***Pudge Patrol***

June, 2021

**Overview**

The purpose of this report is to identify opportunities for content creators to diversify character representations. This report measures representations of six identities in the script *Pudge Patrol* for NBC/Universal:

* [Gender](#7rdsrmby8a10)
* [Race/Ethnicity](#km0uzj1c47vm)
* [LGBTQIA+](#l5fofjr5yyu7)
* [Disability](#phoxthamc9m4)
* [Age (50+)](#w6ssfbo3nmng)
* [Body Size](#ua15q4ot3gj6)

Automated coding is combined with expert human coding to generate the quantitative and qualitative analysis below.

**Methodology**

Spellcheck for Bias is based on inventions and software developed at the USC Viterbi School of Engineering. For this report, we analyze characters who spoke 1 line of text or more. In *Pudge Patrol*, 31 characters met this criterion:

| **CHARACTER NAME** | **LINE COUNT** |
| --- | --- |
| ASTRID | 259 |
| LIBBY | 207 |
| TEARJERKER | 48 |
| BRUTUS | 41 |
| TATE | 34 |
| CANDACE | 28 |
| MICHELLE | 17 |
| CHRISTINE | 14 |
| VARSHIDI | 13 |
| SIMONE | 10 |
| KAITLIN | 9 |
| VALERIE | 9 |
| MR FRICK | 9 |
| CRYING WOMAN | 9 |
| NIGEL | 6 |
| EGGS | 4 |
| SPARROW | 4 |
| STONER | 2 |
| GRANT | 3 |
| THEATER GAL | 3 |
| THEATER GUY | 3 |
| JONAS | 3 |
| HEIDI | 3 |
| PAM | 2 |
| WAITER | 2 |
| NEWSCASTER | 1 |
| ASTRID'S MOM JANET | 1 |
| RUDE KID | 1 |
| MEAN KID WALKING BY | 1 |
| DUMB KID | 1 |
| STONER 2 | 1 |

**Gender Analysis**

***For comparison, women constitute 51% of the U.S. population and 50.8% of the Latinx population in the U.S.***

* 42% characters are specified as female.
* 0 Latinx characters are specified as female.
* The co- leading characters are female (“Astrid” and “Libby”).
* The script contains 7 character opportunities to increase gender diversity.

Characters by Gender

| **LATINX FEMALE CHARACTER** | **FEMALE CHARACTER** | **MALE CHARACTER** | **GENDER UNSPECIFIED** |
| --- | --- | --- | --- |
|  | ASTRID |  |  |
|  | LIBBY |  |  |
|  |  | TEARJERKER |  |
|  |  | BRUTUS |  |
|  |  | TATE |  |
|  | CANDACE |  |  |
|  | MICHELLE |  |  |
|  | CHRISTINE |  |  |
|  |  | VARSHIDI |  |
|  | SIMONE |  |  |
|  | KAITLIN |  |  |
|  | VALERIE |  |  |
|  |  | MR FRICK |  |
|  | CRYING WOMAN |  |  |
|  |  | NIGEL |  |
|  |  | EGGS |  |
|  |  | SPARROW |  |
|  |  |  | STONER |
|  |  | GRANT |  |
|  | THEATER GAL |  |  |
|  |  | THEATER GUY |  |
|  |  | JONAS |  |
|  | HEIDI |  |  |
|  | PAM |  |  |
|  |  |  | WAITER |
|  |  |  | NEWSCASTER |
|  | ASTRID'S MOM JANET |  |  |
|  |  |  | RUDE KID |
|  |  |  | MEAN KID WALKING BY |
|  |  |  | DUMB KID |
|  |  |  | STONER 2 |

The See Jane Test

| **In order to pass the See Jane test, a script/manuscript must have:** | |
| --- | --- |
| **YES** | At least one prominent character (leading, co-leading, supporting character) who is a woman who; |
| **YES** | Is not depicted with gender stereotypes or tropes. |



**Race/Ethnicity Analysis**

***For comparison, people of color constitute 38% of the U.S. population and 21.6% of Ohio residents.***

* 3% of characters are specified as characters of color.
* The co-leading characters have an unspecified race/ethnicity (“Astrid” and “Libby”).
* The script contains 30 character opportunities to increase racial/ethnic diversity.

