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***Tías***

May 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 *Tías* for NBC Universal:

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

**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 *Tías*, 41 characters met this criterion:

| **CHARACTER NAME** | **LINE COUNT** |
| --- | --- |
| SONYA | 549 |
| TONI | 357 |
| IRENE | 310 |
| LUZ | 210 |
| ESME | 90 |
| ADRIAN | 62 |
| CAMILO | 60 |
| MIKE | 54 |
| MARCY | 36 |
| JANINE RICKSHAW | 36 |
| CLAIRE | 35 |
| LA MOSCA | 30 |
| NASIR | 25 |
| ESTHER | 24 |
| VERONICA GUTIERREZ | 20 |
| GARY | 17 |
| SYLVIE | 14 |
| CHA CHA | 14 |
| GABE | 13 |
| VEE | 11 |
| JUDGE HALE | 9 |
| DR CHU | 8 |
| SHIRTLESS WAITER | 7 |
| CEO | 6 |
| FATHER SERRANO | 6 |
| LAWYER | 6 |
| WAITER | 5 |
| GIRL | 5 |
| LADY | 4 |
| LEAD CHOLA | 3 |
| DAVE | 3 |
| LADY FRIEND | 3 |
| KRAMER | 2 |
| LUCKY LADY | 2 |
| BLACK BOUNCER | 2 |
| GUY | 2 |
| OWNER | 1 |
| WHITE BOUNCER | 1 |
| TRAFFIC MONITOR | 1 |
| BLINDFOLDED GIRL | 1 |
| MAN | 1 |

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

**Gender Analysis**

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

* 54% of the characters are specified as female.
* 32% of characters are Latinx women.
* The leading character is female (“Sonya”).
* The script contains 0 character opportunities to increase gender diversity.

Characters by Gender

| **LATINX FEMALE CHARACTER** | **FEMALE CHARACTER** | **MALE CHARACTER** | **GENDER UNSPECIFIED** |
| --- | --- | --- | --- |
| SONYA |  | SONYA |  |
| TONI |  | TONI |  |
| IRENE |  | IRENE |  |
| LUZ |  | LUZ |  |
| ESME |  | ESME |  |
|  |  | ADRIAN |  |
|  |  | CAMILO |  |
|  |  | MIKE |  |
|  | MARCY | MARCY |  |
|  | JANINE RICKSHAW | JANINE RICKSHAW |  |
|  | CLAIRE | CLAIRE |  |
| LA MOSCA |  | LA MOSCA |  |
|  |  | NASIR |  |
| ESTHER |  | ESTHER |  |
| VERONICA GUTIERREZ |  | VERONICA GUTIERREZ |  |
|  |  | GARY |  |
| SYLVIE |  | SYLVIE |  |
| CHA CHA |  | CHA CHA |  |
|  |  | GABE |  |
| VEE |  | VEE |  |
|  | JUDGE HALE | JUDGE HALE |  |
| DR CHU |  | DR CHU |  |
|  |  | SHIRTLESS WAITER |  |
|  |  | CEO |  |
|  |  | FATHER SERRANO |  |
|  |  | LAWYER |  |
|  |  | WAITER |  |
|  | GIRL | GIRL |  |
|  | LADY | LADY |  |
| LEAD CHOLA | LEAD CHOLA | LEAD CHOLA |  |
|  |  | DAVE |  |
|  | LADY FRIEND | LADY FRIEND |  |
|  |  | KRAMER |  |
|  | LUCKY LADY | LUCKY LADY |  |
|  |  | BLACK BOUNCER |  |
|  |  | GUY |  |
|  |  | OWNER |  |
|  |  | WHITE BOUNCER |  |
|  |  | TRAFFIC MONITOR |  |
|  | BLINDFOLDED GIRL | BLINDFOLDED GIRL |  |
|  |  | MAN |  |

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. |

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**Race/Ethnicity Analysis**

***For comparison, people of color constitute 38% of the U.S. population.***

* 49% characters are specified as characters of color.
* The leading character is specified as a character of color (“Sonya”).
* The script contains 18 character opportunities to increase racial/ethnic diversity.

