

Watching in Tongues

Multilingualism on American Television
in the 21st Century

James G. Mitchell, Ph.D.

Salve Regina University, USA

Series in Language and Linguistics



VERNON PRESS

Copyright © 2020 Vernon Press, an imprint of Vernon Art and Science Inc, on behalf of the author.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior permission of Vernon Art and Science Inc.

www.vernonpress.com

In the Americas:
Vernon Press
1000 N West Street,
Suite 1200, Wilmington,
Delaware 19801
United States

In the rest of the world:
Vernon Press
C/Sancti Espiritu 17,
Malaga, 29006
Spain

Series in Language and Linguistics

Library of Congress Control Number: 2020932715

ISBN: 978-1-62273-609-6

Product and company names mentioned in this work are the trademarks of their respective owners. While every care has been taken in preparing this work, neither the authors nor Vernon Art and Science Inc. may be held responsible for any loss or damage caused or alleged to be caused directly or indirectly by the information contained in it.

Every effort has been made to trace all copyright holders, but if any have been inadvertently overlooked the publisher will be pleased to include any necessary credits in any subsequent reprint or edition.

For my mother, MaryAnn.

Since I first started watching TV, you have always been with me offering love, support and encouragement, challenging me to do my best.

For my father, Malcolm.

Although you left us before this work was finished, your love and support were keenly felt throughout this process.

I love and thank you both.

Table of contents

| | | |
|-----------|---|------------|
| | <i>List of Tables</i> | <i>vii</i> |
| | <i>Acknowledgments</i> | <i>ix</i> |
| | <i>Preface</i> | <i>xi</i> |
| | <i>Introduction</i> | <i>xv</i> |
| | <i>Part I: Humor & Homicide</i> | <i>1</i> |
| Chapter 1 | I Will Not Sugar-Jacket How Much of a Cheapsteak You Are! Second Language Use at the Crossroads of Humor and Social Commentary | 3 |
| Chapter 2 | <i>Psych!</i> You Thought This Show Was in English! | 37 |
| Chapter 3 | Second-language Sleuths Solve Mysteries: Decoding Foreign Language Use in Popular Crime and Detective Television | 49 |
| | <i>Part II: Language Learning</i> | <i>59</i> |
| Chapter 4 | <i>Xiaolin</i> Monks Master Metaphor: Acquisition of Second Language Idioms in Children's Television | 61 |
| Chapter 5 | <i>Ugly</i> French: Learning a Second Language as an Adult | 81 |
| Chapter 6 | Let's Learn A New Language, America! Fact and Fiction in Representations of Language Learning on TV | 91 |
| | <i>Part III: Subtitles & Stereotypes</i> | <i>111</i> |
| Chapter 7 | Tu Vuo' Fa' L'Americano: Italian Use on Primetime TV in America | 113 |

| | | |
|------------|---|-----|
| Chapter 8 | <i>How I Met Your Foreign Boyfriend: What Primetime TV Tells Us About Popular Attitudes Toward L2 English Speakers</i> | 131 |
| Chapter 9 | <i>Subtitling Language Subordination: Linguistic and Ethnic Stereotyping on TV</i> | 145 |
| | <i>Part IV: Language Attitudes & Mediation</i> | 163 |
| Chapter 10 | <i>From SNL to Nashville: Attitudes Toward Learning Spanish in American Pop Culture</i> | 165 |
| Chapter 11 | <i>Repeating History: Immigrant and First-Gen Children Mediate America on TV</i> | 177 |
| Chapter 12 | <i>Mockery and Moxie: Resisting Condescension toward Non-Standard Dialects of English on TV</i> | 189 |
| | <i>Conclusion</i> | 199 |
| | <i>Appendix</i> | 203 |
| | <i>References</i> | 211 |
| | <i>Index</i> | 227 |

List of Tables

| | |
|---|-----|
| Table 4.1: Summary of <i>Xiaolin Showdown</i> Characters. | 64 |
| Table 4.2: Metaphor Episode Types and Tokens. | 64 |
| Table 8.1: Comparison of "big words" used in dialogue with Spanish equivalents. | 139 |
| Table A.1: Television Episodes Cited. | 203 |

Acknowledgments

I have many people to thank for helping me to get to the point of putting my research into this form. First and foremost, I must thank my good friend Leigh Edwards. It was Leigh who first encouraged me to begin investigating issues of language in popular media. She realized well before I did that, although I love the study of second language acquisition in the classroom, my passion for television could be harnessed into a viable direction for second language research. Without Leigh, this book would never exist.

I would like to offer a hearty thanks to my editors. Carolina Sanchez was the first to see value in this manuscript, which may have remained unpublished without her. To Argiris Legatos, I thank you for the push I needed to finalize this project. Thank you both for your extreme patience, generosity and support.

I must also thank an anonymous reviewer who provided important feedback that helped me to improve this text. The reviewer's perspective and comments allowed me to re-evaluate aspects of my work so that I could better explain my approach and analysis. I am grateful for the time they took reading my work. Any errors or remaining moments of obscurity are fully my responsibility.

I have a number of friends and colleagues who've offered encouragement and support throughout this long journey. Esther Alarcón-Arana and Emily Colbert Cairns always had a kind word or offered an ear to hear about my struggles to complete this work. Jennifer McClagnahan told me the exact words I needed to hear at a crucial moment in the process of finishing this work. Laura O'Toole kept me focused on the goal of completing this project even as she had so much of her own work to accomplish. Karen Abbondanza helped keep me sane. I owe them all my gratitude. The Writing Cohort at Salve Regina University offered me a venue to develop this project. Salve Regina University also helped support this work by funding my sabbatical in the fall of 2015. I am indebted to both.

I am grateful to my colleagues farther afield as well. From the Popular Culture Association, Language Attitudes and Popular Linguistics area: Agnes Ragone, Deb Schaffer, Rachel Schaffer, Seth Katz, and more recently Justin Paz—over the years, I have been inspired many times by your work to continue my own. And, gone far too soon, I owe more than I can say to Patricia Donaher, who first welcomed me into the field of popular linguistics and encouraged me to pursue my interests in language and television. Through the many students she trained and her years helming the Language Attitudes and Popular Linguistics area, her indelible influence still remains strong.

I need to thank the people and places where I've presented aspects of this research in the past. Allen Antone invited me to speak about my scholarship at Salve Regina University's McKillop Library in March 2012. Agnes Ragone gave me a platform as the keynote speaker at the 4th Biennial Foreign Languages Conference at Shippensburg University of that same year. Agnes passed away as I was finishing this manuscript. Her kindness was unmatched and her goodness beyond belief, as the tributes by friends, colleagues, and students attest on her Facebook page. Her impact on this world will live on through the good works of those she touched. Kevin Sandler arranged for me to give a talk in February 2013 at Arizona State University's Institute for Humanities Research. All of these opportunities propelled my research forward. Without these experiences and the people who made them possible, I doubt that this book would have reached fruition.

Of course, I want to thank my parents. My mother and father who have never really understood what I do, but have always supported and loved me unconditionally. My father died in the summer of 2018, when I was first trying to finish this work. His loss delayed completion of this book, but I hope the time that I needed to recover helped make this work better. I'm sorry that he will never see it. My mother has become a daily part of my life since then. I am glad to have her in my corner. The book is finally done!

Last but not least, I thank my partner, Jason Crocker. This project was the third wheel in our relationship for many years. He tolerated my distraction for all that time and supported me throughout. I also want to thank our feline kittos, Thor, Hunter, and Cooper (and Ichabod, whom we miss every day), who provided needed diversions and never let me lose sight of what's most important in life.

As I stated above, I am uniquely responsible for any errors and/or omissions in this work. Please note, as a part of this book, I discuss the plots of many TV shows to greater or lesser degrees. There are times when I necessarily reveal important aspects of a given episode. Be warned!

Preface

The last decade or so has witnessed an enormous increase in linguistic studies of film and television. A recent bibliography compiled by the author with Raffaele Zago (University of Catania) is now 23 pages long!¹ Yet, few of these studies focus on multilingualism as depicted in contemporary US television series. Having just this specific focus makes this book a unique contribution to this emerging sub-field of linguistics. James Mitchell focuses on the representation of second language speakers and second language use as well as language learning in US network TV series, drawing from his vast collection of examples from the first two decades of the 21st century (2003 to 2019). In most cases, the second language spoken is English, although cases where L1 English characters speak or learn a second language such as Spanish or French are also covered. A variety of languages are discussed in the book, including Spanish, Italian, Chinese, German, and French.

When examining fictional television series, two main approaches to coverage are possible: you can focus on one TV series in depth, or you can discuss a particular theme in a variety of programs; this book usefully does both. On the one hand, there are individual chapters that focus mainly on in-depth analyses of one or more scenes from a particular program – such as the crime series *Psych* in Chapter 2, the children’s animated series *Xiaolin Showdown* in Chapter 4, the (telenovela-based) comedy-drama *Ugly Betty* in Chapter 5, and the sitcom *How I met Your Mother* in Chapter 8. On the other hand, these chapters are complemented by chapters that take a broader view. For instance, Chapter 3 discusses eight examples from *Monk*, *Bones*, *The Closer*, *Castle*, *White Collar*, and the *Law & Order* franchise, while Chapter 6 covers episodes from *American Housewife*, *Brooklyn Nine-Nine*, *The Middle*, *Modern Family*, *Schooled*, *Speechless*, *One Tree Hill*, *Pretty Little Liars*, *The Simpsons*, *10 Things I Hate About You* and *Ben 10: Ultimate Alien*. All in all, the book references over 50 different TV series. The author’s focus on network television will enable future comparison with depictions in programming from premium cable (HBO, etc.) and streaming outlets (Netflix, Hulu, Amazon, etc.), which have different business models.

