***Appropriate Behavior* (2014)**

**Film Background:** *Appropriate Behavior* was the directorial debut of Desiree Akhavan, who wrote, directed, and starred in the film. She went on to direct the 2018 film *The Miseducation of Cameron Post*, based on the novel of the same name by Emily Danforth. Akhavan wrote *Appropriate Behavior* for her graduate thesis at New York University. While there are elements of Shirin's character that mirror some of her experiences, such as her Iranian-American background and her bisexuality, she has stated that the film is not autobiographical.

**Plot summary:** *Appropriate Behavior* takes place in Brooklyn, NY, and follows Shirin (Desiree Akhavan), as she processes a recent break-up with her ex-girlfriend, Maxine (Rebecca Henderson). The film has many flashbacks that examine the trajectory of Shirin and Maxine's relationship.

The film begins with Shirin moving out of Maxine's apartment and commiserrating with her friend Crystal (Halley Feiffer), who offers to help her get a job, which she ends up accepting. The job turns out to be not what Shirin expected; she was told it was a film production course for adolescents, but it turns out to be a program for five-year olds. Shirin hopes to get Maxine back by appearing in the places Maxine spends time, but her prospects appear limited. She moves into a new apartment and faces the criticism of her Iranian parents, who cannot understand her decision to move, since she told them that Maxine was her roommate. Shirin attempts to start dating again, and has several awkward dating experiences, but ultimately ends up missing Maxine more. As she recalls the connection she and Maxine shared in the early part of their relationship, she also remembers their challenges; particularly their conflict over Shirin's sense that she could not come out to her parents. Shirin recalls their break-up, in which Maxine tells her, among other things, that she need not come out to her parents because her bisexuality is likely "just a phase." In the present moment, Shirin meets up with Maxine at a party and is horrified to discover that Maxine is dating Tibet, her co-worker in the documentary film program. Shirin comes out to her mother, and while her mother does not accept her statement, Shirin tells Crystal she plans to bring it up again soon. In the final scene, Shirin spots Maxine on a subway platform, and the two wave to each other.

**Content warnings:** *Appropriate Behavior* contains brief nudity, two sex scenes, sexual humor, and marijuana use.

**Running time:** 1 hr 26 min

**Materials for this week:**

* Lesson plans
* Screening quiz
* Secondary texts:
	+ Day 1: [Music Video: Katy Perry, "I Kissed a Girl")](%28https%3A/www.youtube.com/watch?v=tAp9BKosZXs)(Watch in class)
	+ Day 2: Benson, Chloe. "Film Review: *Appropriate Behavior.* " *Journal of Bisexuality* Vol. 17, no. 2, 2017, pp. 251-256.
	+ Day 3: San Filippo, Maria. "The Politics of Fluidity: Representing Bisexuality in 21st Century Screen Media" in *The Routledge Companion to Media, Sex, and Sexuality,* edited by Clarissa Smith and Feona Attwood with Brian McNair, Routledge, 2018, pp. 70-79.

**Lesson 1 – Close Reading Key Scenes and Student-Led Scene Analysis:**

1. (7 min) Screening quiz.
2. (15 min) Student-led scene analysis.
3. (3 min) Teacher-led scene analysis begins. Screen today’s clip: Maxine and Shirin go to the Nowruz celebration (23:13-27:11).
4. (4 min) Discussion prep.

a. What do you notice about how this scene develops Shirin and Maxine’s characters and their relationship? How do the formal elements of this scene support that?