Characters by Race/Ethnicity

| **CHARACTER OF COLOR** | **WHITE CHARACTER** | **RACE/ETHNICITY UNSPECIFIED** |
| --- | --- | --- |
|  |  | ASTRID |
|  |  | LIBBY |
|  |  | TEARJERKER |
|  |  | BRUTUS |
|  |  | TATE |
|  |  | CANDACE |
|  |  | MICHELLE |
|  |  | CHRISTINE |
| VARSHIDI |  |  |
|  |  | SIMONE |
|  |  | KAITLIN |
|  |  | VALERIE |
|  |  | MR FRICK |
|  |  | CRYING WOMAN |
|  |  | NIGEL |
|  |  | EGGS |
|  |  | SPARROW |
|  |  | STONER |
|  |  | GRANT |
|  |  | THEATER GAL |
|  |  | THEATER GUY |
|  |  | JONAS |
|  |  | HEIDI |
|  |  | PAM |
|  |  | WAITER |
|  |  | NEWSCASTER |
|  |  | ASTRID'S MOM JANET |
|  |  | RUDE KID |
|  |  | MEAN KID WALKING BY |
|  |  | DUMB KID |
|  |  | STONER 2 |

The Shonda Rhimes Test

| **In order to pass the Shonda Rhimes test, a script/manuscript must have:** | |
| --- | --- |
| **NO** | At least one prominent character (leading, co-leading, supporting character) who is a character of color who; |
|  | Is not depicted with race/ethnicity stereotypes or tropes. |



**Latinx Analysis**

***For comparison, Latinx people constitute 18% of the U.S. population, and 4% of the population of Ohio.***

* No characters are specified as Latinx.
* The co-leading characters are unspecified (“Astrid” and “Libby”).
* The script contains 30 character opportunities to increase Latinx Representation.

Characters by Race/Ethnicity

| **Latinx Character** | **Non-Latinx Character** | **RACE/ETHNICITY UNSPECIFIED** |
| --- | --- | --- |
|  |  | ASTRID |
|  |  | LIBBY |
|  |  | TEARJERKER |
|  |  | BRUTUS |
|  |  | TATE |
|  |  | CANDACE |
|  |  | MICHELLE |
|  |  | CHRISTINE |
|  | VARSHIDI |  |
|  |  | SIMONE |
|  |  | KAITLIN |
|  |  | VALERIE |
|  |  | MR FRICK |
|  |  | CRYING WOMAN |
|  |  | NIGEL |
|  |  | EGGS |
|  |  | SPARROW |
|  |  | STONER |
|  |  | GRANT |
|  |  | THEATER GAL |
|  |  | THEATER GUY |
|  |  | JONAS |
|  |  | HEIDI |
|  |  | PAM |
|  |  | WAITER |
|  |  | NEWSCASTER |
|  |  | ASTRID'S MOM JANET |
|  |  | RUDE KID |
|  |  | MEAN KID WALKING BY |
|  |  | DUMB KID |
|  |  | STONER 2 |

The Salma Hayek Test

| **In order to pass the Salma Hayek test, a script/manuscript must have:** | |
| --- | --- |
| **NO** | At least one prominent character (leading, co-leading, supporting character) who is Latinx who; |
|  | Is not depicted with race/ethnicity stereotypes or tropes. |



**LGBTQIA+ Analysis**

***For comparison, LGBTQIA+ people comprise 5.6% of the U.S. population.***

* 6% of characters are specified as LGBTQIA+.
* One leading characters is specified as heterosexual, one is unspecified.
* The script contains 20 character opportunities to increase LGBTQIA+ diversity.