The author uses a broadly defined, applied linguistics framework to categorize and discuss the various ways in which L2 speakers, L2 use, and L2

¹ <http://unico.academia.edu/RaffaeleZago/Bibliography>

acquisition are represented on television. The book's 12 chapters focus on a wide variety of issues, ranging from humor, stereotyping, and crime solving to depictions of language learning and language attitudes. The diversity of issues covered in the book means that there will be much to interest different readers. Mitchell also draws on the use of subtitling, where relevant, and considers the many functions of TV dialogue and its aim to create believable stories and characters, as well as entertain viewers. To give just two of many examples, Chapter 7 shows how language plays a role in amplifying stereotypes for comedic effects, while Chapter 3 discusses how second language use can function to drive crime-solving plots. In that respect, Mitchell hypothesizes that "the next big TV show could popularize linguistics in the American imagination" (p. 81). Indeed, an announcement was made in November 2019 that CBS is developing a forensic linguistic procedural crime drama called *Fighting Words*, which will feature a forensic linguistics professor as the main character!²

The book's many examples show that there is not only one way in which second language acquisition and use are depicted in contemporary network television, and it uncovers both negative and positive trends. While some televisual representations of L2 speakers can be negative, stereotypical, and even racist, others are more sympathetic in their depiction of linguistic diversity in the US. They illustrate the characters' *language resistance* to the subordination of their language or dialect, challenging other characters' prejudices and assumptions. The representation of L1 English speakers with poor command of other languages can embody a critique of US American monolingualism, and knowledge of a second language can even be depicted as key to solving a crime! In some instances, the way in which televisual representations are interpreted and evaluated also depends on viewers, showcasing the ambiguity of contemporary television.

The US is arguably a perfect context for this exploration. While there are other 'Anglo'-countries that feature multilingualism in relation to immigration, the global impact of US-American pop culture in the realm of fictional TV series is unparalleled. Many successful programs are exported overseas, including to countries where English is spoken as a second or foreign language. Even though Mitchell's book mainly addresses a US audience, it would seem there is potential for a much wider reach. Many of the TV series discussed would also be familiar to non-US audiences, and many of those viewers would be speakers of English as a second or foreign language with a clear interest in this topic.

² <https://deadline.com/2019/11/cbs-fighting-words-crime-drama-jeffrey-kramers-juni-per-place-prods-1202787251/>

Furthermore, the author hopes his book will inspire others to investigate similar issues on US television, but, in connection with language-specific and locally-relevant research, it could similarly be used as a springboard for investigations of such issues in other countries.

Mitchell's qualitative approach means that many scenes are individually described and discussed concerning what is taking place in them. This approach lends itself well to a linguistic classroom setting, where many of the scenes could easily be turned into activities (e.g., in terms of language learning theories, and to contrast televisual depictions of outdated grammar-translation or audiolingual methods with more recent language pedagogies). The conversational style, accessible use of theory, and personal reflections that occur throughout also make this book ideal for use in teaching. As depictions on television also reflect contemporary issues in US-American society (such as political polarization and anti-immigrant sentiment) and because Mitchell makes concrete connections to real-world issues such as language and immigration policy (e.g., the Deferred Action for Childhood Arrivals/DACA program; official English state legislation), the book can also be used in the teaching of US culture. For example, Chapter 11 introduces readers to depictions of child *language brokers*, the bilingual children of immigrant parents who mediate between their parents and monolingual speakers and institutions in the US. Interesting facts about historical developments in television are also presented. For example, the Puerto Rican grandmother in the sitcom *Freddie* (discussed in Chapter 8) was the first character to speak only in Spanish on a US-American TV series. This invites comparison with *Abuela* (the character of Alba Gloriana Villanueva) in the more recent comedy-drama *Jane the Virgin*, which furthermore invites comparisons to *Ugly Betty*, discussed by Mitchell in Chapter 5.

Analyzing and critiquing televisual representations of multilingualism is important, not least because of the potential impact of such representations. As Mitchell puts it, "The globalization of our world finds a mimetic outlet on the small screen, reinforcing the need to look beyond our own borders, beyond our own language" (p. 109). As Mitchell also notes, the increasing diversity in writers' rooms has already given us new depictions of multilingualism in the 2019-2020 TV season. There is no doubt, then, that the theme of multilingualism will remain significant and that representations will continue to evolve, with much scope for future analysis of the television-society debate through the prism of linguistics.

Prof Monika Bednarek

Department of Linguistics

SLAM, Faculty of Arts and Social Sciences, The University of Sydney

Introduction

I. Context

Popular media have long shaped societal views in America on a variety of issues. They have been responsible for both perpetuating stereotypes on the one hand, and presenting evidence to contradict, and sometimes even tear them down, on the other. Television has, perhaps, the most pervasive power in this domain, given its ubiquity in American society. A negative portrayal of a given minority group, be they a linguistic, racial, or ethnic minority, can do great damage to that group's image in the collective American psyche. Whereas a positive storyline revolving around a minority character can help mainstream that minority group by erasing or softening linguistic, racial, ethnic, and cultural differences, essentially presenting the message that *they* are just like *us*. In the end, we are all the same—we all express the same concerns and face the same challenges in the complex world that we live in today. Of course, the questions surrounding who the *they* and the *us* might be are ever evolving depending upon the expected target audience of a given program. Nevertheless, the power of television to impact American attitudes toward a given language, group, or culture is undeniable.

As a television junkie from a young age and a second language learner from almost as early, I have always been interested in when and why languages other than English were being used in real life and, of course, on the television that I'd watch growing up in a suburb of New York City. As a grown-up who became an applied linguist and second language acquisition researcher, I finally had the tools to understand and analyze these portrayals from a linguistic perspective. My hope for this book is to explore a number of issues and ideas raised by these depictions of second language speakers and second language use on television.

Of course, my work is not exhaustive in any way, nor is it meant to be. It would be nearly impossible to find and cite every example of second language (L2)¹ use on television today, especially with the proliferation of channels, streaming services, and original network and non-network programming. I do, however, try to investigate issues that have not received much attention to date in an

¹ In this book, I deliberately use the term second language or L2 and not terms like LX, where X is 2, 3, 4, etc., to represent multilinguals, because the U.S. is primarily a monolingual context.

effort to provide answers that shed light not only on issues of the representation of language learning and language use, but also provide an optic through which American society as a whole might be understood. As Queen (2015) tells us, “we can consider the scripted media to be fundamentally interesting precisely because of the ways in which they are of the culture of which they are a part, even as they play a role in shaping that culture” (p. 20).

The bulk of my data comes from shows on the five major U.S. broadcast networks (ABC, CBS, Fox, NBC, and the CW) that most American viewers would be able to access quite easily. I also include some data from shows on basic cable networks (ABC Family [now Freeform], Cartoon Network, TNT, USA), as well as a single show from a premium cable channel (Cinemax). My research spans the first two decades of the 21st century. I principally analyze episodes from 2003-2019, with the exception of a single, very relevant episode of *The Simpsons* from 1990. I recognize that, since I began looking at how second language speakers and second language use are portrayed on television, the very nature television itself has changed. With options like Netflix, Hulu, and Amazon, as well as streaming platforms from networks themselves (e.g., CBS All Access), how people watch television and what they watch is undergoing significant disruption. As much as the landscape of content delivery for television has changed from the turn of the 21st century until today, I imagine that in another five or ten years, things will be even more dramatically different. These changes notwithstanding, the fundamental questions that I explore in the chapters ahead remain relevant, especially in light of the current political climate and partisan divisions in the U.S. Our divisions are often keenly felt by immigrants who speak other languages and often have a second-language (L2) accent in English.

II. Theoretical & Methodological Approach

I am certainly not the first person to apply linguistic analysis to television. Queen (2015) provides an excellent guidebook for exploring linguistic variation, including dialect and language differences, in narrative media such as films and television. Through the lens of corpus linguistics, Bednarek (2018) analyzes TV dialogue and its many functions, from moving the narrative forward and aiding character development to capturing audience emotions and fostering linguistic innovations. I am also not the first to look at multilingualism in media. Bleichenbacher (2008, 2012) considers the role of multilingualism in film, providing important insights that can translate to the context of television as well. Although Pandey (2016) looks at the use of multilingualism and monolingualism in prize-winning literary fiction, her work is relevant to my own exploration of these issues on television.

Broadly speaking, I employ an applied linguistics framework to the analyses that I present in the chapters below. I borrow theories and ideas from the texts that I've just mentioned, as well as others from the fields of second language acquisition (SLA), sociolinguistics, and bilingualism to explore various topics in the text. I also employ close reading techniques used by my colleagues in literary studies. My approach is necessarily interdisciplinary because of the breadth and variety of phenomena related to L2 use. In some sense, my goal in this book is to catalogue the diversity of ways in which L2 speakers and L2 use are depicted on TV, meeting those phenomena where they are instead of trying to impose a one-size-fits-all approach. Rather than being limited by a specific methodological approach, I see the variety of perspectives that I make use of as offering those in fields beyond linguistics, such as television studies, sociology, or intercultural communication, a way to approach this text to suit their needs and the needs of their students. It must also be said that there has not been much research done that links television and L2 use. It may seem to the reader that my approach is somewhat disjointed—in some ways it is—but this choice results from a desire to look at the phenomena themselves, to try to make connections among different shows and from those shows to the real world.

The analytic approach I take in this book is decidedly qualitative. I do very little counting of tokens; I don't compare the numbers of episodes in which I find certain languages or incidences in which a given language is used to accomplish a specific task. Rather, I am interested in trying to understand the contexts in which languages other than English are used or in which L2 English speakers are found. I am not a media critic nor am I a television expert. Without doubt, scholars from those fields would be able to add a great deal to my analysis. That being said, I do try to reach out beyond television to other happenings in our popular culture (e.g., plays, news, etc.) that support the points I seek to make in an effort to demonstrate the interconnectedness of our TV lives with our real ones.

III. Structure

Over the last decade and a half, I have collected many examples of television depictions of L2 speakers and L2 use that I include in the chapters to come, and many others that I have had to leave out for the sake of brevity. I have noticed some trends in terms of the ways in which these examples are employed to achieve specific ends. These trends have shaped the structure of my book in the form of four sections, each containing three chapters: Humor and Homicide; Language Learning; Subtitles and Stereotypes; and Language Attitudes and Mediation.

In the first section, Humor and Homicide, I look at two disparate aspects of the inclusion of L2 speakers and L2 use on television. On the one hand, L2 use

or L2 speakers are often depicted to create humor in various ways, especially through miscommunication or misunderstanding. I evaluate the reasons behind such portrayals, both positive and negative. On the other hand, I analyze the use of L2 knowledge or the ability to speak a second language to solve crimes in the detective/police procedural genre. I describe how this phenomenon works and also what messages it might convey to viewers.

In *Language Learning*, I include three chapters on how language acquisition is represented, or misrepresented, on American television. These chapters cover aspects of adult acquisition of a second language as well as child acquisition of vocabulary and metaphor in a new language. Additionally, a more general chapter on realistic and non-realistic language-learning depictions rounds out this section.