* *Costumes/editing/framing: In the meeting between Shirin, Maxine, and Meenu and her friends, a medium shot of Maxine lingers for several seconds on her alone as Shirin hugs the other women. She looks uncomfortable and out of place due to her clothing and lack of familiarity with cultural norms. While Maxine is typically the one “educating” Shirin about what she should read or how she should behave, in this moment, Shirin is her “guide” to the norms of this space.*
* *Dance/lighting/cinematography/editing: The dance sequence offers insight into what homosocial codes are acceptable, and what are not in this cultural space.*
	+ *The opening shot is of two men dancing together, something that would not be seen in presumably heterosexual white dance spaces in the US. The next shot is of Shirin and Meenu dancing together and holding hands.*
	+ *In the next shot, Shirin encourages Maxine to join her on the dance floor, and Maxine looks nervous, biting her nails as she joins Shirin. She is perhaps worried about outing Shirin. However, Shirin shows her that same-sex dancing is acceptable and not coded as queer in this space.*
	+ *Their dance is intercut with shots of other people dancing, highlighting that no one is alarmed by what they see from the couple (perhaps in contrast to the visible PDA at the end of* Saving Face)
	+ *Maxine, however, takes it too far and chooses a dance move that makes Shirin stop her—there are clearly boundaries to what is acceptable, and once again, Shirin is the “teacher” rather than the one being taught in this moment, a reversal of their norms.*
	+ *Interestingly, while the move Maxine makes is provocative and she gets stopped, she is surprised to see that Shirin is comfortable embracing her while they dance—evidently, queerness is so invisible that even this gesture is not read as queer.*
	+ *The dark purple lights of this shot suggest the freedom to move through the shadows, somewhat undetected, as they cross cultural boundaries, and the loud music suggests also that the pair have some “cover.”*
* *Fire-jumping scene*
	+ *Setting/Symbol: the fire-jumping ritual appears in this scene and at the end of the film, on the following year’s celebration of the New Year. This repetition of the event helps provide markers of the passage of time in the film, since it cues the audience that a year passes between when Shirin brings Maxine to the party and when she comes there alone and comes out to her mother and brother. Additionally, this is another divide between Maxine and Shirin—when Shirin sees Maxine’s reaction to the ritual, she feels fetishized.*
	+ *Acting/Framing/Dialogue: While Shirin is critiquing Maxine for having one of those “I’m dating an immigrant” moments, she appears to be the one who holds the power in this scene. However, suddenly her father’s finger enters the frame and taps her on the shoulder. She freezes and suddenly her energy deflates – she appears paralyzed by the presence of her parents. Her smile freezes and her eye contact remains fixed on her parents for almost the entire remainder of the time they are there. “We just came out here, where were you?” she asks her parents, perhaps nervous that they saw her dancing with Maxine and wondered what it meant.*
	+ *Shot: A long shot that establishes the two couples’ relationship in space to the fire jumping appears in the middle of the dialogue. This shot is a bit surprising, since the audience already saw an establishing shot. This shot reasserts the space they are in and reminds the audience of the cultural codes of the party, and perhaps the anxieties that Shirin feels to please Maxine and her parents given the competing expectations they have. Then Shirin quickly leads Maxine away from her parents, perhaps unable to fully manage a conversation between them.*
	+ *Symbol: Additionally, the fire-jumping shown in this long shot may remind viewers that this is a symbol of new beginnings, and there is some ambivalence about whether Maxine meeting Shirin’s parents is truly a step forward in coming out to them or not.*
1. (8 min) Whole class discussion.
	1. What do you notice about how this scene develops Shirin and Maxine’s characters and their relationship? How do the formal elements of this scene support that?
		1. Consider the conversation between Shirin and the four women she meets at the party. What do you notice about costumes, framing, and editing in that shot?
		2. Consider the dance sequence. What do you notice about the dance, sound, lighting, editing and movement of actors? How do those elements shape meaning?
		3. Consider the sequence in which Maxine meets Shirin’s parents. What do you notice about the setting, acting, framing, and dialogue?
2. (4 min) Teacher can say, “this week we are examining representations of bisexuality. In 2008, Katy Perry’s first single on her first album was “I Kissed a Girl.” Let’s watch the video and consider how this video represents bisexuality (or bi-curiosity). Watch “I Kissed a Girl” music video.
3. (3 min) Students take notes on the following questions:
4. How does this video represent bisexuality? How do the formal elements of this video underscore that representation?
* *Lyrics:*
	+ *The lyrics are very clear that Perry’s character’s attraction to women is not significant or meaningful in comparison to her attraction to men, i.e. “No I don’t even know your name/it doesn’t matter/you’re my experimental game”*
	+ *The lyrics also suggest that boyfriend is likely to approve, since the attraction isn’t significant: “I kissed a girl and I liked it/hope my boyfriend don’t mind it”*
	+ *The lyrics also suggest that there is something inherently shameful or immoral about being queer: “it’s not what good girls do/not how they should behave”*
* *Costumes: The video is filled with women dressed in very feminine lingerie, and looks similar to many Victoria’s Secret advertisements. There is no variation among the women about gender presentation or body size.*
* *Editing/framing: The camera shows many quick close-ups of women’s bodies: thighs, breasts, butt, etc, often in quick succession. Like many music videos, this representation of bisexuality does not disrupt the normalization of chopping women’s bodies into pieces for the audience’s consumption. Women’s bisexuality is perhaps normalized, to some extent, by the video’s constant reminder of the parts of women’s bodies that are broadly understood to be attractive.*
* *Cinematography: Several times, the camera pans up and down Perry’s body, and she, like the women in the background, is an object of consumption for the audience.*
* *Blocking:*
	+ *Perry frequently puts her hand over her mouth or uses a delicate fan, suggesting purity, innocence, and shame about what she’s revealing.*
	+ *While there are shots of a pillow fight and women putting make-up on each other, women’s desire for one another is not visually represented in the video. There are no looks between two women, and there is no touching, except for touching that suggests trying on clothing or makeup. While desire for women can be spoken of, it cannot be seen in this video.*
* *Frame narrative: The video closes with a shot of Perry’s character, waking up next to her boyfriend, peacefully smiling to herself. The video closes by reasserting her comfort in her straight relationship and the fact that this was a ‘dream.’*
1. (10 min) Whole class discussion.
2. How does this video represent bisexuality? How do the formal elements of this video underscore that representation?
3. **Extension question, if time:** How does *Appropriate Behavior’s* representation of bisexuality differ from this video’s?

**Lesson 2: Examining *Appropriate Behavior* Alongside Benson’s Review**

1.(5 min) Personal reflection. Jot down notes.