Characters by LGBTQIA+ Status

| **LATINX LGBTQIA+ CHARACTER** | **LGBTQIA+ CHARACTER** | **HETEROSEXUAL CHARACTER** | **SEXUALITY UNSPECIFIED** |
| --- | --- | --- | --- |
|  |  | ASTRID |  |
|  |  |  | LIBBY |
|  |  |  | TEARJERKER |
|  |  |  | BRUTUS |
|  |  | TATE |  |
|  |  | CANDACE |  |
|  |  |  | MICHELLE |
|  |  | CHRISTINE |  |
|  |  |  | VARSHIDI |
|  |  | SIMONE |  |
|  |  |  | KAITLIN |
|  |  |  | VALERIE |
|  |  |  | MR FRICK |
|  |  |  | CRYING WOMAN |
|  |  |  | NIGEL |
|  |  |  | EGGS |
|  |  |  | SPARROW |
|  |  |  | STONER |
|  |  |  | GRANT |
|  |  |  | THEATER GAL |
|  |  |  | THEATER GUY |
|  |  | JONAS |  |
|  | HEIDI |  |  |
|  | PAM |  |  |
|  |  |  | WAITER |
|  |  |  | NEWSCASTER |
|  |  |  | ASTRID'S MOM JANET |
|  |  |  | RUDE KID |
|  |  |  | MEAN KID WALKING BY |
|  |  |  | DUMB KID |
|  |  |  | STONER 2 |

The Vito-Russo Test

| **In order to pass the Vito-Russo test, a script/manuscript must:** | |
| --- | --- |
| **YES** | Contain a character that is identifiably lesbian, gay, bisexual, transgender, and/or queer. |
| **YES** | That character must not be solely or predominantly defined by their sexual orientation or gender identity (i.e. they are comprised of the same sort of unique character traits commonly used to differentiate straight/non-transgender characters from one another). |
| **NO** | The LGBTQIA+ character must be tied into the plot in such a way that their removal would have a significant effect, meaning they are not there to simply provide colorful commentary, paint urban authenticity, or (perhaps most commonly) set up a punchline. |



**Disability Analysis**

***For comparison, people with disabilities constitute 19% of the U.S. population.***

* 3% of characters are specified as having a physical, cognitive, or communication disability.
* No Latinx characters are specified as having a physical, cognitive, or communication disability.
* The leading characters are not shown having a disability.
* The script contains 30 character opportunities to increase disability diversity.

Characters by Disability Status

| **LATINX CHARACTER WITH DISABILITY** | **CHARACTER WITH DISABILITY** | **CHARACTER WITHOUT DISABILITY** | **DISABILITY STATUS UNSPECIFIED** |
| --- | --- | --- | --- |
|  |  |  | ASTRID |
|  |  |  | LIBBY |
|  |  |  | TEARJERKER |
|  |  |  | BRUTUS |
|  |  |  | TATE |
|  |  |  | CANDACE |
|  |  |  | MICHELLE |
|  |  |  | CHRISTINE |
|  |  |  | VARSHIDI |
|  |  |  | SIMONE |
|  |  |  | KAITLIN |
|  |  |  | VALERIE |
|  |  |  | MR FRICK |
|  |  |  | CRYING WOMAN |
|  |  |  | NIGEL |
|  | EGGS |  |  |
|  |  |  | SPARROW |
|  |  |  | STONER |
|  |  |  | GRANT |
|  |  |  | THEATER GAL |
|  |  |  | THEATER GUY |
|  |  |  | JONAS |
|  |  |  | HEIDI |
|  |  |  | PAM |
|  |  |  | WAITER |
|  |  |  | NEWSCASTER |
|  |  |  | ASTRID'S MOM JANET |
|  |  |  | RUDE KID |
|  |  |  | MEAN KID WALKING BY |
|  |  |  | DUMB KID |
|  |  |  | STONER 2 |

