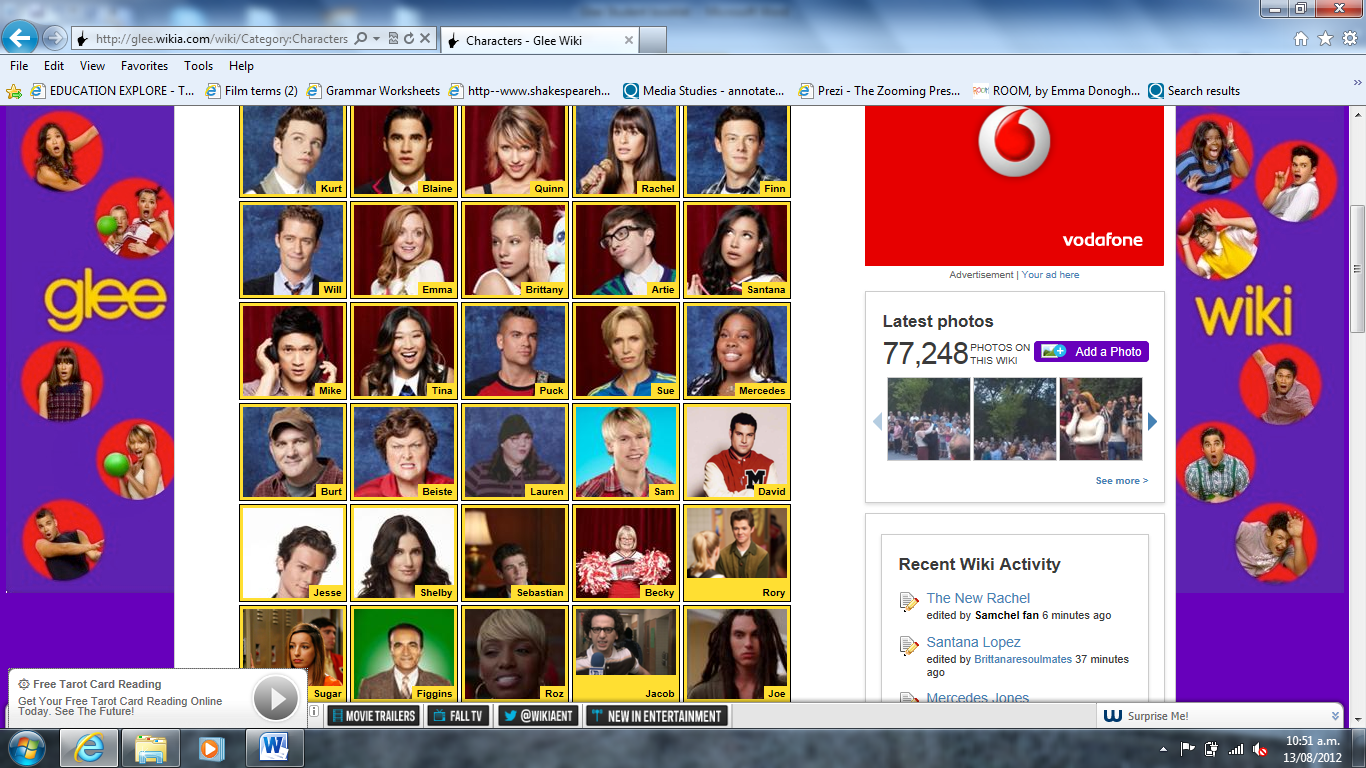
Murphy was surprised at the ease with which use of songs was approved by the record labels approached, and explained: "I think the key to it is they loved the tone of it. They loved that this show was about optimism and young kids, for the most part, reinterpreting their classics for a new audience." A minority of those approached refused to allow their music to be used, including [Bryan Adams](http://en.wikipedia.org/wiki/Bryan_Adams), [Guns N' Roses](http://en.wikipedia.org/wiki/Guns_N%27_Roses) and [Coldplay](http://en.wikipedia.org/wiki/Coldplay); however, in June 2010, Coldplay reversed their decision, allowing *Glee* the rights to their catalog. Adams posted on his Twitter account that the producers of *Glee* had never requested permission from him and urged them to "pick up the phone". Composer and musician [Billy Joel](http://en.wikipedia.org/wiki/Billy_Joel) offered many of his songs for use on the show, and other artists have offered use of their songs for free. A series of *Glee* soundtrack albums have been released through [Columbia Records](http://en.wikipedia.org/wiki/Columbia_Records). Songs featured on the show are available for [digital download](http://en.wikipedia.org/wiki/Music_download) through iTunes up to two weeks before new episodes air, and through other digital outlets and mobile carriers a week later. *Glee* music producer [Adam Anders](http://en.wikipedia.org/wiki/Adam_Anders) has begun to add original music to the show, including two original songs, "[Loser Like Me](http://en.wikipedia.org/wiki/Loser_Like_Me)" and "[Get It Right](http://en.wikipedia.org/wiki/Get_It_Right_(Glee_Cast_song))", on the March 15, 2011 episode.

*Glee* is choreographed by Zach Woodlee and features four to eight production numbers per episode. Once Murphy selects a song, rights are cleared with its publishers by music supervisor P. J. Bloom, and music producer Adam Anders rearranges it for the *Glee* cast. Numbers are pre-recorded by the cast, while Woodlee constructs the accompanying dance moves, which are then taught to the cast and filmed. Studio recordings of tracks are then made. The process begins six to eight weeks before each episode is filmed, and can end as late as the day before filming begins.[[10]](http://en.wikipedia.org/wiki/Glee_(TV_series)#cite_note-BB-9) Each episode costs at least $3 million to produce, and can take up to ten days to film as a result of the elaborate choreography. In late 2010, Bloom reported the process has been even shorter; "as quick as a few weeks". For the second season, the creators were offered listens of upcoming songs in advance by publishers and record labels, with production occurring even before song rights are cleared.

CHARACTERS:

*Glee* features fifteen main roles: [Will Schuester](http://en.wikipedia.org/wiki/Will_Schuester), McKinley High's Spanish teacher who becomes director of the glee club, hoping to restore it to its former glory. [Sue Sylvester](http://en.wikipedia.org/wiki/Sue_Sylvester), head coach of the "Cheerios" cheerleading squad, and the Glee Club's arch-nemesis. [Emma Pillsbury](http://en.wikipedia.org/wiki/Emma_Pillsbury), the school's [mysophobic](http://en.wikipedia.org/wiki/Mysophobia) [guidance counselor](http://en.wikipedia.org/wiki/Guidance_counselor) who has feelings for Will. [Terri Schuester](http://en.wikipedia.org/wiki/Terri_Schuester) is Will's wife whom he eventually divorces after five years of marriage—they separate when he discovers she has faked being pregnant. [Rachel Berry](http://en.wikipedia.org/wiki/Rachel_Berry) is the talented star of the glee club who is often bullied by the Cheerios and football players. [Finn Hudson](http://en.wikipedia.org/wiki/Finn_Hudson)is the star quarterback of the school's football team who risks alienation by his friends after joining the glee club.