Characters by Race/Ethnicity

| **CHARACTER OF COLOR** | **WHITE CHARACTER** | **RACE/ETHNICITY UNSPECIFIED** |
| --- | --- | --- |
| SONYA | SONYA |  |
| TONI | TONI |  |
| IRENE | IRENE |  |
| LUZ | LUZ |  |
| ESME | ESME |  |
| ADRIAN |  |  |
| CAMILO |  |  |
| MIKE | MIKE |  |
|  | MARCY |  |
|  | JANINE RICKSHAW | JANINE RICKSHAW |
|  | CLAIRE | CLAIRE |
| LA MOSCA | LA MOSCA |  |
| NASIR | NASIR |  |
| ESTHER | ESTHER |  |
| VERONICA GUTIERREZ | VERONICA GUTIERREZ |  |
|  | GARY | GARY |
| SYLVIE | SYLVIE |  |
| CHA CHA | CHA CHA |  |
|  | GABE |  |
| VEE | VEE |  |
| JUDGE HALE | JUDGE HALE |  |
| DR CHU | DR CHU |  |
|  | SHIRTLESS WAITER | SHIRTLESS WAITER |
|  | CEO | CEO |
| FATHER SERRANO | FATHER SERRANO |  |
|  | LAWYER | LAWYER |
|  | WAITER | WAITER |
|  | GIRL | GIRL |
|  | LADY | LADY |
| LEAD CHOLA | LEAD CHOLA |  |
|  | DAVE | DAVE |
|  | LADY FRIEND | LADY FRIEND |
|  | KRAMER | KRAMER |
|  | LUCKY LADY | LUCKY LADY |
| BLACK BOUNCER | BLACK BOUNCER |  |
|  | GUY | GUY |
|  | OWNER | OWNER |
|  | WHITE BOUNCER |  |
|  | TRAFFIC MONITOR | TRAFFIC MONITOR |
|  | BLINDFOLDED GIRL | BLINDFOLDED GIRL |
|  | MAN | MAN |

The Shonda Rhimes Test

| **In order to pass the Shonda Rhimes test, a script/manuscript must have:** | |
| --- | --- |
| **YES** | At least one prominent character (leading, co-leading, supporting character) who is a character of color who; |
| **YES** | Is not depicted with race/ethnicity stereotypes or tropes. |



**Latinx Analysis**

***For comparison, Latinx 48.6% of the Los Angeles population in 2021, where the script takes place.***

* 39% characters are specified as Latinx.
* The leading character is Latinx (“Sonya”).
* The script contains 18 character opportunities to increase Latinx representation.

Characters by Race/Ethnicity

| **Latinx Character** | **Non-Latinx Character** | **RACE/ETHNICITY UNSPECIFIED** |
| --- | --- | --- |
| SONYA |  |  |
| TONI |  |  |
| IRENE |  |  |
| LUZ |  |  |
| ESME |  |  |
| ADRIAN |  |  |
| CAMILO |  |  |
| MIKE | MIKE |  |
|  | MARCY |  |
|  | JANINE RICKSHAW | JANINE RICKSHAW |
|  | CLAIRE | CLAIRE |
| LA MOSCA | LA MOSCA |  |
|  | NASIR |  |
| ESTHER | ESTHER |  |
| VERONICA GUTIERREZ | VERONICA GUTIERREZ |  |
|  | GARY | GARY |
| SYLVIE | SYLVIE |  |
| CHA CHA | CHA CHA |  |
|  | GABE |  |
| VEE | VEE |  |
|  | JUDGE HALE |  |
|  | DR CHU |  |
|  | SHIRTLESS WAITER | SHIRTLESS WAITER |
|  | CEO | CEO |
| FATHER SERRANO | FATHER SERRANO |  |
|  | LAWYER | LAWYER |
|  | WAITER | WAITER |
|  | GIRL | GIRL |
|  | LADY | LADY |
| LEAD CHOLA | LEAD CHOLA |  |
|  | DAVE | DAVE |
|  | LADY FRIEND | LADY FRIEND |
|  | KRAMER | KRAMER |
|  | LUCKY LADY | LUCKY LADY |
|  | BLACK BOUNCER |  |
|  | GUY | GUY |
|  | OWNER | OWNER |
|  | WHITE BOUNCER |  |
|  | TRAFFIC MONITOR | TRAFFIC MONITOR |
|  | BLINDFOLDED GIRL | BLINDFOLDED GIRL |
|  | MAN | MAN |