The Marlee Matlin Test

| **In order to pass the Marlee Matlin test, a script/manuscript must have:** | |
| --- | --- |
| **YES** | At least one prominent character (leading, co-leading, supporting character) with a physical, cognitive, or communication disability who; |
| **NO** | Is not depicted with disability stereotypes or tropes. |



**Age (50+) Analysis**

***For comparison, people ages 50+ constitute 34% of the U.S. population.***

***People ages 65+ constitute 16.5% of the Latinx population.***

* 3% of characters are specified as ages 50+.
* No Latinx characters are specified as ages 50+.
* The leading characters are under 50.
* The script contains 4 character opportunities to increase age diversity.

Characters by Age

| **LATINX CHARACTER 50+** | **CHARACTER 50+** | **CHARACTER UNDER 50** | **AGE UNSPECIFIED** |
| --- | --- | --- | --- |
|  |  | ASTRID |  |
|  |  | LIBBY |  |
|  |  |  | TEARJERKER |
|  |  |  | BRUTUS |
|  |  | TATE |  |
|  |  | CANDACE |  |
|  |  | MICHELLE |  |
|  |  | CHRISTINE |  |
|  | VARSHIDI |  |  |
|  |  | SIMONE |  |
|  |  | KAITLIN |  |
|  |  | VALERIE |  |
|  |  | MR FRICK |  |
|  |  | CRYING WOMAN |  |
|  |  | NIGEL |  |
|  |  | EGGS |  |
|  |  | SPARROW |  |
|  |  | STONER |  |
|  |  | GRANT |  |
|  |  | THEATER GAL |  |
|  |  | THEATER GUY |  |
|  |  | JONAS |  |
|  |  | HEIDI |  |
|  |  | PAM |  |
|  |  |  | WAITER |
|  |  |  | NEWSCASTER |
|  |  |  | ASTRID'S MOM JANET |
|  |  | RUDE KID |  |
|  |  | MEAN KID WALKING BY |  |
|  |  | DUMB KID |  |
|  |  | STONER 2 | STONER 2 |

The Betty White Test

| **In order to pass the Betty White test, a script/manuscript must have:** | |
| --- | --- |
| **NO** | At least one prominent character (leading, co-leading, supporting character) who is 50+ who; |
|  | Is not depicted with age stereotypes or tropes. |



**Body Size Analysis**

***For comparison, people with large body types constitute 39% of the U.S. population.***

* 6% characters are specified as having a large body type.
* No Latinx characters are specified as having a large body type.
* The co-leading characters are specified as having a large body type (“Astrid” and “Libby”).
* The script contains 25 character opportunities to increase body type diversity.

Characters by Body Size

| **LATINX CHARACTER WITH LARGE BODY TYPE** | **CHARACTER WITH LARGE BODY TYPE** | **CHARACTER WITH SMALL/MEDIUM BODY TYPE** | **BODY SIZE UNSPECIFIED** |
| --- | --- | --- | --- |
|  | ASTRID |  |  |
|  | LIBBY |  |  |
|  |  | TEARJERKER |  |
|  |  | BRUTUS |  |
|  |  | TATE |  |
|  |  |  | CANDACE |
|  |  |  | MICHELLE |
|  |  |  | CHRISTINE |
|  |  |  | VARSHIDI |
|  |  |  | SIMONE |
|  |  | KAITLIN |  |
|  |  |  | VALERIE |
|  |  |  | MR FRICK |
|  |  |  | CRYING WOMAN |
|  |  |  | NIGEL |
|  |  |  | EGGS |
|  |  | SPARROW |  |
|  |  |  | STONER |
|  |  |  | GRANT |
|  |  |  | THEATER GAL |
|  |  |  | THEATER GUY |
|  |  |  | JONAS |
|  |  |  | HEIDI |
|  |  |  | PAM |
|  |  |  | WAITER |
|  |  |  | NEWSCASTER |
|  |  |  | ASTRID'S MOM JANET |
|  |  |  | RUDE KID |
|  |  |  | MEAN KID WALKING BY |
|  |  |  | DUMB KID |
|  |  |  | STONER 2 |