Also in the club are [Mercedes Jones](http://en.wikipedia.org/wiki/Mercedes_Jones), a fashion-conscious diva who initially resents having to sing back-up; [Kurt Hummel](http://en.wikipedia.org/wiki/Kurt_Hummel), a gay male [countertenor](http://en.wikipedia.org/wiki/Countertenor); [Artie Abrams](http://en.wikipedia.org/wiki/Artie_Abrams), a guitar player and paraplegic; and [Tina Cohen-Chang](http://en.wikipedia.org/wiki/Tina_Cohen-Chang), an Asian American student with a fake [speech impediment](http://en.wikipedia.org/wiki/Speech_impediment). [Quinn Fabray](http://en.wikipedia.org/wiki/Quinn_Fabray) is Finn's cheerleader girlfriend, who later joins the glee club to keep an eye on him. [Noah "Puck" Puckerman](http://en.wikipedia.org/wiki/Puck_(Glee)), a good friend of Finn's is on the football team and at first disapproves of Finn joining the glee club, but later joins the glee club himself.

Cheerios and glee club vocalists [Santana Lopez](http://en.wikipedia.org/wiki/Santana_Lopez) and [Brittany Pierce](http://en.wikipedia.org/wiki/Brittany_Pierce) were originally recurring actors, but starting in the second season were promoted to series regulars. Kurt's father [Burt Hummel](http://en.wikipedia.org/wiki/Burt_Hummel), also became a series regular on season two. Two actors were promoted to series regulars at the same time: [Harry Shum, Jr.](http://en.wikipedia.org/wiki/Harry_Shum,_Jr.) as football player and glee club member [Mike Chang](http://en.wikipedia.org/wiki/Mike_Chang) and former Dalton Academy Warbler and new club member [Blaine Anderson](http://en.wikipedia.org/wiki/Blaine_Anderson), both of whom started as recurring actors.

Murphy has stated that many of the original characters will graduate from McKinley High at the end of the third season. "We didn't want to have a show where they were in high school for eight years. We really wanted to be true to that experience." Adult characters played by Matthew Morrison and Jane Lynch will remain to provide continuity to the series, though according to Falchuk, some students—Rachel, Finn and Kurt in particular—will likely remain on the show after they graduate.

STEREOTYPES:

What are stereotypes?

Why are stereotypes often used?

Matchup the characters below with the stereotype you think they best help fit.

JOCK GEEK FAILED PERFORMER/TEACHER BAD BOY/BULLY

GAY DITZY BLONDE ORDINARY BLOKE GOODY GOOD

ASIAN LESBIAN AFRICAN AMERICAN DIVA CHEERLEADER/POPULAR GIRL

DISABLED BUTCH COACH SUPER NICE/NAÏVE COUNSELLER AGGRESSIVE COACH

|  |  |  |
| --- | --- | --- |
| **[[Will Schuester](http://glee.wikia.com/wiki/Will_Schuester)](http://glee.wikia.com/wiki/Will_Schuester" \o "Will Schuester)**  **[Will Schuester](http://glee.wikia.com/wiki/Will_Schuester" \o "Will Schuester)**  **[[Emma Pillsbury](http://glee.wikia.com/wiki/Emma_Pillsbury)](http://glee.wikia.com/wiki/Emma_Pillsbury" \o "Emma Pillsbury)**  **[Emma Pillsbury](http://glee.wikia.com/wiki/Emma_Pillsbury" \o "Emma Pillsbury)**  **[[Mercedes Jones](http://glee.wikia.com/wiki/Mercedes_Jones)](http://glee.wikia.com/wiki/Mercedes_Jones" \o "Mercedes Jones)**  **[Mercedes Jones](http://glee.wikia.com/wiki/Mercedes_Jones" \o "Mercedes Jones)**  **[Shannon Beiste](http://glee.wikia.com/wiki/Shannon_Beiste)**  **Shannon Beiste**  **[[Burt Hummel](http://glee.wikia.com/wiki/Burt_Hummel)](http://glee.wikia.com/wiki/Burt_Hummel" \o "Burt Hummel)**  **[Burt Hummel](http://glee.wikia.com/wiki/Burt_Hummel" \o "Burt Hummel)** | **[Rachel Berry.png](http://images1.wikia.nocookie.net/__cb57887/glee/images/b/bc/Rachel_Berry.png)**  **[Rachel Berry](http://glee.wikia.com/wiki/Rachel_Berry" \o "Rachel Berry)**  **[Brittany Pierce](http://glee.wikia.com/wiki/Brittany_Pierce)**  **Brittany Pierce**  **[[Santana Lopez](http://glee.wikia.com/wiki/Santana_Lopez)](http://glee.wikia.com/wiki/Santana_Lopez" \o "Santana Lopez)**  **[Santana Lopez](http://glee.wikia.com/wiki/Santana_Lopez" \o "Santana Lopez)**  **[[Quinn Fabray](http://glee.wikia.com/wiki/Quinn_Fabray)](http://glee.wikia.com/wiki/Quinn_Fabray" \o "Quinn Fabray)**  **[Quinn Fabray](http://glee.wikia.com/wiki/Quinn_Fabray" \o "Quinn Fabray)**  **[[Kurt Hummel](http://glee.wikia.com/wiki/Kurt_Hummel)](http://glee.wikia.com/wiki/Kurt_Hummel" \o "Kurt Hummel)**  **[Kurt Hummel](http://glee.wikia.com/wiki/Kurt_Hummel" \o "Kurt Hummel)** | **[[Noah Puckerman](http://glee.wikia.com/wiki/Noah_Puckerman)](http://glee.wikia.com/wiki/Noah_Puckerman" \o "Noah Puckerman)**  **[Noah Puckerman](http://glee.wikia.com/wiki/Noah_Puckerman" \o "Noah Puckerman)**  **[[Finn Hudson](http://glee.wikia.com/wiki/Finn_Hudson)](http://glee.wikia.com/wiki/Finn_Hudson" \o "Finn Hudson)**  **[Finn Hudson](http://glee.wikia.com/wiki/Finn_Hudson" \o "Finn Hudson)**  **[[Tina Cohen-Chang](http://glee.wikia.com/wiki/Tina_Cohen-Chang)](http://glee.wikia.com/wiki/Tina_Cohen-Chang" \o "Tina Cohen-Chang)**  **[Tina Cohen-Chang](http://glee.wikia.com/wiki/Tina_Cohen-Chang" \o "Tina Cohen-Chang)**  **[[Artie Abrams](http://glee.wikia.com/wiki/Artie_Abrams)](http://glee.wikia.com/wiki/Artie_Abrams" \o "Artie Abrams)**  **[Artie Abrams](http://glee.wikia.com/wiki/Artie_Abrams" \o "Artie Abrams)**  **[[Sue Sylvester](http://glee.wikia.com/wiki/Sue_Sylvester)](http://glee.wikia.com/wiki/Sue_Sylvester" \o "Sue Sylvester)**  **[Sue Sylvester](http://glee.wikia.com/wiki/Sue_Sylvester" \o "Sue Sylvester)** |