The Salma Hayek Test

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



**LGBTQ+ Analysis**

***For comparison, LGBTQ+ people comprise 4.5% of the U.S. population.***

* 12% characters are specified as LGBTQ+.
* 2% of characters are specified as LGBTQ+ and Latinx.
* The leading character is specified as heterosexual (“Sonya”).
* The script contains 28 character opportunities to increase LGBTQ+ diversity.

Characters by LGBTQ+ Status

| **LATINX LGBTQ+ CHARACTER** | **LGBTQ+ CHARACTER** | **HETEROSEXUAL CHARACTER** | **SEXUALITY UNSPECIFIED** |
| --- | --- | --- | --- |
|  |  | SONYA |  |
|  |  | TONI |  |
|  |  | IRENE |  |
| LUZ |  | LUZ |  |
|  |  | ESME |  |
|  |  |  | ADRIAN |
|  |  | CAMILO |  |
|  |  | MIKE |  |
|  | MARCY | MARCY |  |
|  | JANINE RICKSHAW | JANINE RICKSHAW |  |
|  |  | CLAIRE | CLAIRE |
|  |  | LA MOSCA |  |
|  |  | NASIR |  |
|  |  | ESTHER | ESTHER |
|  |  | VERONICA GUTIERREZ | VERONICA GUTIERREZ |
|  |  | GARY | GARY |
|  |  | SYLVIE | SYLVIE |
|  |  | CHA CHA | CHA CHA |
|  |  | GABE |  |
|  |  | VEE | VEE |
|  |  | JUDGE HALE | JUDGE HALE |
|  |  | DR CHU | DR CHU |
|  |  | SHIRTLESS WAITER | SHIRTLESS WAITER |
|  |  | CEO | CEO |
|  |  | FATHER SERRANO | FATHER SERRANO |
|  |  | LAWYER | LAWYER |
|  |  | WAITER | WAITER |
|  |  | GIRL | GIRL |
|  |  | LADY | LADY |
|  |  | LEAD CHOLA | LEAD CHOLA |
|  | DAVE | DAVE |  |
|  | LADY FRIEND | LADY FRIEND |  |
|  |  | KRAMER | KRAMER |
|  | LUCKY LADY | LUCKY LADY |  |
|  |  | BLACK BOUNCER | BLACK BOUNCER |
|  |  | GUY | GUY |
|  |  | OWNER | OWNER |
|  |  | WHITE BOUNCER | WHITE BOUNCER |
|  |  | TRAFFIC MONITOR | TRAFFIC MONITOR |
|  |  | BLINDFOLDED GIRL | BLINDFOLDED GIRL |
|  |  | MAN | MAN |

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). |
| **YES** | The LGBTQ 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.***

* 0 characters are specified as having a physical, cognitive, or communication disability.
* 0 of Latinx characters are specified as having a physical, cognitive, or communication disability.
* The leading character is not specified as having a disability (“Sonya”).
* The script contains 41 character opportunities to increase disability diversity.