The Lizzo Test

| **In order to pass the Lizzo test, a script/manuscript must have:** | |
| --- | --- |
| **YES** | At least one prominent character (leading, co-leading, supporting character) with a large body type who; |
| **NO** | Is not depicted with size stereotypes or tropes. |



**Intersectional Analysis**

|  | **Female Character** | **Character of Color** | **LGBTQIA+ Character** | **Character with a Disability** | **Character 50+** | **Large Body Type** |
| --- | --- | --- | --- | --- | --- | --- |
| **Female Character** |  | **NO** | **YES** | **NO** | **NO** | **YES** |
| **Character of Color** | **NO** |  | **NO** | **NO** | **YES** | **NO** |
| **LGBTQIA+ Character** | **YES** | **NO** |  | **NO** | **NO** | **NO** |
| **Character with a Disability** | **NO** | **NO** | **NO** |  | **NO** | **NO** |
| **Character 50+** | **NO** | **YES** | **NO** | **NO** |  | **NO** |
| **Large Body**  **Type** | **YES** | **NO** | **NO** | **NO** | **NO** |  |

**Latinx Intersectional Analysis**

|  | **Female Character** | **LGBTQIA+ Character** | **Character with a Disability** | **Character 50+** | **Character with Large Body Type** |
| --- | --- | --- | --- | --- | --- |
| **Female Character** |  | **NO** | **NO** | **NO** | **NO** |
| **LGBTQIA+ Character** | **NO** |  | **NO** | **NO** | **NO** |
| **Character with a Disability** | **NO** | **NO** |  | **NO** | **NO** |
| **Character 50+** | **NO** | **NO** | **NO** |  | **NO** |
| **Character with Large Body Type** | **NO** | **NO** | **NO** | **NO** |  |

**Positive Aspects**

* Positive portrayals of female friendships:
  + The script offers a positive representation of female friendship. It passes the Bechdel test, as Abby and Libby work together to solve a problem. Girls provide moral support for one another and build each other up (e.g., “you’re stronger than you think” (pp. 50)).
* Positive discussion about bullying:
  + The script focuses on the psychological harms of bullying and the dehumanization of larger body types (e.g. “we’re being treated like we’re sub-human” (pp.12); “I just wish it didn’t sting every time” (pp. 23))..
* Positive portrayal of women with larger body types:
  + Heroines of script/story centered on larger body types.
  + Larger body type female character that is talented in and passionate about STEM activities (Astrid).