STEREOTYPES:

|  |
| --- |
| Comment on the use of stereotypes in Glee. Describe at least three stereotypes which are used in the show. Include specific detail and evidence in your answer. |
| How does the use of stereotypes in Glee help build a relationship between the media text and the target audience? |
| Do the characters that appear on the show change from season to season? Explain |

SPECIAL GUESTS:

|  |  |
| --- | --- |
| 1. List down the special guests who appear in each episode of Glee | |
| **SPECIAL GUEST:** | **EPISODE:** |
|  |  |
| 1. What is the purpose of including these special guests in each episode? Why do you think these special guests were chosen? | |
| 1. How does the inclusion of special guests help establish a relationship with the target audience? | |
| 1. Do the types of special guests that appear on the show change from season to season? Why? | |

MUSIC:

|  |  |
| --- | --- |
| 1. List down the songs/artists which appear in each episode of Glee | |
| **SONG/ARTIST:** | **EPISODE:** |
|  |  |
| 1. What is the purpose of including these particular songs in each episode? Why do you think these songs were chosen? | |
| 1. How does the inclusion of music help establish a relationship with the target audience? | |
| 1. Do the types of songs that we hear on the show change from season to season? Why? | |

ISSUES:

|  |  |  |
| --- | --- | --- |
| 1. List down the issues which appear in each episode of Glee | | |
| **ISSUE:** | **EVIDENCE:** | **EPISODE:** |
|  |  |  |
| 1. What is the purpose of including these issues in each episode? | | |
| 1. How does the inclusion of these issues help establish a relationship with the target audience? | | |
| 1. Do the issues raised on the show change from season to season? Why? | | |

BROADCAST:

The first season of *Glee* consists of 22 episodes. The [pilot episode](http://en.wikipedia.org/wiki/Pilot_(Glee)) was broadcast on May 19, 2009. The series returned on September 9, 2009, airing an additional twelve episodes on Wednesdays in the 9:00 pm timeslot until December 9, 2009, for a total of thirteen episodes. On September 21, 2009, nine more episodes were ordered for the first season by [Fox](http://en.wikipedia.org/wiki/Fox_Broadcasting_Company), and the first of these episodes was broadcast on April 13, 2010. These episodes aired on Tuesday evenings at 9:00 pm. On January 11, 2010, it was announced that Fox had commissioned a second season of the show. The second season began production in June 2010.

[Season two](http://en.wikipedia.org/wiki/Glee_(season_2)) began on September 21, 2010, airing in the 8:00 pm time slot on Tuesdays, and consists of 22 episodes. The show was chosen by Fox to fill the coveted timeslot that followed the network's coverage of [Super Bowl XLV](http://en.wikipedia.org/wiki/Super_Bowl_XLV) in 2011, and the network originally planned to move the show to the 9:00 pm time slot on Wednesdays following the post–Super Bowl broadcast. However, Fox later revised its schedule, leaving *Glee* on Tuesdays in order to concentrate on building up its weaker Wednesday and Thursday line-ups.

A third season was ordered by Fox on May 23, 2010, before the end of the first season. The early renewal of the show allowed the production team to cut costs and to plan ahead when writing scripts. The third season broadcasts are scheduled to remain in the show's Tuesday 8:00 pm time slot, and began airing on September 20, 2011.

*Glee* has been syndicated for broadcast in many countries worldwide, including Australia, where cast members visited to promote the show prior to its September 2009 debut on [Network Ten](http://en.wikipedia.org/wiki/Network_Ten). It also airs in Canada, New Zealand, South Africa, Ireland and the United Kingdom. The series also airs in Italy—a week later than the US broadcast, and dubbed into Italian—and in Lithuania. Asian countries that broadcast *Glee* include the Philippines, India, Malaysia, Singapore, Indonesia and Japan.

CRITICAL RECEPTION: 

*Glee* received a [Metacritic](http://en.wikipedia.org/wiki/Metacritic) score of 77 out of 100, based on 18 critic reviews. It was praised by critics in several round-up reviews of [2009 in television](http://en.wikipedia.org/wiki/2009_in_television). James Poniewozik of *Time* ranked it the eighth best television show of the year, commenting: "when *Glee* works—which is often—it is transcendent, tear-jerking and thrilling like nothing else on TV."

*Entertainment Weekly*'s Ken Tucker ranked it ninth, calling it "Hands down the year's most novel show [and] also its least likely success", Lisa Respers France of [CNN](http://en.wikipedia.org/wiki/CNN) wrote that while ordinarily *Glee*'s premise would have been "a recipe for disaster", the show has "such quirky charm and bravado that it is impossible not to get swept up".

After the episode "[Showmance](http://en.wikipedia.org/wiki/Showmance_(Glee)" \o "Showmance (Glee))", the Parents Television Council named *Glee* the 'Worst Show of the Week', calling it "an edgy, sexually-charged adult series that is inappropriate for teenagers".Nancy Gibbs of *Time* magazine wrote that she had heard the series described as "anti-Christian" by a youth minister, and commented*: It is easy to see his point, if you look at the specifics. [...] The students lie, they cheat, they steal, they lust, they lace the bake-sale cupcakes with pot in order to give the student body a severe case of the munchies. Nearly all the* [*Ten Commandments*](http://en.wikipedia.org/wiki/Ten_Commandments) *get violated at point or another, while the audience is invited to laugh at people's pain and folly and humiliation. ... It insults kids to suggest that simply watching Characters Behaving Badly onscreen means they'll take that as permission to do the same themselves. [...] And it's set in high school, meaning it's about a journey not just to college and career but to identity and conviction, the price of popularity, the compromises we must make between what we want and what we need."*

[*Variety*](http://en.wikipedia.org/wiki/Variety_(magazine))'s Brian Lowry was critical of the show's early episodes, highlighting acting and characterization issues and deeming the adult cast "over-the-top buffoons", with the exception of Mays' Emma, who he felt offered "modest redemption". Though he praised Colfer and Michele's performances, Lowry wrote that the show's talent was squandered by its "jokey, cartoonish, wildly uneven tone", deeming the series a "one-hit wonder". Following the show's mid-season finale, Lowry wrote that while *Glee* "remains a frustrating mess at times", its "vibrant musical numbers and talented cast have consistently kept it on [his] TiVo must list" conceding that "even with its flaws, TV would be poorer without *Glee*."