Subtitles and Stereotypes explores the ways in which L2 speakers are often negatively depicted on television based on stereotypes. Two chapters in this section specifically investigate the role that subtitles play in leading viewers to such conclusions, employing the idea of language subordination, a process that devalues non-standard language while validating the norms and beliefs of the dominant group (Lippi-Green, 2012). A third chapter in this section analyzes other ways in which stereotypes are used, sometimes to undermine negative perspectives on L2 speakers. In this section, we will see how various groups are targeted by stereotyping, including Italian-Americans, Asian-Americans, and newcomers to the U.S. who speak English as a second language. Sometimes the stereotypes utilized in the television shows I cite are related to language use, sometimes not. In some cases, the stereotypes depicted have much in common with prejudicial attitudes toward minority groups. In these chapters, such negative attitudes are directed at Asian and Latinx characters. Certainly, these groups are not the only ones subject to stereotyping and negative portrayals on television. Other racial, ethnic, religious, and minority groups, such as Arabs, Muslims, African-Americans, and LGBTQ Americans, for example, are far from immune to such treatments on television. The chapters in this section focus on what I found in the data I collected and analyzed. In no way is it my intent that my analysis should discount discrimination faced by other minority groups in the U.S., on television or in real life.

Finally, in the fourth section of the book, *Language Attitudes and Mediation*, I present and evaluate depictions of second languages used as tools of mediation. I look at this process in both historical and satirical terms. I conclude with a chapter focused on attitudes toward those who speak English with non-standard accents, including not only varieties of L2 English but regional varieties of American English. I consider how those with non-

standard accents engage in language resistance (based on Worth's (2006, 2008) idea of foreign language resistance) to combat linguistic prejudice.

Overall, there are both positive and negative depictions of L2 speakers and L2 use. However, this patchwork of portrayals is complex, with multiple valences and interpretations possible from the same scene. For instance, comedic depictions of L2 speakers/use can lead us to conclude that L2 speakers are just like us and can lessen the sense of otherness. But, such depictions can also undercut the agency or intelligence of L2 speakers, leaving viewers to think of them in a negative light (cf. Queen, 2015, pp. 31-33 for a discussion of how variational use of languages can be used to show similarity/solidarity or difference/otherness). It is precisely the ambiguity of these portrayals that I hope to highlight. Subtitles can also play a role in this process as Queen (2015) demonstrates in her analysis of a scene from the movie *Crash* (2009). By drawing attention to the perhaps unintended negative aspects of these portrayals, we can hopefully develop more sophisticated ways of representing L2 speakers as more like us than not.

I view this book as a first step. Certainly, there may be perspectives to add and other analyses possible, but I hope to inspire others to investigate issues of L2 language use or L2 language speakers on American television. If any of the episodes I cite intrigues you, I invite you to find them and watch!—most are readily available on Amazon, Netflix, Hulu, or via some other service, if not available on DVD. Now, sit back, and enjoy the show!

PAGES MISSING
FROM THIS FREE SAMPLE

References

- Abrams, J.J., Burk, B., Kurtzman, A., Orci, R., Wyman, J.H., Pinkner, J., & Chapelle, J. (Executive Producers). (2008). *Fringe* [Television series]. Burbank, CA: Warner Bros. Television Distribution.
- Abrams, J.J., Lindelof, D., Burk, B., Cuse, C., Bender, J., Pinkner, J., Williams, S., Kitsis, E., Horowitz, A., Higgins, J., & Sarnoff, E. (Executive Producers). (2004). *Lost* [Television series]. Santa Monica, CA: Bad Robot Productions.
- Acoach, C.L., & Webb, L.M. (2004). The influence of language brokering on Hispanic teenagers' acculturation, academic performance, and nonverbal decoding skills: A preliminary study. *The Howard Journal of Communications*, 15, 1-19.
- Adler, A., Kaplan, A., Morton, J., Winer, J., Copeland, B., & Adler, B. (Executive Producers). (2015). *Life in Pieces* [Television series]. Los Angeles, CA: 20th Century Fox Television.
- Adler, B. (Writer), & Reid, A. (Director). (2019). Reverse burden district Germany [Television series episode]. In Adler, A., Kaplan, A., Morton, J., Winer, J., Copeland, B., & Adler, B. (Executive Producers), *Life in Pieces*. Los Angeles, CA: 20th Century Fox Television.
- Amiel, J., & Begler, M. (Writers) & Soderbergh, S. (Director). (2014). Methods and madness [Television series episode]. In Jacobs, G., Soderbergh, S., Amiel, J., Begler, M., Sugar, M., & Owen, C. (Executive Producers), *The Knick*. Culver City, CA: Anonymous Content.
- Awkwafina, Dornetto, K., Aniello, L., Hsaio, T., Reiss, I., & Principato, P. (Executive Producers). (2020). *Awkwafina is Nora From Queens* [Television series]. Beverly Hills, CA: Artists First.
- Baldwin, H., & Coveny, J. (Writers), & Robin, S. (Director). (2009). The life [Television series episode]. In The Shephard/Robin Company (Producers), *The Closer*. Burbank, CA: Warner Bros. Television Distribution.
- Barman, A., Chatterjee, A., & Bhide, R. (2016). Cognitive impairment and rehabilitation strategies after traumatic brain injury. *Indian Journal of Psychological Medicine*, 38(3), 172-181.
- Barnes, R., & Marimow, A.E. (2019, June 27). Supreme Court puts census citizenship question on hold. *The Washington Post*, Retrieved from <http://www.washingtonpost.com>
- Bednarek, M. (2018). *A Linguistic Approach to TV Dialogue*. Cambridge: Cambridge University Press.
- Bemelmens, L. (1939). *Madeline*. New York: Simon & Schuster, Inc.
- Bemelmens, L. (1985). *Madeleine*. Paris: Lutin Poche de l'École des Loisirs.
- Berman, A. (Writer), & Shakman, M. (Director). (2008a). Lights, camera...homicidio [DVD]. In Franks, S., Henz, C., Kulchak, K., Damaski, M., & Callahan, B. (Executive Producers), *Psych, The Complete Second Season*. Universal City, CA: Universal Studios.

- Berman, A. (Writer), & Shakman, M. (Director). (2008b). Lights, camera...homicidio [Television series episode]. In Franks, S., Henz, C., Kulchak, K., Damaski, M., & Callahan, B. (Executive Producers), *Psych*. Universal City, CA: NBCUniversal Television Distribution.
- Biasucci, D. (Writer), & Kramer, L. (Director). (2011). The real housewives of Fat Tony [Television series episode]. In Brooks, J.L., Groening, M., Jean, A., Selman, M., Frink, J., & Maxtone-Graham, I. (Executive Producers), *The Simpsons*. Los Angeles, CA: 20th Century Fox Television.
- Bielby, D.D., & Harrington, C.L. (2005). Opening America?: The telenovela-ization of U.S. soap operas. *Television & New Media*, 6, 383-99.
- Bleichenbacher, L. (2008). *Multilingualism in the Movies: Hollywood characters and their language choices*. Tübingen: Narr Francke Attempto Verlag.
- Bleichenbacher, L. (2012). Linguicism in Hollywood movies? Representations of, and audience reactions to multilingualism in mainstream movie dialogues. *Multilingua*, 31, 155-176.
- Blickstead, J., & Kollmer, T. (Writers), & Robinson, J.A. (Director). (2018). Overachieving Virgins [Television series episode]. In Meyers, S., O'Brien, M., Michaels, L., Singer, A., & Shoemaker, M. (Executive Producers), *A.P. Bio*. New York, NY: NBCUniversal Television Distribution.
- Bourdieu, P. (1991). *Language and Symbolic Power*. Cambridge, MA: Harvard University Press.
- Bowman, B. (Writer), & Burrows, J. (Director). (2013). Carol's parents are coming to town [Television series episode]. In Garcia, G., & Burrows, J. (Executive Producers), *The Millers*. Santa Monica, CA: CBS Television Distribution.
- Breckman, D., & Brenneman, J. (Writers), & Grossman, D. (Director). (2009). Mr. Monk and the foreign man [Television series episode]. In Breckman, A., Hoberman, D., Shalhoub, T., Scharpling, T., & Thompson, R. (Executive Producers), *Monk*. Universal City, CA: NBCUniversal Television Distribution.
- Brown, R. (Writer), & Chemel, L.S. (Director). (2016). Roadkill [Television series episode]. In Heline, D., & Heisler, E. (Executive Producers), *The Middle*. Burbank, CA: Warner Bros. Television Distribution.
- Byer, M.R., & Hancock, T. (Writers), & Tanenbaum, B. (Director). (2013). Double Fault [Television series episode]. In Zuiker, A.E., Petersen, W., Bruckheimer, J., Donahue, A., Fink, K., Shankar, N., & Cannon, D. (Executive Producers), *CSI: Crime Scene Investigation*. Los Angeles, CA: King World Productions.
- Campolongo, J., & Henderson, J. (Writers), & Kretchmer, J. (Director). (2009). All in [Television series episode]. In Eastin, J., King, J., Goffman, M., & Thiel, N. (Executive Producers), *White Collar*. Los Angeles, CA: 20th Century Fox Television.
- Carlock, R., & Means, S. (Writers), & McCarthy-Miller, B. (Director). (2017). Love is dead [Television series episode]. In Fey, T., Carlock, R., Wigfield, T., Miner, D., & McCarthy-Miller, B. (Executive Producers), *Great News*. Universal City, CA: Universal Television.