Characters by Disability Status

| **LATINX CHARACTER WITH DISABILITY** | **CHARACTER WITH DISABILITY** | **CHARACTER WITHOUT DISABILITY** | **DISABILITY STATUS UNSPECIFIED** |
| --- | --- | --- | --- |
|  |  |  | SONYA |
|  |  |  | TONI |
|  |  |  | IRENE |
|  |  |  | LUZ |
|  |  |  | ESME |
|  |  |  | ADRIAN |
|  |  |  | CAMILO |
|  |  |  | MIKE |
|  |  |  | MARCY |
|  |  |  | JANINE RICKSHAW |
|  |  |  | CLAIRE |
|  |  |  | LA MOSCA |
|  |  |  | NASIR |
|  |  |  | ESTHER |
|  |  |  | VERONICA GUTIERREZ |
|  |  |  | GARY |
|  |  |  | SYLVIE |
|  |  |  | CHA CHA |
|  |  |  | GABE |
|  |  |  | VEE |
|  |  |  | JUDGE HALE |
|  |  |  | DR CHU |
|  |  |  | SHIRTLESS WAITER |
|  |  |  | CEO |
|  |  |  | FATHER SERRANO |
|  |  |  | LAWYER |
|  |  |  | WAITER |
|  |  |  | GIRL |
|  |  |  | LADY |
|  |  |  | LEAD CHOLA |
|  |  |  | DAVE |
|  |  |  | LADY FRIEND |
|  |  |  | KRAMER |
|  |  |  | LUCKY LADY |
|  |  |  | BLACK BOUNCER |
|  |  |  | GUY |
|  |  |  | OWNER |
|  |  |  | WHITE BOUNCER |
|  |  |  | TRAFFIC MONITOR |
|  |  |  | BLINDFOLDED GIRL |
|  |  |  | MAN |

The Marlee Matlin Test

| **In order to pass the Marlee Matlin test, a script/manuscript must have:** | |
| --- | --- |
| **NO** | At least one prominent character (leading, co-leading, supporting character) with a physical, cognitive, or communication disability who; |
|  | 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.***

* 22% characters are specified as ages 50+.
* 12% of characters are 50+ and Latinx.
* The leading character is under 50 (“Sonya”).
* The script contains 16 character opportunities to increase age diversity.

Characters by Age

| **LATINX CHARACTER 50+** | **CHARACTER 50+** | **CHARACTER UNDER 50** | **AGE UNSPECIFIED** |
| --- | --- | --- | --- |
|  |  | SONYA |  |
|  |  | TONI |  |
|  |  | IRENE |  |
|  |  | LUZ |  |
| ESME |  | ESME |  |
|  |  | ADRIAN |  |
|  |  |  | CAMILO |
|  |  | MIKE |  |
|  |  | MARCY |  |
|  | JANINE RICKSHAW |  |  |
|  |  | CLAIRE | CLAIRE\* |
|  |  | LA MOSCA | LA MOSCA |
|  |  | NASIR |  |
|  |  | ESTHER |  |
| VERONICA GUTIERREZ |  | VERONICA GUTIERREZ |  |
|  |  | GARY | GARY\* |
|  |  | SYLVIE |  |
| CHA CHA |  | CHA CHA |  |
|  |  | GABE | GABE |
| VEE |  | VEE |  |
|  | JUDGE HALE | JUDGE HALE |  |
|  | DR CHU | DR CHU |  |
|  |  | SHIRTLESS WAITER | SHIRTLESS WAITER |
|  |  | CEO | CEO |
| FATHER SERRANO |  | FATHER SERRANO |  |
|  |  | LAWYER | LAWYER |
|  |  | WAITER | WAITER |
|  |  | GIRL |  |
|  |  | LADY | LADY |
|  |  | LEAD CHOLA |  |
|  |  | DAVE |  |
|  |  | LADY FRIEND | LADY FRIEND |
|  | KRAMER | KRAMER |  |
|  |  | LUCKY LADY | LUCKY LADY |
|  |  | BLACK BOUNCER | BLACK BOUNCER |
|  |  | GUY |  |
|  |  | OWNER |  |
|  |  | WHITE BOUNCER | WHITE BOUNCER |
|  |  | TRAFFIC MONITOR | TRAFFIC MONITOR |
|  |  | BLINDFOLDED GIRL |  |
|  |  | MAN | MAN |