As *Glee*'s initial success pulled in a large audience, John Doyle of the *Globe & Mail* wrote that the early shows "felt fresh, mainly because the motley crew of kids had a kind of square naïveté." Doyle notes that the early success took *Glee* away from its original characters and plot, focusing more on celebrity guests. 'The gaiety is gone from *Glee*. You should have set it in its prime, mere months ago".

**Fandom**

Fans of *Glee* are commonly referred to as "gleeks",a [portmanteau](http://en.wikipedia.org/wiki/Portmanteau) of "glee" and "geek". [Fox](http://en.wikipedia.org/wiki/Fox_Broadcasting_Company) ran a "Biggest GLEEK" competition, measuring fans' *Glee*-related activity on social networking websites such as Facebook and MySpace, and found that the growth of the fanbase outpaced the network's science-fiction shows. The cast's [Hot Topic](http://en.wikipedia.org/wiki/Hot_Topic) tour was titled "The Gleek Tour".*Glee* is one of the most [tweeted](http://en.wikipedia.org/wiki/Twitter)-about TV shows. Fans have recreated many of its musical numbers in tribute to the show, sharing them on YouTube. Based on this trend, show producers included instrumental versions of some songs on the show's soundtracks.

CRITICAL RECEPTION: 

**Music**

The show's musical performances have been a commercial success, with over thirty-six million copies of *Glee* cast single releases purchased digitally, and over eleven million albums purchased worldwide through October 2011. In 2009, the *Glee* cast had 25 singles chart on the [*Billboard* Hot 100](http://en.wikipedia.org/wiki/Billboard_Hot_100), the most by any artist since [The Beatles](http://en.wikipedia.org/wiki/The_Beatles) had 31 songs in the chart in 1964; in 2010, it placed 80 singles on the *Billboard* Hot 100, far outstripping the previous record. In February 2011, Glee surpassed Elvis as the artist with the most songs placed on the Billboard Hot 100 chart, though fewer than one-fourth of them have charted for more than one week. The cast performance of "[Don't Stop Believin'](http://en.wikipedia.org/wiki/Don%27t_Stop_Believin%27)" was certified [gold](http://en.wikipedia.org/wiki/Music_recording_sales_certification) on October 13, 2009, achieving over 500,000 digital sales, and on March 16, 2011, received platinum certification for having sales of over a million. The series' cover versions had a positive effect on sales of [Rihanna](http://en.wikipedia.org/wiki/Rihanna)'s "[Take a Bow](http://en.wikipedia.org/wiki/Take_a_Bow_(Rihanna_song))" increasing by 189 percent after the song was covered in the *Glee* episode "Showmance".

During the second season, [Rob Sheffield](http://en.wikipedia.org/wiki/Rob_Sheffield) for [*Rolling Stone*](http://en.wikipedia.org/wiki/Rolling_Stone) noted the [Britney Spears](http://en.wikipedia.org/wiki/Britney_Spears) and [*Rocky Horror*](http://en.wikipedia.org/wiki/The_Rocky_Horror_Show) tribute episodes as examples when he lauded *Glee* and its choice of music. He praised Murphy for his selection and resurrection of "forgotten" pop songs and compared the show's uniqueness to "MTV in its prime" as the embodiment of [popular culture](http://en.wikipedia.org/wiki/Popular_culture). Some artists, including [Slash](http://en.wikipedia.org/wiki/Slash_(musician)), [Kings of Leon](http://en.wikipedia.org/wiki/Kings_of_Leon), [Red Hot Chili Peppers](http://en.wikipedia.org/wiki/Red_Hot_Chili_Peppers) and [Foo Fighters](http://en.wikipedia.org/wiki/Foo_Fighters) have declined to have their songs used on the show leaving creator Ryan Murphy unhappy with their decision and often verbally attacking the artists saying they are making a poor decision by not allowing their music on his show.

**Accolades**

*Glee* has received a number of awards and nominations. In 2009, the series won five [Satellite Awards](http://en.wikipedia.org/wiki/Satellite_Award): "[Best Musical or Comedy TV Series](http://en.wikipedia.org/wiki/Satellite_Award_for_Best_Actress_%E2%80%93_Television_Series_Musical_or_Comedy)", "Best Actor" and "Actress in a Musical or Comedy TV Series" for Morrison and Michele, "[Best Supporting Actress](http://en.wikipedia.org/wiki/Satellite_Award_for_Best_Supporting_Actress_%E2%80%93_Series,_Miniseries_or_Television_Film)" for Lynch and "Special Achievement for Outstanding Guest Star" for [Kristin Chenoweth](http://en.wikipedia.org/wiki/Kristin_Chenoweth). In 2010, the show won a [Golden Globe Award](http://en.wikipedia.org/wiki/Golden_Globe_Award) for "[Best Television Series – Musical or Comedy](http://en.wikipedia.org/wiki/Golden_Globe_Award_for_Best_Television_Series_%E2%80%93_Musical_or_Comedy)". Morrison, Michele and Lynch also received acting nominations. The series was nominated for two [Writers Guild of America Awards](http://en.wikipedia.org/wiki/Writers_Guild_of_America_Award), with screenplays nominated in the "Comedy Series" and "New Series" categories. The *Glee* cast won the "[Outstanding Performance by an Ensemble in a Comedy Series](http://en.wikipedia.org/wiki/Screen_Actors_Guild_Award_for_Outstanding_Performance_by_an_Ensemble_in_a_Comedy_Series)" award at the [16th Screen Actors Guild Awards](http://en.wikipedia.org/wiki/16th_Screen_Actors_Guild_Awards). [Paris Barclay](http://en.wikipedia.org/wiki/Paris_Barclay) and [Ryan Murphy](http://en.wikipedia.org/wiki/Ryan_Murphy_(writer)) both received nominations for "[Outstanding Directing – Comedy Series](http://en.wikipedia.org/wiki/Directors_Guild_of_America_Award_for_Outstanding_Directing_%E2%80%93_Comedy_Series)" at the Directors Guild of America Awards for their work on *Glee*. In July 2010, *Glee* received nineteen [Emmy Award](http://en.wikipedia.org/wiki/Emmy_Award) nominations, including "[Outstanding Comedy Series](http://en.wikipedia.org/wiki/Primetime_Emmy_Award_for_Outstanding_Comedy_Series)", "[Outstanding Lead Actor – Comedy Series](http://en.wikipedia.org/wiki/Primetime_Emmy_Award_for_Outstanding_Lead_Actor_%E2%80%93_Comedy_Series)" for Morrison and "[Outstanding Lead Actress – Comedy Series](http://en.wikipedia.org/wiki/Primetime_Emmy_Award_for_Outstanding_Lead_Actress_%E2%80%93_Comedy_Series)" for Michele; it won four of these, including "Outstanding Supporting Actress in a Comedy Series" for Lynch and "Outstanding Guest Performance by a Male Actor in a Comedy Series" for [Neil Patrick Harris](http://en.wikipedia.org/wiki/Neil_Patrick_Harris).