- Carlson, J. (2007, October 2). How I met your mother. Episode recap: We're not from Here [webpage]. Retrieved from <http://community.tvguide.com/blog-entry/TV-Show-Blog/Met-Mother/Episode-Recap/800023440>
- Carroll, J. (2001, June/July). Court OKs official English. *State Government News*, 44 (6), 36.
- Cathcart, R. (1986). Situational differences and the sampling of young children's school language. In R. Day (Ed.), *Talking to Learn: Conversation and Second-Language Acquisition* (pp. 118-140). Rowley, MA: Newbury House.
- Chandrasekaran, V., & Lloyd, S. (Writers), & Savage, F. (Director). (2019). Blasts from the past [Television series episode]. In Levitan, S., & Lloyd, C. (Executive Producers), *Modern Family*. Los Angeles, CA: 20th Century Fox Television.
- Chase, D., Gray, B., Green, R., Burgess, M., Landress, I.S., Winter, T., & Weiner, M. (Executive Producers). (1999). *The Sopranos* [Television series]. New York City, NY: HBO Entertainment.
- Chernuchin, M.S. (Writer), & Coles, J.D. (Director). (2009). Revolution [Television series episode]. In Wolf, D., Jankowski, P., Barba, N., & Coles, J.D. (Executive Producers), *Law & Order: Criminal Intent*. Universal City, CA: NBCUniversal Television Distribution.
- Cherry, M., Spezialy, T., Edelstein, M., Keenan, J., Perkins, G.W., Daily, B., Pardee, J., & Murphy, J. (Executive Producers). (2004). *Desperate Housewives* [Television series]. Burbank, CA: Disney-ABC Domestic Television.
- Chinn, L. (Writer), & Sohn, M. (Director). (2018). The dump [Television series episode]. In Olson, K., Chernin, J., Chernin, D., Frenkel, N., Obst, O., & Einhorn, R. (Executive Producers), *The Mick*. Los Angeles, CA: 20th Century Fox Television.
- Chun, D. (Writer), & Moore, J. (Director). (2013). The Social Network [Television series episode]. In Halpern, E., Haskins, S., Eisenberg, L., & Stupnitsky, G. (Executive Producers), *Trophy Wife*. Burbank, CA: ABC Studios.
- Chun, D. (Writers), & Purple, B. (Director). (2019). S-e-Seoul B-r-brothers [Television series episode]. In Gernan, C., Kasdan, J., Mar, M., & Silveri, S. (Executive Producers), *Speechless*. Los Angeles, CA: 20th Century Fox Television.
- Chun, D., & Roller, M. (Writers), & Shapeero, T. (Director). (2018). D-i-Dimeo A-c-Academy [Television series episode]. In Gernan, C., Kasdan, J., Mar, M., & Silveri, S. (Executive Producers), *Speechless*. Los Angeles, CA: 20th Century Fox Television.
- Chupack, C. (Writer), & Spiller, M. (Director). (2011). Express Christmas [Television series episode]. In Levitan, S. & Lloyd, C. (Executive Producers), *Modern Family*. Los Angeles, CA: 20th Century Fox Television.
- Cohen, P. (2009, March 15). Same city, new story. *The New York Times* (Arts & Leisure), pp. 1, 6.
- Coleman, M., & Ganong, L. (2003). 'Mama, He Says...': Children as Language Brokers for their parents. In M. Coleman & L.H. Ganong (Eds.), *Points & Counterpoints: Controversial Relationship and Family issues in the 21st Century, An Anthology* (p. 153). Oxford: Oxford University Press.

- Cooper, T.C. (1999). Processing of idioms by L2 learners of English. *TESOL Quarterly*, 33, 233-62.
- Covington, C. (Writer), & Junger, G. (Director). (2009a). Pilot [Television series episode]. In Covington, C., Ziffren, J., & Schiff, R. (Executive Producers), *10 Things I Hate About You*. Burbank, CA: Disney-ABC Domestic Television.
- Covington, C. (Writer), & Junger, G. (Director). (2009b). I want you to want me [Television series episode]. In Covington, C., Ziffren, J., & Schiff, R. (Executive Producers), *10 Things I Hate About You*. Burbank, CA: Disney-ABC Domestic Television.
- Covington, C., Ziffren, J., & Schiff, R. (Executive Producers). (2009). *10 Things I Hate About You* [Television series]. Burbank, CA: Disney-ABC Domestic Television.
- Danesi, M. (1992). Metaphorical competence in second language acquisition and second language teaching: The neglected dimension. In J. E. Alatis (Ed.), *Georgetown University Round Table on Languages and Linguistics 1992* (pp. 489-500). Washington, DC: Georgetown University Press.
- Darren Starr Productions & HBO Original Productions (Production Companies). (1998). *Sex & the City* [Television series]. Burbank, CA: Warner Bros. Television Distribution.
- De Cunha D. (1991). *Metaphor comprehension and second language acquisition*. Toronto: University of Toronto Press.
- Deggans, E. (2005a, September). Freddie Prinze, Jr.: Taking back his father's name. *Hispanic*, 16-20.
- Deggans, E. (2005b, September). The story behind television's Latin star. *Hispanic*, 22-24.
- Dickerson, C., & Kanno-Youngs, Z. (2019, July 11). U.S. prepares to arrest thousands of immigrant family members. *The New York Times*, Retrieved from <http://www.nytimes.com/>
- Diefenbach, R.T., Haselton, V., D'Agostino, L., Fraenkel, J., Kahangi, O., Self, C., Cohen, A., Gamboa Meyers, T., Kohn, A., Neslage, L., Markoff, D., Toran, D., Sebastian, J., Hochman, J., & Volonakis, V. (Executive Producers). (2009). *The Real Housewives of New Jersey* [Television series]. Silver Spring, MD: Sirens Media.
- Di Loreto, D., Adler, A., & Murphy, R. (Executive Producers). (2012). *The New Normal* [Television series]. Los Angeles, CA: 20th Century Fox Television.
- Dobrow, J.R. & Gidney, C.L. (1998). The good, the bad, and the foreign: The use of dialect in children's animated television. *Annals of the American Academy of Political and Social Science*, 557, 105-119.
- Dolan, M., & McGreevy, P. (2016, February 24). Ex-state Sen. Leland Yee gets 5 years in prison in corruption case. *Los Angeles Times*, Retrieved from <http://www.latimes.com/>
- Donovan, B., & Herro, E. (Writers), & Traill, P. (Director). (2017). The Otto motto [Television series episode]. In Dunn, S., Kaplan, A., Schwartz, K., Wiener, R., & Fleischer, R. (Executive Producers), *American Housewife*. Burbank, CA: Disney-ABC Domestic Television.
- Do you live in an Official English state?. (2005, March 25). *Human Events*, 61(11), 3.

- Duff, P.A. (2000). Repetition in foreign language classroom interaction. In J.K. Hall & L.S. Verplaeste (Eds.), *Second and Foreign Language Learning Through Classroom Interaction* (pp. 109-138). New York, NY: Routledge.
- Duffer, M., Duffer, R., Levy, S., Cohen, D., Holland, C., Wright, B., Thunell, M., Gajdusek, K., & Paterson, I. (Executive Producers). (2019). *Stranger Things (season 3)* [Television series]. Los Angeles, CA: 21 Laps Entertainment.
- Durkin, K., & Judge, J. (2001). Effects of language and social behaviour on children's reactions to foreign people in television. *British Journal of Developmental Psychology*, 19, 597-612.
- Ellis, N.C. (1996). Sequencing in SLA: Phonological memory, chunking, and points of order. *Studies in Second Language Acquisition*, 18, 91-126.
- Ellis, R. (1982). The origins of interlanguage. *Applied Linguistics*, 3, 207-23.
- Ellis, R. (1984). Formulaic speech in early classroom second-language development. In J. Handscombe, R. Orem, & B. Taylor (Eds.), *On TESOL '83: The question of control* (pp. 53-65). Washington, DC: TESOL.
- Ellis, R. (2006). *The Study of Second Language Acquisition, second edition*. Oxford: Oxford University Press.
- English as the Official Language: Hearing before the Subcommittee on Education Reform of the Committee on Education and the Workforce, U.S. House of Representatives, 109th Cong. 1 (2006).
- Ervin-Tripp, S. (1974). Is second-language learning like the first?. *TESOL Quarterly*, 8, 111-27.
- Ferrari, M., Hernandez, T., Howe, J., Holland, S., Kaplan, E., & Gordon, A. (Writers), & Cendrowski, M. (Director). (2018). The matrimonial metric [Television series episode]. In Lorre, C., Molaro, S., Prady, B., & Kaplan, E. (Executive Producers), *The Big Bang Theory*. Burbank, CA: Warner Bros. Television.
- Fez (That '70s Show). (n.d.). Retrieved from http://en.wikipedia.org/wiki/Fez_%28That_%2770s_Show%29
- Fields, J. (Writer), & Spiller, M. (Director). (2008). Filing for the enemy [Television series episode]. In Hayek, S., Horta, S., Goldstick, S., Silverman, B., Tamez, J., & Fields, J. (Executive Producers), *Ugly Betty*. Burbank, CA: Disney-ABC Domestic Television.
- Foster, G., Krasnoff, R., Harmon, D., Russo, A., Goldman, N., Donovan, G., Guarascio, D., Port, M., Shapeero, T., McKenna, C., and Schrab, R. (Executive Producers). (2009). *Community (season one)* [Television series]. Culver City, CA: Sony Pictures Television.
- Foucault, M. (1984). The Order of Discourse. In M.J. Shapiro (Ed.), *Language and Politics*. Oxford: Oxford University Press.
- Fred. (2007, October 3). How I met your mother: We're not from here. Retrieved from <http://tvoholic.com/episode-reviews/how-i-met-your-mother-were-not-from-here/>
- Freddie. (2005, October). *People*, 67, 44.
- Gardner, R. (1985). *Social Psychology and Second Language Learning: The Role of Attitude and Motivation*. London: Edward Arnold.
- Geary, A., & Steiner, B. (Writers), & Spiller, M. (Director). (2018). Grandma Dearest [Television series episode]. In Kaling, M., Grandy, C., Klein, H.,