**Potential Pitfalls**

**Potential Sexism**

* Gender tropes:
  + “MEAN GIRL:” Candace is depicted as the MEAN GIRL trope, which involves women policing and controlling other women.
  + “THE SHREW” and “OVERBEARING MOTHER:” Christine is written as these tropes; she has no life outside her children and is a nagging “Tracy Flick type.”
* Unhealthy sexual relationships:
  + Candace is depicted in unhealthy relationships with men.
    - She dates Tate, who engages in controlling and emotionally manipulative behavior when discouraging her from traveling to LA for the summer (pp. 10).
* Verbal and visual sexual objectification:
  + Candace, an underage girl is verbally and visually sexualized. It is implied that she may be cast, made-up, and costumed to look older than 17-18 and have an ‘older’ love interest (in his 30s) who takes topless photos of her. Sexualized images of young women can contribute to predatory environments for young women and girls (as men view them as sexual objects) and increase internalized body shame for girls that age.
    - The topless photos are not taken seriously by the script, despite technically being child pornography and taken by a male character that is older and within an uneven power dynamic with Candace.
* Gender stereotypes:
  + Michelle is written with the gender stereotype “APPEARANCE OBSESSED,” “IMMATURE.”
    - She awkwardly employs slang: “MICHELLE (manipulative AF) Oooh dish. Pinky swear I won’t say anything. You know you’re my bffesty. 4L” [24].
  + Michele is “VISUALLY and VERBALLY SEXUALIZED” and her appearance and behavior undercut her role as a teacher.
    - She’s described as a “hot teacher who still shops at Forever 21”
* Toxic masculinity:
  + Tate’s character reflects “TOXIC MASCULINITY.” He repeatedly insults the appearance and social status of Libby and Astrid. For example:
    - “I mean, look at you. You should do us all a favor and just stay in your little weird patrol car and never come out” and encouraging the two to “look in the mirror” to witness their own monstrosity (pp. 11).
    - Upon being rescued: “Nobody would believe I’d spend more than five minutes with you guys alway” (pp. 54).
  + Libby and Astrid tell a young boy who falls off a bike “You better GROW A PAIR AND STOP CRYING, BUCKO!” (pp. 42) which is a gendered insult that conveys the idea that “real men” don’t cry and being strong/tough requires balls aka is reserved for men.
* Male authority figures:
  + The school features traditional gender hierarchies (women are not in positions of authority); the principal is a man, STEM teachers are men, there is an insecure female teacher; a female counselor.
* Stereotype Inversion: Caricature of Sex Positivity
  + Astrid, is meant to be a ‘sex positive’ character-- she has an “intense sex drive” (pp. 2) and is constantly talking about sex (“this song makes me want to dry hump,” “you gonna take those itchy pants off for mama?” (4)).
  + These choices frame women’s ‘sex positivity’ as problematic male stereotypes about men’s sexuality that are tied to toxic masculinity.
  + Healthier conversations about sex revolve around sex and agency. For example, as a sex positive character, Astrid can discuss the problems surrounding agency when she sees a teacher take nude photos of Candace.

**Potential Racism**

* No POC characters specified

Representation Opportunities:

* Suggestion: Avoid casting Jonas as a Person of Color, as men of color are often stereotyped as “hypersexual,” and his character has an inappropriate relationship with a female student.
* Suggestion: Avoid casting Astrid as a woman of color. She’s described as “feisty and fat with a ‘pretty intense sex drive’” (2) and would embody racialized stereotypes around weight and hypersexuality.
* Suggestion: If Mr. Frick is cast as a character of color (other than Asian or Southeast Asian), he will defy race-based stereotypes in the STEM field.
* Suggestion: If the Crying Woman is cast as a character of color, the audience will witness extreme violence against a character of color.
* Suggestion: If Sparrow is cast as Asian, he will defy stereotypes surrounding sexual desirability and Asian men.

**LGBTQIA+**

* No LGBTQIA+ characters specified
* Suggestion: Libby’s sexual orientation is unspecified and provides an opportunity to increase representation, though her parents are gay, so casting her as gay means that all gay characters in the story would be related to one another.
* Suggestion: If Astrid is cast as bisexual she will be written with the LGBTQIA+ trope “DEPRAVED BISEXUAL.”

**Potential Ableism**

* Ableism tropes:
  + “AUTISTIC SAVANT:” The character “Eggs” is described as “a nerdy guy, on the spectrum” [17]. He represents the AUTISTIC SAVANT trope, who’s very good at math and science with poor social skills. While people on the autism spectrum sometimes demonstrate special competence in these areas, it only represents about 10 of people with ASD.[[1]](#footnote-0) Examples include:
    - Commenting on the low statistical likelihood of finding Tate when he goes missing (pp. 17).
    - Asking about odd cloud formations using technical terms (pp. 21).
    - His nickname “Eggs” seems like a reference to “egghead,” which reinforces the trope.
* Eggs isn’t central to the plot and has less than 1 % of the dialogue in the pilot (4 of about 750 lines).