In January 16, 2011 the show won a Golden Globe for "[Best Television Series – Musical or Comedy](http://en.wikipedia.org/wiki/Golden_Globe_Award_for_Best_Television_Series_-_Musical_or_Comedy)" and both Lynch and Colfer won Golden Globes for Best Supporting Actress and Best Supporting Actor in a Television Series, Miniseries, or TV Film.[[139]](http://en.wikipedia.org/wiki/Glee_(TV_series)#cite_note-GG2010-138) In July 2011, *Glee* received twelve Emmy nominations.

MERCHANDISE: 

Three soundtrack albums were released to accompany *Glee*'s first season. *Glee: The Music, The Complete Season One*, a [compilation album](http://en.wikipedia.org/wiki/Compilation_album) featuring all 100 studio recordings from the first season, was released exclusively to the [iTunes Store](http://en.wikipedia.org/wiki/ITunes_Store). Five soundtrack albums were released to accompany *Glee*'s second season: [*Glee: The Music, The Christmas Album*](http://en.wikipedia.org/wiki/Glee:_The_Music,_The_Christmas_Album), featuring Christmas-themed songs, and [*Glee: The Music, Volume 4*](http://en.wikipedia.org/wiki/Glee:_The_Music,_Volume_4), were both released in November 2010;[[87]](http://en.wikipedia.org/wiki/Glee_(TV_series)#cite_note-86)[[88]](http://en.wikipedia.org/wiki/Glee_(TV_series)#cite_note-87)[[89]](http://en.wikipedia.org/wiki/Glee_(TV_series)#cite_note-88) [*Glee: The Music, Volume 5*](http://en.wikipedia.org/wiki/Glee:_The_Music,_Volume_5),[[90]](http://en.wikipedia.org/wiki/Glee_(TV_series)#cite_note-89) [*Glee: The Music Presents the Warblers*](http://en.wikipedia.org/wiki/Glee:_The_Music_Presents_the_Warblers),[[91]](http://en.wikipedia.org/wiki/Glee_(TV_series)#cite_note-90) and [*Glee: The Music, Volume 6*](http://en.wikipedia.org/wiki/Glee:_The_Music,_Volume_6)[[92]](http://en.wikipedia.org/wiki/Glee_(TV_series)#cite_note-pressrelease-91) were 2011 releases, in March, April, and May, respectively. An EP entitled [*Glee: The Music, The Rocky Horror Glee Show*](http://en.wikipedia.org/wiki/Glee:_The_Music,_The_Rocky_Horror_Glee_Show) was released to accompany the Halloween episode, "[The Rocky Horror Glee Show](http://en.wikipedia.org/wiki/The_Rocky_Horror_Glee_Show)".[[93]](http://en.wikipedia.org/wiki/Glee_(TV_series)#cite_note-92) Two EPs were released exclusively at the [Target](http://en.wikipedia.org/wiki/Target_Corporation) discount chain: *Glee: The Music, Love Songs* in the last week of 2010, and *Glee: The Music, Dance Party* in early September 2011.[[94]](http://en.wikipedia.org/wiki/Glee_(TV_series)#cite_note-target-93)[[95]](http://en.wikipedia.org/wiki/Glee_(TV_series)#cite_note-target_danceparty-94)

*Glee* has been released on several DVD and Blu-ray box-sets. [*Glee – The Complete First Season*](http://en.wikipedia.org/wiki/Glee_(season_1)#DVD_and_Blu-ray_releases) was released on September 13, 2010. Three boxed sets were released for the second season: *Glee Season 2: Volume 1* containing the first ten episodes on January 25, 2011, and both *Glee Season 2: Volume 2* with the final twelve episode and *Glee: The Complete Second Season* with all twenty-two on September 13, 2011. All three were released on DVD; only the complete season is available on Blu-Ray.

[Little, Brown Books](http://en.wikipedia.org/wiki/Little,_Brown_and_Company) is in the process of publishing five *Glee*–related [young adult novels](http://en.wikipedia.org/wiki/Young-adult_fiction), which are being developed in collaboration with the show's producers and writers. The first three novels have been written by Sophia Lowell; the first, *Glee: The Beginning*, was released in August 2010 and serves as a prequel to the events of the television series. Subsequent novels include *Glee: Foreign Exchange*, released in February 2011, and *Glee: Summer Break*, released in July 2011. Separate to the young adult series, it was planned that Sue Sylvester would write her autobiography in the second season; Murphy also planned for it to be released as a real book, with Lynch going on an accompanying book tour in character as Sue. The book was not mentioned on the program during the second season, nor has it been scheduled for publication.

Twentieth Century Fox Consumer Products have plans for a line of *Glee*–related merchandise including games, electrical products, greeting cards, apparel and stationery. [Macy's](http://en.wikipedia.org/wiki/Macy%27s) carry a line of *Glee*–related clothing, and [Claire's](http://en.wikipedia.org/wiki/Claire%27s) stock accessories.

**Film**

[*Glee: The 3D Concert Movie*](http://en.wikipedia.org/wiki/Glee:_The_3D_Concert_Movie), a [concert film](http://en.wikipedia.org/wiki/Concert_film) based on the four-week North American segment of the 2011 [Glee Live! In Concert!](http://en.wikipedia.org/wiki/Glee_Live!_In_Concert!) tour and featuring the student cast of the series in performance and backstage, was released in the United States on August 12, 2011, for a two-week limited engagement. The film is directed by Kevin Tancharoen.