\*Characters are specified as 40s or 50s

The Betty White Test

| **In order to pass the Betty White test, a script/manuscript must have:** | |
| --- | --- |
| **YES** | At least one prominent character (leading, co-leading, supporting character) who is 50+ who; |
| **YES** | 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.***

* 0 characters are specified as having a large body type.
* 0 of Latinx characters are specified as having a large body type.
* The leading character has an unspecified body type (“Sonya”).
* The script contains 38 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** |
| --- | --- | --- | --- |
|  |  |  | SONYA |
|  |  | TONI | TONI |
|  |  |  | IRENE |
|  |  |  | LUZ |
|  |  |  | ESME |
|  |  |  | ADRIAN |
|  |  |  | CAMILO |
|  |  | MIKE | MIKE |
|  |  |  | MARCY |
|  |  |  | JANINE RICKSHAW |
|  |  |  | CLAIRE |
|  |  |  | LA MOSCA |
|  |  |  | NASIR |
|  |  |  | ESTHER |
|  |  |  | VERONICA GUTIERREZ |
|  |  |  | GARY |
|  |  |  | SYLVIE |
|  |  |  | CHA CHA |
|  |  | GABE | GABE |
|  |  |  | VEE |
|  |  |  | JUDGE HALE |
|  |  |  | DR CHU |
|  |  |  | SHIRTLESS WAITER |
|  |  |  | CEO |
|  |  |  | FATHER SERRANO |
|  |  |  | LAWYER |
|  |  |  | WAITER |
|  |  |  | GIRL |
|  |  |  | LADY |
|  |  |  | LEAD CHOLA |
|  |  |  | DAVE |
|  |  |  | LADY FRIEND |
|  |  |  | KRAMER |
|  |  |  | LUCKY LADY |
|  |  |  | BLACK BOUNCER |
|  |  |  | GUY |
|  |  |  | OWNER |
|  |  |  | WHITE BOUNCER |
|  |  |  | TRAFFIC MONITOR |
|  |  |  | BLINDFOLDED GIRL |
|  |  |  | MAN |

The Lizzo Test

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



**Intersectional Analysis**

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

**Latinx Intersectional Analysis**

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

**Positive Aspects**

* For the most part, the film portrays stable and loving family relationships and friendships between Latinx characters.
  + The script shows diverse family structures: single parents, community-based parenting (“everyone had twenty houses...if you needed a place to crash or hang out...you were welcome” (40)).
* Conflicts between characters are typically resolved in healthy and functional ways that do not reinforce gender stereotypes or tropes.
* Positive depiction of female friendship:
  + friends come together when a member of their group is diagnosed with cancer; friends support each other after leaving unhealthy relationships (e.g. Sonya); they also build eachother up: “You give a lot. But you can’t forget you’re important too” (46).
* Healthy depictions of masculinity:
  + Male character (Camilo) apologizes to his wife and makes a genuine effort to reconcile with her (101).
  + Mike takes on a parenting role and is a competent and loving father figure (and later biological father) to Adrian.
* Positive depictions of womanhood:
  + Irene’s character arc shows she has wants and desires (enjoys sex; questions her faith; re-delegating parenting responsibilities) outside motherhood and piety.
* Destigmatizes failure and criminality, and encourages forgiveness rather than punitive attitudes:
  + “And you’re going to mess up, so forgive each other. Nobody deserves to be judged by their worst mistake” (62); Mike (formerly convicted criminal) gets redeemed in the script (“met his parole requirements...he’s exceeded even his own goals”); Mike becomes a responsible adult and makes an effort to become a father to his son.
* Emphasis on community rather than individualism:
  + “You can’t make it in the world alone” (38); several parental figures in each child’s life.
* Authority figures are depicted as women of color (Veronica, Dr. Chu, Judge Hale).