- Spiller, M., & Warburton, M. (Executive Producers), *Champions*. Universal City, CA: Universal Television.
- Giatto, T. (2008). Ugly Betty. *People*, 69(20), 43.
- Goffman, M. (Writer), & Mann, S. (Director). (2013). Possibility Two [Television series episode]. In Doherty, R., Timberman, S., Beverly, C., Coles, J., Polson, J., & Tracey, J. (Executive Producers), *Elementary*. Santa Monica, CA: CBS Television Distribution.
- Goldberg, A.F., Robinson, D., Gordon, S., Barnow, A., Firek, M., Guarascio, D., & Katzenberg, D. (Executive Producers). (2013). *The Goldbergs* [Television series]. Culver City, CA: Sony Pictures Television.
- Gonzales, R. (2014, April 8). San Francisco's Chinatown Hurt By Yee Scandal. *NPR*, Retrieved from <http://www.npr.org/>
- Greene, J. (Writer), & Leto, P. (Director). (2009). Spooked [Television series episode]. In Wolf, D., & Jankowski, P. (Executive Producers), *Law & Order: Special Victims Unit*. Universal City, CA: NBCUniversal Television Distribution.
- Guest, A. (Writer), & Appel, E. (Director). (2017). Kicks [Television series episode]. In Goor, D., Schur, M., Miner, D., Lord, P., Miller, C., & Del Tredici, L. (Executive Producers), *Brooklyn Nine-Nine*. Universal City, CA: NBCUniversal Television Distribution.
- Guiora, A.Z., Beit-Hallahmi, B., Brannon, R.C.L., Dull, C.Y., & Scovel, T. (1972). The effects of experimentally induced changes in ego states on pronunciation ability in second language: An exploratory study. *Comprehensive Psychiatry*, 13(5), 421-28.
- Hakuta, K. (1976). A case study of a Japanese child learning English as a second language. *Language Learning*, 26, 321-51.
- Halgunseth, L. (2003). Language Brokering: Positive Developmental Outcomes. In M. Coleman & L.H. Ganong (Eds.), *Points & Counterpoints: Controversial Relationship and Family issues in the 21st Century, An Anthology* (pp. 154-156). Oxford: Oxford UP.
- Hall, N., & Sham, S. (2007). Language brokering as young people's work: Evidence from Chinese adolescents in England. *Language and Education*, 21(1), 16-30.
- Halpern, E., Haskins, S., Eisenberg, L., & Stupnitsky, G. (Executive Producers). (2013). *Trophy Wife* [Television series]. Burbank, CA: ABC Studios.
- Hanson, H., Josephson, B., Stephen, N., Toynton, I., Kettner, C., Collier, J., Peterson, M., & Zisk, R. (Executive Producers). (2005). *Bones* [Television series]. Los Angeles, CA: 20th Century Fox Television.
- Hanson, H., & Nathan, S. (Writers), & Toynton, T. (Director). (2012). The Future in the Past [Television series episode]. In Hanson, H., Josephson, B., Stephen, N., Toynton, I., Kettner, C., Collier, J., Peterson, M., & Zisk, R. (Executive Producers), *Bones*. Los Angeles, CA: 20th Century Fox Television.
- Harper, J. (Writer), & Zisk, R. (Director). (2013). Red in Tooth and Claw. [Television series episode]. In Heller, B., Long, C., Cerone, D., & Szentgyorgyi, T. (Executive Producers), *The Mentalist*. Burbank, CA: Warner Bros. Television Distribution.

- Harris, C. (Writer), & Fryman, P. (Director). (2007). We're not from here [Television series episode]. In Bay, C., & Thomas, C. (Executive Producers), *How I met your mother*. Los Angeles, CA: 20th Century Fox Television.
- Harris, P. (2009). City of Nashville rejects English-only law. *Reuters*, Retrieved from <http://www.reuters.com/>
- Haukom, M. (Writer), & Mancuso, G. (Director). (2011). Anniversary chicken [Television series episode]. In Tanimura, C., Giarraputo, J., Hertz, T., Stoll, B., McCarthy, V., Robinson, D., & Sandler, A. (Executive Producers), *Rules of Engagement*. Culver City, CA: Sony Pictures Television.
- Hayek, S., Horta, S., Goldstick, S., Silverman, B., Tamez, J., & Fields, J. (Executive Producers). (2006). *Ugly Betty* [Television series]. Burbank, CA: Disney-ABC Domestic Television.
- Helford, B., Oppenheimer, D., Bullock, S., Borden, R., Caplan, D., Torgrove, M., Kaplan, P.A., & Lopez, G. (Executive Producers). (2002). *George Lopez* [Television series]. Burbank, CA: Warner Bros. Domestic Television Distribution.
- Heller, B. (Executive Producer). (2008). *The Mentalist* [Television series]. Burbank, CA: Warner Bros. Domestic Television Distribution.
- Herbert, V. (Writers), & Fortenberry, J. (Director). (2018). Kamsahamnida [Television series episode]. In Fogelman, D., Rosenthal, J., Todd, D., Olin, K., Gogolak, C., Requa, J., Ficarra, G., Aptaker, I., Berger, E., & Oyegun, K. (Executive Producers), *This Is Us*. Los Angeles, CA: 20th Century Fox Television.
- Herman, D.M. (2003). Iowa College Students' Attitudes Toward Official English Legislation: An exploratory study. *Journal of Language, Identity & Education*, 2(2), 83-103.
- Higginbotham, A., & Richman, J. (Writers), & Savage, F. (Director). (2011). Good cop, bad dog [Television series episode]. In Levitan, S., & Lloyd, C. (Executive Producers), *Modern Family*. Los Angeles, CA: 20th Century Fox Television.
- Hill, J.H. (1998). Language, race, and white public space. *American Anthropologist*, 100(3), 680-689.
- Ho, A. (Writer), & McDonald, M. (Director). (2011). Damaged by Love [Television series episode]. In Lawrence, B., Cox, C., Arquette, D., Swartzlander, R., McCormick, B., & Winston, R.K. (Executive Producers), *Cougar Town*. Burbank, CA: Disney-ABC Domestic Television.
- Holdman, B.M. (Writer), & Grismer, C. (Director). (2011). Je suis une amie [Television series episode]. In King, I.M., Craig, C., Goldstick, O., Dougherty, J., Morgenstein, L., & Levy, B. (Executive Producers), *Pretty Little Liars*. Burbank, CA: Warner Bros. Television Distribution.
- Holland, S., Hernandez, T., Howe, J., Goetsch, D., Kaplan, E., & Reynolds, J. (Writers), & Cendrowski, M. (Director). (2017). The cognitive regeneration [Television series episode]. In Lorre, C., Molaro, S., Prady, B., & Kaplan, E. (Executive Producers), *The Big Bang Theory*. Burbank, CA: Warner Bros. Television.
- Horta, S. (Writer), & Nelli, V. Jr. (Director). (2008). The Manhattan project [Television series episode]. In Hayek, S., Horta, S., Goldstick, S., Silverman,

- B., Tamez, J., & Fields, J. (Executive Producers), *Ugly Betty*. Burbank, CA: Disney-ABC Domestic Television.
- Howard, J., & Dirksen, P. (Writers), & Chandrasekhar, J. (Director). (2019). CB likes Lainey [Television series episode]. In Firek, M., Robinson, D., Goldberg, A.F., Katzenberg, D., Guarascio, D., & Secunda, A. (Executive Producers), *Schooled*. Culver City, CA: Sony Pictures Television.
- Irujo, S. (1986). Don't put your leg in your mouth: Transfer in the acquisition of idioms in a second language. *TESOL Quarterly*, 20, 287-304.
- Itoh, H., & Hatch, E. (1978). Second language acquisition: A case study. In E. Hatch (Ed.), *Second Language Acquisition* (pp. 76-90). Rowley, MA: Newbury House.
- Jacobs, G., Soderbergh, S., Amiel, J., Begler, M., Sugar, M., & Owen, C. (Executive Producers). (2014). *The Knick* [Television series]. Culver City, CA: Anonymous Content.
- Jones, C.J., & Trickett, E.J. (2005). Immigrant adolescents behaving as culture brokers: A study of families from the former Soviet Union. *The Journal of Social Psychology*, 145(4), 405-427.
- Jordan, J. (1999, June). Talking with...Wilmer Valderrama. *People*, 51(23), 33.
- Kaling, M., Klein, H., Burditt, J., Warburton, M., Grandy, C., Spiller, M., Wigfield, T., Tucker, C., Novak, B.J., & McDougall, C. (Executive Producers). (2012). *The Mindy Project* [Television series]. Universal City, CA: NBCUniversal Television Distribution.
- Kaling, M. (Writer), & McDougall, C. (Director). (2012). Pilot [Television series episode]. In Kaling, M., Klein, H., Burditt, J., Warburton, M., Grandy, C., Spiller, M., Wigfield, T., Tucker, C., Novak, B.J., & McDougall, C. (Executive Producers), *The Mindy Project*. Universal City, CA: NBCUniversal Television Distribution.
- Kaplan, E., Ferrari, M., Gordon, A., Holland, S., Hernandez, T., & Howe, J. (Writers), & Cendrowski, M. (Director). (2018). The Gates Excitation [Television series episode]. In Lorre, C., Molaro, S., Prady, B., & Kaplan, E. (Executive Producers), *The Big Bang Theory*. Burbank, CA: Warner Bros. Television Distribution.
- Kaplan, P.A., & Torgove, M. (Writers), & Gordin, E. (Director). (2013). Burt Mitzvah-the musical [Television series episode]. In Garcia, G.T., Mariano, M., Gutierrez, J., & Stegemann, M. (Executive Producers), *Raising Hope*. Los Angeles, CA: 20th Television.
- Kapnek, E. (Writer) & Hardcastle, A. (Director). (2014). Les Lucioles [Television series episode]. In Kapnek, E., & Fresco, M. (Executive Producers), *Suburgatory*. Burbank, CA: Warner Bros. Television Distribution.
- Keller, Joel. (2007, October 1). How I met your mother: We're not from here [Review of television series episode]. Retrieved from <http://www.tvsquad.com/2007/10/01/how-i-met-your-mother-were-not-from-here/>
- Kellerman, E. (1979). Transfer and non-transfer: Where we are now. *Studies in Second Language Acquisition*, 2, 37-57.