MERCHANDISE: 

[***The Glee Project***](http://en.wikipedia.org/wiki/The_Glee_Project) ***and*** [***Don't Stop Believing***](http://en.wikipedia.org/wiki/Don%27t_Stop_Believing)

In January 2010, it was announced that open auditions would be held for three new roles to be introduced in *Glee*'s second season. They were open to amateurs and professionals aged 16 to 26, and were intended to be the subject of a multi-part television special, set to air in the lead-in to the second season premiere in fall 2010, with the new cast members revealed in the first episode.[[58]](http://en.wikipedia.org/wiki/Glee_(TV_series)#cite_note-pickup-57) Murphy commented: "Anybody and everybody now has a chance to be on a show about talented underdogs. We want to be the first interactive musical comedy on television." On June 22, 2010, Josef Adalian of [*New York*](http://en.wikipedia.org/wiki/New_York_(magazine)) magazine revealed that the reality show would not go ahead, due to Murphy's desire to concentrate on the main series, and fear that the distraction of the reality show may damage *Glee*. Adalian reported that the production team would still choose several winners from the entrants and invite them to appear on *Glee* for at least one episode.[[158]](http://en.wikipedia.org/wiki/Glee_(TV_series)#cite_note-157) In June 2010, it was announced that [Oxygen](http://en.wikipedia.org/wiki/Oxygen_(TV_channel)) would host a [reality series](http://en.wikipedia.org/wiki/Reality_television) set to air in June 2011, featuring performers competing for a spot on *Glee*. [*The Glee Project*](http://en.wikipedia.org/wiki/The_Glee_Project) started airing on June 12, 2011, and the final episode was broadcast on August 21, 2011.[[161]](http://en.wikipedia.org/wiki/Glee_(TV_series)#cite_note-160) The winning prize was a seven-episode guest-starring role in *Glee*'s third season, which was awarded to two contestants, with a two-episode role given to two other finalists.

On June 7, 2010, UK broadcaster [Channel 4](http://en.wikipedia.org/wiki/Channel_4) aired *Gleeful: The Real Show Choirs of America* on its [E4](http://en.wikipedia.org/wiki/E4_(channel)) station. The documentary explored the American [show choir](http://en.wikipedia.org/wiki/Show_choir) phenomenon which inspired *Glee*. Narrated by [Nick Grimshaw](http://en.wikipedia.org/wiki/Nick_Grimshaw), it went behind the scenes with real-life glee clubs and detailed celebrity show choir alumni including [Lance Bass](http://en.wikipedia.org/wiki/Lance_Bass), [Ashton Kutcher](http://en.wikipedia.org/wiki/Ashton_Kutcher), [Blake Lively](http://en.wikipedia.org/wiki/Blake_Lively) and [Anne Hathaway](http://en.wikipedia.org/wiki/Anne_Hathaway_(actress)). It was selected as recommended viewing by [*The Guardian*](http://en.wikipedia.org/wiki/The_Guardian), with the comment: "it's a fascinating look at the real-life New Directions, and it's equally as crackers as its TV champion. The newspaper's Lucy Mangan reviewed the documentary positively, writing: "It will, one way or another, fill your heart to bursting", and commenting that: "*Glee*, it turns out, is not a gloriously ridiculous, highly polished piece of escapism. It is cinéma vérité." It was watched by 411,000 viewers, a 2.3% audience share.

In summer 2010, [Channel 5](http://en.wikipedia.org/wiki/Channel_5_(UK)) in the United Kingdom aired [*Don't Stop Believing*](http://en.wikipedia.org/wiki/Don%27t_Stop_Believing), a reality talent show inspired by *Glee*'s success. The series featured live shows in which established and new musical performance groups competed against each other, performing well-known songs in new arrangements, with viewers voting on the winner. Solo singers were also sought to join a group to represent the United Kingdom on the American glee club circuit. Five's controller [Richard Woolfe](http://en.wikipedia.org/wiki/Richard_Woolfe) stated: "There's an explosion in musical performance groups and *Don't Stop Believing* will tap into that exciting groundswell." The show was hosted by [Emma Bunton](http://en.wikipedia.org/wiki/Emma_Bunton), who told [*The Belfast Telegraph*](http://en.wikipedia.org/wiki/The_Belfast_Telegraph) that she is a "huge fan" of *Glee*. The show's judges were former [*EastEnders*](http://en.wikipedia.org/wiki/EastEnders) actress [Tamsin Outhwaite](http://en.wikipedia.org/wiki/Tamsin_Outhwaite), [Blue](http://en.wikipedia.org/wiki/Blue_(group)) member [Duncan James](http://en.wikipedia.org/wiki/Duncan_James), singer [Anastacia](http://en.wikipedia.org/wiki/Anastacia) and [*High School Musical*](http://en.wikipedia.org/wiki/High_School_Musical) choreographer [Charles "Chucky" Klapow](http://en.wikipedia.org/wiki/Charles_Klapow).

EPISODE LIST / RATINGS:

### Season 1: 2009–2010

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| **No. in series** | **No. in season** | **Title** | **Directed by** | **Written by** | **Original air date** | **US viewers (in millions)** |
| 1 | 1 | "[**Pilot**](http://en.wikipedia.org/wiki/Pilot_(Glee))" | [Ryan Murphy](http://en.wikipedia.org/wiki/Ryan_Murphy_(writer)) | Ryan Murphy & [Brad Falchuk](http://en.wikipedia.org/wiki/Brad_Falchuk) & [Ian Brennan](http://en.wikipedia.org/wiki/Ian_Brennan_(writer)) | May 19, 2009 (2009-05-19)[[nb 1]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-17) | 9.62[[18]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-pilot-18) |
| 2 | 2 | "**[Showmance](http://en.wikipedia.org/wiki/Showmance_(Glee)" \o "Showmance (Glee))**" | Ryan Murphy | Ryan Murphy & Brad Falchuk & Ian Brennan | September 9, 2009 (2009-09-09) | 7.30[[19]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-POTUS-19) |
| 3 | 3 | "**[Acafellas](http://en.wikipedia.org/wiki/Acafellas" \o "Acafellas)**" | [John Scott](http://en.wikipedia.org/wiki/John_Stuart_Scott) | Ryan Murphy | September 16, 2009 (2009-09-16) | 6.64[[20]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-20) |
| 4 | 4 | "**[Preggers](http://en.wikipedia.org/wiki/Preggers" \o "Preggers)**" | Brad Falchuk | Brad Falchuk | September 23, 2009 (2009-09-23) | 6.63[[21]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-21) |
| 5 | 5 | "[**The Rhodes Not Taken**](http://en.wikipedia.org/wiki/The_Rhodes_Not_Taken)" | John Scott | Ian Brennan | September 30, 2009 (2009-09-30) | 7.40[[22]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-22) |
| 6 | 6 | "[**Vitamin D**](http://en.wikipedia.org/wiki/Vitamin_D_(Glee))" | [Elodie Keene](http://en.wikipedia.org/wiki/Elodie_Keene) | Ryan Murphy | October 7, 2009 (2009-10-07) | 7.28[[23]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-23) |
| 7 | 7 | "**[Throwdown](http://en.wikipedia.org/wiki/Throwdown_(Glee)" \o "Throwdown (Glee))**" | Ryan Murphy | Brad Falchuk | October 14, 2009 (2009-10-14) | 7.65[[24]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-24) |
| 8 | 8 | "[**Mash-Up**](http://en.wikipedia.org/wiki/Mash-Up_(Glee))" | Elodie Keene | Ian Brennan | October 21, 2009 (2009-10-21) | 7.15[[25]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-25) |
| 9 | 9 | "[**Wheels**](http://en.wikipedia.org/wiki/Wheels_(Glee))" | [Paris Barclay](http://en.wikipedia.org/wiki/Paris_Barclay) | Ryan Murphy | November 11, 2009 (2009-11-11) | 7.53[[26]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-26) |
| 10 | 10 | "[**Ballad**](http://en.wikipedia.org/wiki/Ballad_(Glee))" | Brad Falchuk | Brad Falchuk | November 18, 2009 (2009-11-18) | 7.36[[27]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-27) |
| 11 | 11 | "**[Hairography](http://en.wikipedia.org/wiki/Hairography" \o "Hairography)**" | [Bill D'Elia](http://en.wikipedia.org/wiki/Bill_D%27Elia) | Ian Brennan | November 25, 2009 (2009-11-25) | 6.10[[28]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-Zap11-28) |
| 12 | 12 | "[**Mattress**](http://en.wikipedia.org/wiki/Mattress_(Glee))" | Elodie Keene | Ryan Murphy | December 2, 2009 (2009-12-02) | 8.14[[29]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-Ep12-29) |
| 13 | 13 | "[**Sectionals**](http://en.wikipedia.org/wiki/Sectionals)" | Brad Falchuk | Brad Falchuk | December 9, 2009 (2009-12-09) | 8.13[[30]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-Ep13-30) |
| 14 | 14 | "[**Hell-O**](http://en.wikipedia.org/wiki/Hell-O_(Glee))" | Brad Falchuk | Ian Brennan | April 13, 2010 (2010-04-13) | 13.66[[31]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-hello-31) |
| 15 | 15 | "[**The Power of Madonna**](http://en.wikipedia.org/wiki/The_Power_of_Madonna)" | Ryan Murphy | Ryan Murphy | April 20, 2010 (2010-04-20) | 12.98[[32]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-32) |
| 16 | 16 | "[**Home**](http://en.wikipedia.org/wiki/Home_(Glee))" | Paris Barclay | Brad Falchuk | April 27, 2010 (2010-04-27) | 12.18[[33]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-33) |
| 17 | 17 | "[**Bad Reputation**](http://en.wikipedia.org/wiki/Bad_Reputation_(Glee))" | Elodie Keene | Ian Brennan | May 4, 2010 (2010-05-04) | 11.62[[34]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-tuesdayfinals504-34) |
| 18 | 18 | "[**Laryngitis**](http://en.wikipedia.org/wiki/Laryngitis_(Glee))" | Alfonso Gomez-Rejon | Ryan Murphy | May 11, 2010 (2010-05-11) | 11.57[[35]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-35) |
| 19 | 19 | "[**Dream On**](http://en.wikipedia.org/wiki/Dream_On_(Glee))" | [Joss Whedon](http://en.wikipedia.org/wiki/Joss_Whedon) | Brad Falchuk | May 18, 2010 (2010-05-18) | 11.59[[36]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-36) |
| 20 | 20 | "[**Theatricality**](http://en.wikipedia.org/wiki/Theatricality)" | Ryan Murphy | Ryan Murphy | May 25, 2010 (2010-05-25) | 11.49[[37]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-37) |
| 21 | 21 | "[**Funk**](http://en.wikipedia.org/wiki/Funk_(Glee))" | Elodie Keene | Ian Brennan | June 1, 2010 (2010-06-01) | 8.99[[38]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-funk-38) |
| 22 | 22 | "[**Journey to Regionals**](http://en.wikipedia.org/wiki/Journey_to_Regionals)" | Brad Falchuk | Brad Falchuk | June 8, 2010 (2010-06-08) | 10.92[[39]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-journey-39) |