**Potential Pitfalls**

* **Potential Sexism:** 
  + Sonya and Janine both embody the “BUSY CAREER WOMAN” trope. Both are business professionals that are too busy for traditionally feminine things, like maintaining a household or having successful romantic relationships:
    - “She’s tired, stressed, and utterly alone” (21).
    - “I’m not exactly cuddly” (52).
    - “I opened your drawer and saw enough vibrators for a book club” (53).
    - “I burned soup” (78).
    - Janine repeats the line: “I can’t stand my children” (79)
  + Sonya’s decisions later in the film reflect the stereotypical idea that *family requires women to make career sacrifices*. She makes a compromise, while Mike (Adrian’s father) does not.
  + Women tend to be depicted as “RESPONSIBLE” and overwhelmed while men are “RECKLESS” and “INCOMPETENT.”
    - Toni, a single and a responsible mother (19), teaches Dr. Nasir how to be more emotionally available to patients (reinforcing gender stereotypes that women are more ‘emotionally’ competent than men)..
    - Gabe (thought to be the father of Toni’s child) is written off as an ‘irresponsible,’ ‘selfish’ man.
    - Sonya is the “responsible” partner while with Mike (she is studying, worrying about bills).
    - Mike (before his character arc) is always with “his friends...being very loud (as Sonya studies)” (8).
    - Mike’s story line reflects the gender stereotypic idea that *men mature more slowly*, and women must forgive and/or accommodate them. Sonya’s story arc bends toward him rather than his bending toward her.
    - Irene takes on almost all parenting responsibilities (15) and finds it almost impossible to handle the pressure of them: “Irene stands there. Alone. Messy house. Shitty kids crying. Her eyes fall on her wall of crucifixes” (15); “it’s 5pm and you’re still in your nightgown” (82).
  + Sexualization of young girls:
    - At age 10, Toni is described as pretty and uses her appearance to distract a man in his 40s (2); while she is “a child so it ain’t working” (3), *sexualized images of young women* can contribute to predatory environments for young women and girls (as men view them as sexual objects).
  + A female character recounts a bad sexual experience at a young age, stating she simply “counts the ceiling tiles” (19) to get through a boy fingering her (in a very uncomfortable way) instead of telling the boy to ‘stop’. Such scenes normalize the idea that *women are passive and center male sexual pleasure* (as the woman’s pleasure is secondary to politeness and the man enjoying the sexual experience). This could be a good moment to show women can be empowered when having sex and to center female pleasure.
  + The children in the modern day (Adrian, the female twins) fit *female-male gender stereotypes*: Adrian is interested in STEM activities (makes a “handmade robot” (16-17)) and is given “AI exhibit” tickets (22), while the twins (both girls) are described as “balls of emotion,” given jewelry as presents (22), and talk about their ornate dresses (76).
* **LGBTQ+ Tropes and Stereotypes**
  + Luz’s character does not offer a positive depiction of bisexual people. She’s depicted as a collection of flaws and embodies the “DEPRAVED BISEXUAL” trope – she’s “HYPERSEXUAL,” struggles with relationships, chronically unemployed, a problematic drinker, and on a first name basis with both the police and bill collectors. She’s described as a talented artist, her only positive trait, but this is undercut somewhat at the end of the film when her show is revealed to be a collection of stick figures. None of the other characters struggle with these kinds of flaws or to this extent.
    - Her mother tells her “it would be nice if you loved them one at a time” (16).
    - “How have I never had a five-way?” (57).
    - “Luz pulls out a flask...and chugs” (59).
    - “Fighting her familiar desire for self-destruction” (70.)
    - “You’re a mess” (90).
* **Potential Ageism:** 
  + There are a few jokes reflecting ageism: Irene’s daughters claim that Father Serrano “smells like mold.”
  + Ageist stereotypes: Older patients at the hospital are portrayed as “DIFFICULT,” “BELLIGERENT,” or “CHILD-LIKE” (i.e., Kramer) (12-13).
* **Potential Ableism:** 
  + Man with a lisp, a communication disability, is made fun of for his lisp (18).
* **Potential Sizeism:** 
  + If Esme is cast as larger bodied, she will embody the “MAMA HEN” trope.
  + If La Mosca is cast as larger bodied, she will be stereotyped as the “NYMPHO” trope.
* **Potential Racism:** 
  + If Janine Rickshaw is cast as white, there is a potential for a *white savior* kind of narrative.