- Kelley, D.E. (Writer), & D'Elia, B. (Director). (2013). Pilot [Television series episode]. In D'Elia, B., Gupta, S., & Kelley, D.E. (Executive Producers), *Monday Mornings*. Atlanta, GA: TNT Original Productions.
- Ko, E. (Writer), & Case, R. (Director). (2013). The Future Dunphys [Television series episode]. In Levitan, S., & Lloyd, C. (Executive Producers), *Modern Family*. Los Angeles, CA: 20th Century Fox Television.
- Ko, E. (Writer), & Winer, J. (Director). (2012). Virgin territory [Television series episode]. In Levitan, S., & Lloyd, C. (Executive Producers), *Modern Family*. Los Angeles, CA: 20th Century Fox Television.
- Kohan, D., & Mutchnick, M. (Writers), & Burrows, J. (Director). (2012). The Key [Television series episode]. In Kohan, D., & Mutchnick, M. (Executive Producers), *Partners*. Burbank, CA: Warner Bros. Television Distribution.
- Krashen, S. (1982). *Principles and Practice in Second Language Acquisition*. Oxford: Pergamon.
- Krause, Staci. (2007, October 2). How I met your mother: We're not from here [Review of television series episode]. Retrieved from <http://tv.ign.com/articles/824/824455p1.html>
- Kring, T., Hammer, D., Arkush, A., Beerman, G., Shakman, M., Elkoff, P., & Middleton, J. (Executive Producers). (2006). *Heroes* [Television series]. Universal City, CA: NBCUniversal Television Distribution.
- Lahr, J. (2009, March). Turf wars. *The New Yorker*, 85(7), 60-62.
- Laurents, A. (Writer & Director). (2009). *West Side Story*. Palace Theater, New York, NY.
- Leone-Pizzighella, A. (2016). Enregistering *Inglialiano* via parodic metacommentary. *Working Papers in Urban Language and Literacies*, WP196, 2-22.
- Levitan, S. (Writer & Director). (2019). A year of birthdays [Television series episode]. In Levitan, S., & Lloyd, C. (Executive Producers), *Modern Family*. Los Angeles, CA: 20th Century Fox Television.
- Levitan, S., & Lloyd, C. (Executive Producers). (2009). *Modern Family* [Television series]. Los Angeles, CA: 20th Century Fox Television.
- Li, F.T. (2003). *The Acquisition of Metaphorical Expressions, Idioms, and Proverbs by Chinese Learners of English: A Conceptual Metaphor and Image Schema Based Approach* [Unpublished doctoral dissertation]. The Chinese University of Hong Kong, Hong Kong, China.
- Libman, D., & Libman, M. (Writers), & Shapeero, T. (Director). (2011). Like father, like gun [Television series episode]. In Caspe, D., Groff, J., Bycel, J., Tarses, J., Russo, A., & Russo, J. (Executive Producers), *Happy Endings*. Culver City, CA: Sony Pictures Television.
- Lilien, S., Wynbrandt, B., Hull, R., & Johnson, J. (Writers), & Edwards, P. (Director). (2012). Paxton Petty [Television series episode]. In Abrams, J.J., Bender, J., Burk, B., Johnson, J., & Pyne, D. (Executive Producers), *Alcatraz*. Burbank, CA: Warner Bros. Television.
- Lin, J. (Writer), & Liddi-Brown, A. (Director). (2010). The X in the file [Television series episode]. In Hanson, H., Josephson, B., Stephen, N., Toynton, I., Kettner, C., Collier, J., Peterson M., & Zisk, R. (Executive Producers), *Bones*. Los Angeles, CA: 20th Century Fox Television.

- Lindemann, Stephanie. (2005). Who speaks "broken English"? US undergraduates' perceptions of non-native English. *International Journal of Applied Linguistics*, 15(2), 187-212.
- Lippi-Green, R. (1997). *English with an Accent: Language, ideology and discrimination in the United States*. New York: Routledge.
- Lippi-Green, R. (2012). *English with an Accent: Language, ideology and discrimination in the United States, second edition*. New York: Routledge.
- Lloyd, S. (Writer), & Fryman, P. (Director). (2011). The exploding meatball sub [Television series episode]. In Bay, C., & Thomas, C. (Executive Producers), *How I Met Your Mother*. Los Angeles, CA: 20th Century Fox Television.
- Long, M. (1981). Input, interaction and second-language acquisition. In H. Winitz (Ed.) *Native Language and Foreign Language Acquisition. Annals of the New York Academy of Sciences, Volume 379* (pp. 259-278). New York, NY: The New York Academy of Sciences, Publications Department.
- Long, M. (1983a). Native speaker/non-native speaker conversation and the negotiation of comprehensible input. *Applied Linguistics*, 4, 126-41.
- Long, M. (1983b). Native speaker/non-native speaker conversation in the second-language classroom. In M. Clark and J. Handscombe (Eds.) *On TESOL '82* (pp. 94-120). Washington, DC: TESOL.
- Lopez, Q., & Bucholtz, M. (2017). "How my hair look?" Linguistic authenticity and racialized gender and sexuality on *The Wire*. *Journal of Language and Sexuality*, 6(1), 1-29.
- Lorre, C., Gorodetsky, E., Higgins, A., & Yashere, G. (Executive Producers). (2019). *Bob Hearts Abishola* [Television series]. Burbank, CA: Warner Bros. Television.
- Madon, S., Guyll, M., Aboufadel, K., Montiel, E., Smith, A., Palumbo, P., & Jussim, L. (2001). Ethnic and national stereotypes: the Princeton trilogy revisited and revised. *Personality and Social Psychology Bulletin*, 27(8), 996-1010.
- Malmuth, J. (Writer), & Patel, G.V. (Director). (2018). Local Vendors Day [Television series episode]. In Spitzer, J., Fleischer, R., Bernad, D., Miller, G., Green, J., & Clarke, J. (Executive Producers), *Superstore*. Universal City, CA: NBCUniversal Television Distribution.
- Mandabach, C., Carsey, M., & Werner, T. (Executive Producers). (1998). *That '70s Show* [Television series]. Encino, CA: Carsey-Werner Distribution.
- Markert, John. (2004-2007). The George Lopez show: The same old hispano? *Bilingual Review*, 28(2), 148-165.
- Marlowe, A., Bowman, R., Bernstein, A., Zaks, L., Schindel, B., Echevarria, R., Amann, D., Grae, D., Hanning, R., Miller, T.E., Winter, T.P., & Hawley, A. (Executive Producers). (2009). *Castle* [Television series]. Burbank, CA: Disney-ABC Domestic Television.
- Mastro, D.E., Behm-Morawitz, E., & Kopacz, M.A. (2008). Exposure to television portrayals of Latinos: The implications of aversive racism and social identity theory. *Human Communication Research*, 34(10), 1-27.
- McCormick, B. (Writer), & O'Malley, E. (Director). (2019). Graham D'Amato: hot lunch mentalist [Television series episode]. In Meriwether, E., Pope, K.,

- Philbin, J.J., & Winer, J. (Executive Producers), *Single Parents*. Los Angeles, CA: 20th Century Fox Television.
- McQuillan, J., & Tse, L. (1995). Child language brokering in linguistic minority communities: Effects on cultural interaction, cognition, and literacy. *Language and Education*, 9(3), 195-215.
- Meyer, G., Simon, S., Swartzwelder, J., & Vitti, J. (Writers), & Archer, W., & Gray, M. (Directors). (1990). The crepes of wrath [Television series episode]. In Brooks, J.L., Groening, M., & Simon, S. (Executive Producers), *The Simpsons*. Los Angeles, CA: 20th Century Fox Television.
- Meyerhoff, M. (2011). *Introducing Sociolinguistics, second edition*. New York: Routledge.
- Michaels, L. (Executive Producer). La policía mexicana (2009, January 17). *Saturday night live* [Television broadcast]. New York: NBC.
- Mike. (2007, October 2). How I met your mother. Episodse recap: We're not from here [Review of television series episode]. Retrieved from <http://channelguidemag.wordpress.com/2007/10/02/how-i-met-your-mother-recap-were-not-from-here/>
- Mintz, L.E. (1996). Humor and ethnic stereotypes in Vaudeville and Burlesque. *MELUS*, 21(4), 19-28.
- Mitchell, J.G. (2010). *How I Met Your foreign boyfriend: what primetime TV tells us about popular attitudes toward L2 English speakers*. In Donaher, P (Ed.), *Barbarians at the Gate: Studies in Language Attitudes*. Newcastle upon Tyne: Cambridge Scholars Publishing.
- Mitchell, J.G. (2015). Ain't no *Bones* about it: dialect discrimination in prime time. In P. Donaher & S. Katz (Eds.), *Ain'thology: The History and Life of a Taboo Word*. Newcastle upon Tyne: Cambridge Scholars Publishing.
- Molina, J. (Writer), & Barrett, D. (Director). (2010). Suicide Squeeze [Television series episode]. In Marlowe, A., Bowman, R., Bernstein, A., Zaks, L., Schindel, B., Echevarria, R., Amann, D., Grae, D., Hanning, R., Miller, T.E., Winter, T.P., & Hawley, A. (Executive Producers), *Castle*. Burbank, CA: Disney-ABC Domestic Television.
- Monreal, G. L., & Babcock, D. (Writers), & Morris, M. (Director). (2011). The one that got away [Television series episode]. In Baitz, J.R., Berlanti, G., & Olin, K. (Executive Producers), *Brothers & Sisters*. Burbank, CA: ABC Studios.
- Motz, B., Roth, B., & Schwartz, S. (Executive Producers). (2003). *Xiaolin Showdown* (season one) [Television Series]. Burbank, CA: Warner Bros. Television Distribution.
- Mull, M. (Writer) & Lowe, C. (Director). (2015). Godparent turkey corn farts [Television series episode]. In Adler, A., Kaplan, A., Morton, J., Winer, J., Copeland, B., & Adler, B. (Executive Producers), *Life in Pieces*. Los Angeles, CA: 20th Century Fox Television.
- Murphy, R., Falchuk, B., Di Loreto, D., Brennan, I., Friend, R., Lerner, G., & Buecker, B. (Executive Producers). (2009). *Glee* [Television series]. Los Angeles, CA: 20th Century Fox Television.
- Mutchnick, M., Kohan, D., & Burrows, J. (Executive Producers). *Will & Grace* [Television series]. Universal City, CA: NBCUniversal Television Distribution.