### Season 2: 2010–2011

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| --- | --- | --- | --- | --- | --- | --- |
| **No. in series** | **No. in season** | **Title** | **Directed by** | **Written by** | **Original air date** | **US viewers (in millions)** |
| 23 | 1 | "[**Audition**](http://en.wikipedia.org/wiki/Audition_(Glee))" | [Brad Falchuk](http://en.wikipedia.org/wiki/Brad_Falchuk) | [Ian Brennan](http://en.wikipedia.org/wiki/Ian_Brennan_(writer)) | September 21, 2010 (2010-09-21) | 12.45[[40]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-40) |
| 24 | 2 | "[**Britney/Brittany**](http://en.wikipedia.org/wiki/Britney/Brittany)" | [Ryan Murphy](http://en.wikipedia.org/wiki/Ryan_Murphy_(writer)) | Ryan Murphy | September 28, 2010 (2010-09-28) | 13.51[[41]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-41) |
| 25 | 3 | "[**Grilled Cheesus**](http://en.wikipedia.org/wiki/Grilled_Cheesus)" | Alfonso Gomez-Rejon | Brad Falchuk | October 5, 2010 (2010-10-05) | 11.20[[42]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-42) |
| 26 | 4 | "[**Duets**](http://en.wikipedia.org/wiki/Duets_(Glee))" | [Eric Stoltz](http://en.wikipedia.org/wiki/Eric_Stoltz) | Ian Brennan | October 12, 2010 (2010-10-12) | 11.36[[43]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-43) |
| 27 | 5 | "[**The Rocky Horror Glee Show**](http://en.wikipedia.org/wiki/The_Rocky_Horror_Glee_Show)" | [Adam Shankman](http://en.wikipedia.org/wiki/Adam_Shankman) | *Story by:* Ryan Murphy & Tim Wollaston *Teleplay by:* Ryan Murphy | October 26, 2010 (2010-10-26) | 11.76[[44]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-44) |
| 28 | 6 | "[**Never Been Kissed**](http://en.wikipedia.org/wiki/Never_Been_Kissed_(Glee))" | Bradley Buecker | Brad Falchuk | November 9, 2010 (2010-11-09) | 10.99[[45]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-45) |
| 29 | 7 | "[**The Substitute**](http://en.wikipedia.org/wiki/The_Substitute_(Glee))" | Ryan Murphy | Ian Brennan | November 16, 2010 (2010-11-16) | 11.70[[46]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-46) |
| 30 | 8 | "**[Furt](http://en.wikipedia.org/wiki/Furt" \o "Furt)**" | Carol Banker | Ryan Murphy | November 23, 2010 (2010-11-23) | 10.41[[47]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-47) |
| 31 | 9 | "[**Special Education**](http://en.wikipedia.org/wiki/Special_Education_(Glee))" | [Paris Barclay](http://en.wikipedia.org/wiki/Paris_Barclay) | Brad Falchuk | November 30, 2010 (2010-11-30) | 11.68[[48]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-48) |
| 32 | 10 | "[**A Very Glee Christmas**](http://en.wikipedia.org/wiki/A_Very_Glee_Christmas)" | Alfonso Gomez-Rejon | Ian Brennan | December 7, 2010 (2010-12-07) | 11.07[[49]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-49) |
| 33 | 11 | "[**The Sue Sylvester Shuffle**](http://en.wikipedia.org/wiki/The_Sue_Sylvester_Shuffle)" | Brad Falchuk | Ian Brennan | February 6, 2011 (2011-02-06) | 26.80[[50]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-50) |
| 34 | 12 | "[**Silly Love Songs**](http://en.wikipedia.org/wiki/Silly_Love_Songs_(Glee))" | [Tate Donovan](http://en.wikipedia.org/wiki/Tate_Donovan) | Ryan Murphy | February 8, 2011 (2011-02-08) | 11.58[[51]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-51) |
| 35 | 13 | "[**Comeback**](http://en.wikipedia.org/wiki/Comeback_(Glee))" | Bradley Buecker | Ryan Murphy | February 15, 2011 (2011-02-15) | 10.53[[52]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-52) |
| 36 | 14 | "[**Blame It on the Alcohol**](http://en.wikipedia.org/wiki/Blame_It_on_the_Alcohol)" | Eric Stoltz | Ian Brennan | February 22, 2011 (2011-02-22) | 10.58[[53]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-53) |
| 37 | 15 | "[**Sexy**](http://en.wikipedia.org/wiki/Sexy_(Glee))" | Ryan Murphy | Brad Falchuk | March 8, 2011 (2011-03-08) | 11.92[[54]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-54) |
| 38 | 16 | "[**Original Song**](http://en.wikipedia.org/wiki/Original_Song)" | Bradley Buecker | Ryan Murphy | March 15, 2011 (2011-03-15) | 11.15[[55]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-55) |
| 39 | 17 | "[**A Night of Neglect**](http://en.wikipedia.org/wiki/A_Night_of_Neglect)" | Carol Banker | Ian Brennan | April 19, 2011 (2011-04-19) | 9.80[[56]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-56) |
| 40 | 18 | "[**Born This Way**](http://en.wikipedia.org/wiki/Born_This_Way_(Glee))" | Alfonso Gomez-Rejon | Brad Falchuk | April 26, 2011 (2011-04-26) | 8.62[[57]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-57) |
| 41 | 19 | "[**Rumours**](http://en.wikipedia.org/wiki/Rumours_(Glee))" | [Tim Hunter](http://en.wikipedia.org/wiki/Tim_Hunter_(director)) | Ryan Murphy | May 3, 2011 (2011-05-03) | 8.85[[58]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-58) |
| 42 | 20 | "[**Prom Queen**](http://en.wikipedia.org/wiki/Prom_Queen_(Glee))" | Eric Stoltz | Ian Brennan | May 10, 2011 (2011-05-10) | 9.29[[59]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-59) |
| 43 | 21 | "[**Funeral**](http://en.wikipedia.org/wiki/Funeral_(Glee))" | Bradley Buecker | Ryan Murphy | May 17, 2011 (2011-05-17) | 8.97[[60]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-60) |
| 44 | 22 | "[**New York**](http://en.wikipedia.org/wiki/New_York_(Glee))" | Brad Falchuk | Brad Falchuk | May 24, 2011 (2011-05-24) | 11.80[[61]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-61) |

### Season 3: 2011–2012

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| --- | --- | --- | --- | --- | --- | --- |
| **No. in series** | **No. in season** | **Title** | **Directed by** | **Written by** | **Original air date** | **US viewers (in millions)** |
| 45 | 1 | "[**The Purple Piano Project**](http://en.wikipedia.org/wiki/The_Purple_Piano_Project)" | [Eric Stoltz](http://en.wikipedia.org/wiki/Eric_Stoltz) | [Brad Falchuk](http://en.wikipedia.org/wiki/Brad_Falchuk) | September 20, 2011 (2011-09-20) | 9.21[[62]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-62) |
| 46 | 2 | "[**I Am Unicorn**](http://en.wikipedia.org/wiki/I_Am_Unicorn)" | Brad Falchuk | [Ryan Murphy](http://en.wikipedia.org/wiki/Ryan_Murphy_(writer)) | September 27, 2011 (2011-09-27) | 8.60[[63]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-63) |
| 47 | 3 | "[**Asian F**](http://en.wikipedia.org/wiki/Asian_F)" | Alfonso Gomez-Rejon | [Ian Brennan](http://en.wikipedia.org/wiki/Ian_Brennan_(writer)) | October 4, 2011 (2011-10-04) | 8.42[[64]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-64) |
| 48 | 4 | "[**Pot o' Gold**](http://en.wikipedia.org/wiki/Pot_o%27_Gold_(Glee))" | [Adam Shankman](http://en.wikipedia.org/wiki/Adam_Shankman) | [Ali Adler](http://en.wikipedia.org/wiki/Allison_Adler) | November 1, 2011 (2011-11-01) | 7.47[[65]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-65) |
| 49 | 5 | "[**The First Time**](http://en.wikipedia.org/wiki/The_First_Time_(Glee))" | Bradley Buecker | [Roberto Aguirre-Sacasa](http://en.wikipedia.org/wiki/Roberto_Aguirre-Sacasa) | November 8, 2011 (2011-11-08) | 6.91[[66]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-66) |
| 50 | 6 | "[**Mash Off**](http://en.wikipedia.org/wiki/Mash_Off)" | Eric Stoltz | [Michael Hitchcock](http://en.wikipedia.org/wiki/Michael_Hitchcock) | November 15, 2011 (2011-11-15) | 7.08[[67]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-67) |
| 51 | 7 | "[**I Kissed a Girl**](http://en.wikipedia.org/wiki/I_Kissed_a_Girl_(Glee))"[[68]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-Ausiello20111025-68) | TBA | TBA | November 29, 2011 (2011-11-29)[[69]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-TFC-69) |  |
| 52 | 8 | "[**Hold on to Sixteen**](http://en.wikipedia.org/wiki/Hold_on_to_Sixteen)"[[70]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-Ep8-70) | TBA | TBA | December 6, 2011 (2011-12-06)[[70]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-Ep8-70) |  |
| 53 | 9 | "[**Extraordinary Merry Christmas**](http://en.wikipedia.org/wiki/Extraordinary_Merry_Christmas)[[71]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-71)" | [Matthew Morrison](http://en.wikipedia.org/wiki/Matthew_Morrison)[[72]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-72)[[73]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-73) | TBA | December 13, 2011 (2011-12-13)[[74]](http://en.wikipedia.org/wiki/List_of_Glee_episodes#cite_note-FoxXmas-74) |  |