***Latinx Analysis***

**Positive Aspects/Opportunities to Increase Representation**

* Latinx characters are represented in a wide range of careers. Sonya and Adrian are depicted with *special competence in STEM* fields.
* *Experts and authority figures* are depicted as Latinx women – e.g., Sonya’s lawyer (Veronica). Toni’s expertise as a nurse is noted in her working relationship with Dr. Nasir. Sonya commands respect from potential clients in her opening scene as an adult, wins awards, and does a Ted Talk.
* When describing her company’s origin story to Janine Rickshaw, Sonya ties her personal experience of growing up in a predominantly Latinx neighborhood in Los Angeles to her career narrative. *She doesn’t “whitewash” her story*.
* Latinx Opportunity: There’s potential to strengthen the environmental justice implications of Sonya’s work in her return to her hometown. Rather than just “going where the money is / where the market dictates” as her investor suggests, Sonya could reflect on the implications of bringing this work back to Latinx communities with significant environmental justice concerns. This might also soften the implication that her choice to move back to Los Angeles is primarily about mothering Adrian and accommodating Mike.
* Mike, a Latinx character, has a character arc (after committing a crime) and is no longer characterized by the “MALE MACHISTA” trope - he becomes responsible, considerate, and a loving father.

**Potential Pitfalls**

* The only family structure depicted is a “MULTIGENERATIONAL HOUSEHOLD,” and the women are all widowed or unmarried. There isn’t much discussion of the structural factors contributing to their housing situation, only oblique references to Luz’s chronic unemployment and Toni’s exhaustion from working multiple shifts prior to her cancer diagnosis.
* Mike embodies the “MALE MACHISTA” and “BORRACHO” tropes at the beginning of the script:
  + - “and his friends drink and cut up, being very loud” while Sonya is trying to study (7); Mike “laughs, drinks, trying to impress his friends” (8); does yardwork; “got muscles and sweat” (23)
    - There are a lot of references to volume and examples of characters being “LOUD” and ”BOISTEROUS”, especially in situations where it would stand out as potentially inappropriate behavior (e.g., at an upscale restaurant; starting a fight and sneaking into an upscale club while underdressed; yelling from the sunroof of the limo). These characterizations are consistent with Latinx stereotypes about “SASSINESS”, “EMOTIONAL VOLATILITY,” and “LOUDNESS.”
* Punching Down (insulting someone with less power and influence): The character “lead chola” is written the Latinx “CHOLA” stereotype and is somewhat dehumanized (6); Sonya is made fun of for going through a “chola” phase in school - these jokes poke fun at Latinx persons that tend to be low-income and tend to have been incarcerated.
* Latinx Authenticity:
  + Refers to a middle-class part of the valley that has a large Latino population as the “hood” in the 1990s and present day.
  + Script suggests Ariana Grande to play a cousin and get a small feature at the funeral in the film (64). Ariana Grande is of Italian descent - a more authentic celebration of Latinx singers would cast a famous singer of Latinx origin or descent (e.g., Selena Gomez, Camila Cabello).