- Nerlich, B., Clarke, D.D., & Todd, Z. (1999). "Mummy, I like being a Sandwich": Metonymy in language acquisition. In K.-U. Panther & G. Radden (Eds.), *Metonymy in language and thought* (pp. 361-383). Amsterdam: John Benjamins Publishing Co.
- Newman, M. (2014). *New York City English*. Boston: Walter de Gruyter.
- Otheguy, R., García, O., & Reid, W. (2015). Clarifying translanguaging and deconstructing named languages: A perspective from linguistics. *Applied Linguistics Review*, 6(3), 281-307.
- Pandey, A. (2016). *Monolingualism and linguistic exhibitionism in fiction*. New York, NY: Palgrave Macmillan.
- Pandey, A. (2019, March). *Multilingualism-lite in the age of post structuralism: stylistics, spatiality, and sociolinguistics under scrutiny*. Paper presented at the Forging Linguistic Identities: Language in the Nation, the Region & the World Conference, Towson, MD.
- Paz, J. (2017, April). *When the French become German and a "fucking coconut" becomes a "puta idiota": problems in dubbing & subtitling the L3 on TV*. Paper presented at the 47th Annual Popular Culture/American Culture Association National Conference, San Diego, CA.
- Paz, J. (2018, March). *"You live in Miami, why you no learn Spanish?": the many uses of multilingualism in U.S. TV series*. Paper presented at the 48th Annual Popular Culture/American Culture Association National Conference, Indianapolis, IN.
- Paz, J. (2019, April). *Shit masks and twatting at boys: dubbing multilingual humor in U.S. television series*. Paper presented at the 49th Annual Popular Culture/American Culture Association National Conference, Washington, D.C.
- Pearson, R. (2005). Fact or Fiction?: Narrative and Reality in the Mexican Telenovela. *Television & New Media*, 6, 400-06.
- Pedrad, N. (Writer), & Burrows, J. (Director). (2017). Emergency contact [Television series episode]. In Mutchnick, M., Kohan, D., & Burrows, J. (Executive Producers), *Will & Grace*. Universal City, CA: NBCUniversal Television Distribution.
- Peterson, M. (Writer), & Little, D. (Director). (2011). The hot dog in the competition [Television series episode]. In Hanson, H., Josephson, B., Stephen, N., Toynton, I., Kettner, C., Collier, J., Peterson M., & Zisk, R. (Executive Producers), *Bones*. Los Angeles, CA: 20th Century Fox Television.
- Prinze, F. Jr., Rasmussen, B., Oppenheimer, D., & Helford, B. (Executive Producers). (2005). *Freddie* [Television series]. Burbank, CA: Warner Bros. Television Distribution.
- Quaintance, J. (Writer), & Burrows, J. (Director). (2017). A gay olde Christmas [Television series episode]. In Mutchnick, M., Kohan, D., & Burrows, J. (Executive Producers), *Will & Grace*. Universal City, CA: NBCUniversal Television Distribution.
- Queen, R. (2004). 'Du hast jar keene Ahnung': African American English dubbed into German. *Journal of Sociolinguistics*, 8(4), 515-37.
- Queen, R. (2015). *Vox Popular: The Surprising Life of Language in the Media*. Malden, MA: Wiley-Blackwell.

- Rainey, V.R., Flores, V., Morrison, R.G., David, E.J.R., & Silton, R.L. (2014). Mental health risk factors associated with childhood language brokering. *Journal of Multilingual and Multicultural Development*, 35(5), 463-478.
- Richards, J.C., & Rodgers, T.S. (2001). *Approaches and Methods in Language Teaching, second edition*. Cambridge: Cambridge University Press.
- Richards, J.C., & Wilson, O. (2019). On transidentifying. *RELC Journal*, 50(1), 179-187.
- Richardson, J. (Writer), & Davola, J. (Director). (2010). Lists, plans [Television series episode]. In Schwahn, M., Tollins, M., Robbins, B., Davola, J., Prange, G., & Perry, M.B. (Executive Producers), *One Tree Hill*. Burbank, CA: Warner Bros. Television Distribution.
- Richman, J. (Writer), & Spiller, M. (Director). (2010). Halloween [Television series episode]. In Levitan, S., & Lloyd, C. (Executive Producers), *Modern Family*. Los Angeles, CA: 20th Century Fox Television.
- Richter, E. (Writer), & Clouden, R. (Director). (2013). Kung Pao Turkey [Television series episode]. In MacFarlane, S., Barker, M., Weitzman, M., Boyle, B., Wiener, R., Schwartz, K., Goodman, D.A., Zuckerman, D., & Appel, R. (Executive Producers), *American Dad!*. Los Angeles, CA: 20th Century Fox Television.
- Riggs, J. (Writer), & Slovis, M. (Director). (2012). Alexis Goodlooking and the case of the missing whiskey [Television series episode]. In Michaels, L., Fey, T., Klein, M., Miner, D., Carlock, R., & Richmond, J. (Executive Producers), *30 Rock*. Universal City, CA: NBCUniversal Television Distribution.
- Rogers, K., & Liptak, L. (2019, July 11). Trump turns to executive action to press citizenship question on census. *The New York Times*, Retrieved from <http://www.nytimes.com/roguelit>. (2018, February 1). I need the lyrics to Rapido... [Subreddit post]. Retrieved from https://www.reddit.com/r/GreatNewsTV/comments/7t5dkl/i_need_the_lyrics_to_rapido/
- Rosell, R. (Writer), & Fleming, A. (Director). (2013). The box [Television series episode]. In Meriwether, E., Kasden, J., Chernin, P., Pope, K., Finkel, D., & Baer, B. (Executive Producers), *New Girl*. Los Angeles, CA: 20th Century Fox Television.
- Rosenstock, K., & Tapscott, S. (Writers), & Chadrasekhar, J. (Director). (2019). That elusive zazz [Television series episode]. In Meriwether, E., Pope, K., Philbin, J.J., & Winer, J. (Executive Producers), *Single Parents*. Los Angeles, CA: 20th Century Fox Television.
- Sacchetti, M. (2019, July 10). 'Kids in cages': House hearing examines immigration detention as Democrats push for more information. *The Washington Post*, Retrieved from <http://www.washingtonpost.com/>
- Salsano, S., Jeffress, S., & French, J. (Executive Producers). (2009). *Jersey Shore* [Television series]. Seaside Heights, NJ: 495 Productions.
- Santiago, S. (2003). Language Brokering: A Personal Experience. In M. Coleman & L.H. Ganong (Eds.), *Points & Counterpoints: Controversial Relationship and Family issues in the 21st Century, An Anthology* (pp. 160-161). Oxford: Oxford UP.

- Saville-Troike, M. (1988). Private speech: Evidence for second-language learning strategies during the "silent period." *Journal of Child Language*, 15, 567-90.
- Scarcella, R., & Higa, C. (1981). Input, negotiation, and age differences in second-language acquisition. *Language Learning*, 31, 409-37.
- Schaefer, R.T. (2011). *Race and Ethnicity in the United States, sixth edition*. Boston, MA: Prentice Hall.
- Schildkraut, D.J. (2003). American Identity and Attitudes Toward Official-English Policies. *Political Psychology*, 24(3), 469-99.
- Schmidt, R. Sr. (2002). Racialization and language policy: The case of the U.S.A. *Multilingua*, 21, 141-161.
- Schwarz, H. (2014, August 12). States where English is the official language [Blog entry]. *The Washington Post*, Retrieved from https://www.washingtonpost.com/blogs/govbeat/wp/2014/08/12/states-where-english-is-the-official-language/?noredirect=on&utm_term=.726a156f9856
- Seidell, S. (Writer), & Sohn, M. (Director). (2014). Back to School [Television series episode]. In Halpern, E., Haskins, S., Eisenberg, L., & Stupnitsky, G. (Executive Producers), *Trophy Wife*. Burbank, CA: ABC Studios.
- Shimosawa, S. (Writer), & Williams, S. (Director). (2014). Mei Chen Returns [Television series episode]. In Seitzman, M., Tripp, V., & Schindel, B. (Executive Producers), *Intelligence*. Santa Monica, CA: CBS Television Distribution.
- Shin, S.J. (2018). *Bilingualism in Schools and Society, second edition*. New York, NY: Routledge.
- Shuttlesworth, C. (2007). Southern English in Television and Film. In M. Montgomery & E. Johnson (Eds.), *The New Encyclopedia of Southern Culture, Volume 5: Language* (pp. 193-197). Chapel Hill: University of North Carolina Press.
- Sikowitz, M. (Writer), & Smith, K. (Director). (2019). Our perfect strangers [Television series episode]. In Goldberg, A.F., Robinson, D., Gordon, S., Barnow, A., Firek, M., Guarascio, D., & Katzenberg, D. (Executive Producers), *The Goldbergs*. Culver City, CA: Sony Pictures Television.
- Siqueira, M. & Settineri, F.F. (2003). A aquisição da metáfora: Um estudo exploratório. *Letras de Hoje*, 38, 197-204.
- Slade, C., & Beckenham, A. (2005). Introduction. Telenovelas and Soap Operas: Negotiating Reality. *Television & New Media*, 6, 337-41.
- Snyder Urman, J., Silverman, B., Pearl, G., Granier, J., & Silberling, B. (Executive Producers). (2014). *Jane the Virgin* [Television series]. Burbank, CA: Warner Bros. Television Distribution.
- Stiehm, M., Ried, E., Bernstein, C.G., & Blomgren, L. (Executive Producers). (2013). *The Bridge* [Television series]. Los Angeles, CA: 20th Century Television.
- Straton, K., & Walls, R. (Writers), & MacLaren, M. (Director). (2017). All things being equal [Television series episode]. In Levitan, S., & Lloyd, C. (Executive Producers), *Modern Family*. Los Angeles, CA: 20th Century Fox Television.
- Sweren, R., & Ambrose, C. (Writers), & Watkins, M. (Director). (2009). Promote this! [Television series episode]. In Wolf, D., Balcer, R., Jankowski, P., &