**Potential Sizeism**

* Sizeist tropes:
  + “FAT NERD” and “LOSER:” Libby and Astrid are overweight characters who fit the “FAT NERD” and size-based “LOSER” tropes. They’re portrayed as social failures (e.g., “stalkers” (pp. 41)), unattractive and unsuccessful in love (“UNLOVABLE”/”UNWANTED”), and “freak shows” (pp. 40, 56).[[2]](#footnote-1)
* Libby in particular struggles with feelings of worthlessness stemming from her appearance; it’s the basis for the monster’s attack on her [45].
* The scene where the two are “The girls are huddled into a stall munching on pizza” because the bathroom is their “office and secret lunch room” [23] reinforces their social isolation as well as stereotypes that overweight people are “secretive overeaters” who simply need to eat less and choose better foods in order to lose weight.
* **Suggestion: Empowering Title**
  + Suggestion: Title change: “Fat” is considered a neutral and ‘reclaimed’ term by the larger-bodied community[[3]](#footnote-2). A title with “fat” will capture the intention of the current title (“pudge patrol”) without using shaming language (e.g., “Fat Force;” “Fat Detectives”).
* Trivializes the causes of sizeist bullying:
  + The leads claim the reason people are prejudiced against larger body types is because “people are idiots.”
  + Opportunity: There is an opportunity for the 2 leads (characterized as “intelligent teens”) to have an intelligent and honest conversation about the cultural attitudes and social systems that exclude, demean, and dehumanize larger body types.
* Suggestion: If Nigel is written as a larger body type, he will embody “THE LOSER” trope.

***Latinx Analysis***

**Positive Aspects/Opportunities to Increase Representation**

* If Libby, her mother, and sister are cast as Latinx, they will provide intersectional representation (female-Latinx-larger body type) to the show and will not embody any Latinx tropes or stereotypes.
  + If Libby is cast as Latinx and scenes with intelligent conversations about sizeism are written--there will be an opportunity to comment on the relationship between sizeism and racism.[[4]](#footnote-3)

**Potential Pitfalls**

* Avoid casting Astrid as Latinx. She’s described as “FEISTY” and fat with a   
  “pretty intense sex drive,” and therefore would embody the “HYPERSEXUAL LATINA” trope. Additionally, her parents are religiously devout, which would play to the “HYPER-RELIGIOUS” stereotype about Latinx communities.
* If Tate is cast as a Latinx character, he will embody the “MALE MACHISTA” trope because he is hypermasculine, aggressive, and competitive, as well as the “BORRACHO” trope (drunk).
* If Christine is cast as Latinx, she will embody the “HYPER-RELIGIOUS” stereotype.
* If Candace is cast as Latinx, she will fit the “HYPER-SEXUALIZED LATINA” trope.

1. Gambacurta, Corrine. 2020. “”Autism Representation in the Media.” Organization for Autism Research. https://researchautism.org/autism-representation-in-the-media/ [↑](#footnote-ref-0)
2. Bradley S. Greenberg, Matthew Eastin, Linda Hofschire, Ken Lachlan, and Kelly D. Brownell. 2003. [Portrayals of Overweight and Obese Individuals on Commercial Television](https://ajph.aphapublications.org/doi/abs/10.2105/AJPH.93.8.1342) American Journal of Public Health 93, 1342-1348. [https://doi.org/10.2105/AJPH.93.8.1342](https://ajph.aphapublications.org/doi/abs/10.2105/AJPH.93.8.1342) [↑](#footnote-ref-1)
3. Gordon, Aubrey. 2020. *What We Don't Talk About When We Talk About Fat*. Beacon Press. [↑](#footnote-ref-2)
4. Strings, Sabrina. 2019. *Fearing the Black Body: The Racial Origins of Fat Phobia*. NYU Press: New York. [↑](#footnote-ref-3)