- Berner, F. (Executive Producers), *Law & Order*. Universal City, CA: NBCUniversal Television Distribution.
- Tamayo, Y.A. (1997). 'Official Language' Legislation: Literal Silencing/Silenciando La Lengua. *Harvard BlackLetter Law Journal*, 13, 107.
- Tatham, C. (Writer), & Fryman, P. (Director). (2013). Romeward bound [Television series episode]. In Bay, C., & Thomas, C. (Executive Producers), *How I Met Your Mother*. Los Angeles, CA: 20th Century Fox Television.
- Thompson, G. (2009, March 15). Where Education and Assimilation Collide. *The New York Times* (National Section), pp. 1, 16-18.
- Tse, L. (1996). Language brokering in linguistic minority communities: The case of Chinese- and Vietnamese-American students. *The Bilingual Research Journal*, 20(3 & 4), 485-498.
- Umaña-Taylor, A. J. (2003). Language Brokering as a Stressor for Immigrant Children and Their Families. In M. Coleman & L.H. Ganong (Eds.), *Points & Counterpoints: Controversial Relationship and Family issues in the 21st Century, An Anthology* (pp. 157-159). Oxford: Oxford UP.
- U.S. Department of State. (n.d.). Foreign language training [Webpage]. Retrieved from <https://www.state.gov/key-topics-foreign-service-institute/foreign-language-training/>
- U.S. English. (2016). Official English [Webpage]. Retrieved from <https://www.usenglish.org/official-english/about-the-issue/>
- Viener, J. (Writer), & Langford, J. (Director). (2011). Ties for Two [Television series episode]. In MacFarlane, S., Goodman, D., Sheridan, C., Smith, D., Hentemann, M., & Callaghan, S. (Executive Producers), *Family Guy*. Los Angeles, CA: 20th Century Fox Television.
- Wayne, M. (Writer), & Youngberg, M. (Director). (2011). It's not easy being Gwen [Television series episode]. In Miller, B.A., Pelphrey, J., Wigzell, T., Swartz, R., & Sorcher, R. (Executive Producers), *Ben 10: Ultimate Alien*. Burbank, CA: Warner Bros. Television Distribution.
- Webster, L.W. (Writer), & Holland, T. (Director). (2013). Gooooaaalllll doll! [Television series episode]. In Silveri, S., Holland, T., Burke, K., & Pollack, J. (Executive Producers), *Go On*. Universal City, CA: NBCUniversal Television Distribution.
- Wells, T.V. Jr., Karp, B.S., Birenboim, B., & Brown, D.W. (2014, February 14). *Report To The National Football League Concerning Issues Of Workplace Conduct At The Miami Dolphins*.
- Whedon, J., Solomon, D., & Minear, T. (Executive Producers). (2009). *Dollhouse* [Television series]. Los Angeles, CA: 20th Century Fox Television.
- Wilson, S. (2006, March 9). Freddie Prinze Jr. Impact players special report 1: V plus: Latino impact report. *Daily Variety*, A9-10.
- Wolf, D., Balcer, R., Jankowski, P., & Berner, F. (Executive Producers). (1990). *Law & Order* [Television series]. Universal City, CA: NBCUniversal Television Distribution.
- Woody, R. (Writer) & Lembeck, M. (Director). (2018). Thanksgiving and taking [Television series episode]. In Bergen, C., Saltzman, M., Bragin, R., Diamond, B., Flanagan, M., Shukovsky, J., English, D., Schotz, E., Siamis, K.,

- Bowman, J., Dontzig G., & Peterman, S. (Executive Producers), *Murphy Brown*. Burbank, CA: Warner Bros. Television Distribution.
- Worth, R.A. (2006). *Learner Resistance in the University Foreign Language Classroom* [Unpublished doctoral dissertation]. University of Wisconsin-Madison, Madison, WI.
- Worth, R.A. (2008). Foreign Language Resistance: Discourse analysis of online classroom peer interactions. In S.S. Magnan (Ed.), *Mediating Discourse Online* (pp. 245-271). Amsterdam: John Benjamin Publishing Co.
- Wu, F.H. (2002) *Yellow: Race in America Beyond Black and White*. New York: Basic Books.
- Zbyszewski, P., & Roland, G. (Writers), & Edwards, P. (Director). (2010). The package [Television series episode]. In Abrams, J.J., Lindelof, D., Burk, B., Cuse, C., Bender, J., Pinkner, J., Williams, S., Kitsis, E., Horowitz, A., Higgins, J., & Sarnoff, E. (Executive Producers), *Lost*. Santa Monica, CA: Bad Robot Productions.
- Zuiker, A.E., Petersen, W., Bruckheimer, J., Donahue, A., Fink, K., Shankar, N., & Cannon, D. (Executive Producers). (2000). *CSI: Crime Scene Investigation* [Television series]. Los Angeles, CA: King World Productions.
- Zuker, D. (Writer), & Levitan, S. (Director). (2011). See you next fall [Television series episode]. In Levitan, S., & Lloyd, C. (Executive Producers), *Modern Family*. Los Angeles, CA: 20th Century Fox Television.

Index

I

10 Things I Hate About You, xi, 91-93, 105, 203

3

30 Rock, 113-115, 122-124, 203

A

Act of identity, 191, 194
Awkwafina is Nora From Queens, 202
Alcatraz, 32, 34, 203
American Dad!, 145-151, 153-154, 156, 159, 201, 203
American Housewife, xi, 91, 97-103
A.P. Bio, 152, 203
Aphasia, 108
Audiolingual method, xiii, 97-98, 102, 199, 201
Authenticity, 12, 24-25, 35, 56, 115-116, 120-121, 130, 155

B

Ben 10: Ultimate Alien, xi, 91, 97-98, 105, 202-203
Big Bang Theory, The, 13-14, 17-18, 152, 203
Bob Hearts Abishola, 202
Bones, xi, 49, 52-53, 55-57, 190-191, 203
Bridge, The, 175

Brooklyn Nine-Nine, xi, 91, 105-106, 152, 203
Brothers & Sisters, 7, 203

C

Castle, xi, 49, 54-56, 173, 203
Champions, 152, 203
Child Language Brokering, 177-187
Closer, The, xi, 49, 53-56, 203
Communicative Approach, 56
Community, 175
Comprehensible input, 106
Cougar Town, 16, 204
CSI: Crime Scene Investigations, 114, 116-119, 126, 173, 204

D

Deferred Action for Childhood Arrivals (DACA), xiii, 165
Desperate Housewives, 134
Disciplining of discourse, 147, 192-193
Dollhouse, 49, 55

E

Elementary, 57, 204
Ethnic humor, 3, 11-12, 14-18, 21, 23-29, 114-115, 118, 130, 145, 149-150, 153

F

Family Guy, 147-149, 204
Fillers, 82-83, 85

Foreign Language Resistance, xix, 191

Freddie, xiii, 134-136, 141

Fringe, 49, 55

Functions of dialogue,

Communication of narrative, 3-4, 11, 16, 23, 26, 32

Aesthetic/interpersonal, 3, 8, 11, 17, 26, 34

Thematic/ideological, 3, 16-17, 32, 56, 193, 200

G

George López, 126, 134-137, 141

Glee, 175

Goldbergs, The, 190, 194-198, 204

Go On, 116, 204

Grammar-Translation method, xiii, 94, 199, 201

Great News, 30-32, 204, 207

H

Happy Endings, 113, 127-129, 204

Hebrew, see Yiddish

Heroes, 49

How I Met Your Mother, xi, 12-14, 113, 123-124, 129-131, 137-144, 189-191, 197-198, 204

Hybrid identity/Hybridity, 47-48, 87

I

Idiolect, 57, 191

Intelligence [TV show], 145, 152-153, 204

J

Jane The Virgin, xiii, 38-39

Jersey Shore, 121, 124

K

Knick, The, 179-182, 186-187

L

Language anxiety, 100, 178-179, 186

Language resistance, xii, xix, 191-194, 197

Language subordination, xviii, 145, 159, 191

"La Policía Mexicana", 167, 169-175, 205

Law & Order, xi, 49-50, 55-56, 173, 204

Law & Order: Criminal Intent (CI), 49, 51-53, 56-57, 204

Law & Order: Special Victims Unit (SVU), 49, 50-51, 56, 204

Life in Pieces, 96, 184-186, 204

Linguicism/linguistic discrimination, 147, 159, 201

Linguistic exhibitionism, 5, 16, 19, 23, 48, 56, 120-121, 186, 200-201

Lost, 49, 91, 107-108, 204

M

Madeline/Madeleine, 101-103

Mentalist, The, 59, 173, 204

Metaphor/Metaphorical language, xviii, 5-8, 11, 62-79, 115, 139, 153, 201

Mick, The, 154-156, 201, 204

Middle, The, xi, 91, 103, 104, 204

Millers, The, 145, 151-154, 159, 201, 204

Mindy Project, The, 179, 182-183, 187, 204

Mise en abîme, 41-45, 48

Mock Spanish, 48, 147

Modern Family, xi, 6-12, 14-16, 19-21, 28, 91, 97, 106-109, 113, 124-126, 200, 204-205
 Monday Mornings, 153, 205
 Monk, xi, 49, 52, 55, 205
 Monolingualism, xii-xiii, xv-xvi, 5, 14, 17, 23, 48, 86, 113, 122, 167, 186, 200
 Murphy Brown, 165-166, 205

N

National Football League (NFL), 145, 148, 158-159
 Negotiation of meaning, 77, 83, 86, 106
 New Girl, 25-26, 28, 205
 New Normal, The, 28

O

Official English, xiii, 167-170, 175-176
 One Tree Hill, xi, 91, 95-97, 105, 205
 Online translators/translation apps, 17, 96, 117-119

P

Partners, 23, 88, 205
 Pretty Little Liars, xi, 91, 93-95, 97, 103-105, 205
 Psych, xi, 37-48

R

Raising Hope, 25-28, 205
 Real Housewives of New Jersey, The, 141
 Rules of Engagement, 33-34, 113, 122-123, 126, 128, 201, 205

S

Saturday Night Live, 167, 200, 205
 Schooled, xi, 24-25, 91, 103-104, 205
 Semantic simplification, 5, 19, 86-87
 Sex & the City, 134
 Silent period, 85-86
 Simpsons, The, xi, xvi, 91, 105, 113, 119-124, 126, 201, 205
 Single Parents, 21-24, 29-30, 32, 205
 Speechless, xi, 18-19, 91, 104, 157-158, 200, 205
 Standard language ideology, 159, 193
 Strategies of condescension, 147, 192, 194
 Subtitles/Subtitling, xii, xvii-xix, 6, 13, 15-17, 19-21, 23-24, 30-32, 34-35, 38, 46-47, 57, 106-107, 111, 113-114, 116, 118-130, 134, 145-146, 151-153, 157-158, 166, 170, 175, 180, 182, 194, 199-201
 Suburgatory, 23, 205
 Superstore, 16, 205

T

Telenovela, xi, 37-48, 81, 88, 135, 199
 That '70s Show, 134, 136
 This Is Us, 57-58, 205
 Translanguaging, 4-5, 47-48, 56, 86, 186
 Trophy Wife, 23, 25, 28-29, 88, 206

U

Ugly Betty, xi, xiii, 38-39, 44, 81-89, 105, 134-135, 206

U.S. Department of State, 93, 95

W

West Side Story, 175-176

White Collar, xi, 49, 54-55, 206

Will & Grace, 189, 191-194, 198,
206

X

Xiaolin Showdown, xi, 61-79, 202,
206

Y

Yee, Leland, 160-161

Yellow peril/yellow devil, 149, 151

Yiddish, 25-29, 124