1. Did you enjoy watching *Appropriate Behavior?* Why or why not?
2. Did you relate to any of the characters? Why or why not?

2.(5 min) Discuss personal reflections.

1. (4 min) Screen today’s clip from *Appropriate Behavior.* (1:15:30-1:17:48)
2. (5 min) Discussion prep.

a. What is Benson’s argument in her film review? What evidence was most important?

* *Benson argues that “Shirin’s characterization and the film’s structure and dialogue are crucial to its clear articulation of bisexuality, as well as its disruption of stereotypes and its challenges to monosexism” (251). She also argues that the character of Shirin challenges a number of common stereotypes about bisexuality: “Shirin is not confused about her sexuality, indiscriminate in her attractions, incapable of monogamy, or dangerous to those around her; nor is she perfect. Her bisexuality is discussed explicitly….but merely one of the many facets of her identity” (255).*
* *Narrative structure and editing: Benson argues that “the order and frequency in which a film presents sexual encounters and desires will affect the ways that they are interpreted…Because monosexual reading practices remain dominant…depictions of sequential bisexuality are less likely to be decoded than concurrent or simultaneous representations” (252). Benson argues that the length, frequency and sequence of sexual desires or encounters will shape whether an audience sees the film as representing “bisexual identity” or “a moment of transition between monosexual identities” (253). Benson argues that Akhavan’s choice to juxtapose Shirin’s sexual encounters with men and women through action cuts highlights the film’s critique of bisexual invisibility. Benson argues: “By formally uniting Shirin’s sexual past and her sexual present through editing,* Appropriate Behavior *highlights the inseparability of past, present and future to an individual’s sexuality” (253).*
* *Benson also argues that* Appropriate Behavior *challenges the stereotype that bisexual people are “sexually indiscriminate” through editing that showcases uncomfortable experiences Shirin has with some partners (253). Benson praises the film’s nuanced approach to examining “intimacy and connection” (254).*
* *Dialogue: Benson also argues that the dialogue is significant for the film’s ability to “maintain bisexual legibility” (254), as Shirin frequently states that she is bisexual, which Benson argues is “an important stride forward for bisexual cinema” (254) since, according to Maria San Filippo, “bisexuality is discursively underspoken” (255).*
1. Do you agree with her claims? Why or why not?
* *Answers may vary. Students may disagree with Benson’s suggestion that bisexual representation can only be achieved through sexual encounters that juxtapose past and present, as one sees in Appropriate Behavior. It might be worth speculating about how else bisexuality can be represented in film, without the demands that Benson suggests here. Students may also disagree with Benson’s suggestion that someone specifically naming themselves as bisexual is essential for bisexual visibility on screen.*
1. How does the scene we just re-watched support or challenge her claims? How do other scenes in the film support or challenge her claims?
* *Setting: The scene opens with Shirin standing in exactly the same spot she stood with Maxine one year before, watching on the sidelines alone as others take part in the fire-jumping that welcomes in the new year. A medium shot shows her in profile, on the sidelines, as others take part in the ritual behind her. This shot suggests her feelings of isolation and inability to move forward; however, she takes this opportunity to move forward by coming out to her brother.*
* *Dialogue/framing: As Benson argues about the dialogue between Shirin and her brother in this scene, “these verbal exchanges are significant because they make Shirin’s bisexuality explicit, which in turn facilitates the film’s ability to explore the nuances and complexities of bisexual attraction” (254). Rather than allowing the audience to wonder about whether Shirin is confused or transitioning between monosexual identities, her comments to her brother here ensure that this film is commenting on bisexual identity specifically. His question, “that’s a thing?” also highlights the widespread invisibility and illegibility of bisexuality. The entire discussion between Shirin and her brother takes place in a single medium shot; in contrast to the prior year’s Nowruz scene, in which fragmented shots cut between Maxine, Shirin and Shirin’s parents in this same setting, this single shot emphasizes Shirin’s sense of control over the conversation, and the unified message she is delivering, despite her brother’s obnoxious comments about her being a “sexually confused narcissist.”*
* *Symbol: In the next part of the scene, later in the party, Shirin is alone outside, and attempts to ring in the new year through fire-jumping. However, she trips, curses, drops her mother’s scarf, and burns her hand, suggesting the challenge of forward momentum given her family’s expectations and other elements of her life. As Benson points out, the film’s nuanced examination of bisexuality ensures that this stumble will not be seen by the audience as evidence that Shirin is fundamentally immature or incapable of forward momentum, but that it is indicative of the challenges she faces.*
* *Dialogue: When speaking to her mother, Shirin says, “Mom, I’m a little bit gay.” Perhaps learning from her coming out experience with her brother that bisexuality is not likely to be understood by her mother, she chooses more monosexual language, hoping that this will help her mother understand her. Although Benson doesn’t mention this comment, it could add to her argument that this scene enables the film to “explore the nuances and complexities of bisexuality” (254), since the audience knows Shirin’s self-identification. Because the audience is aware that Shirin generally describes herself as bisexual, this choice of language is an interesting one that gives the audience more insight on the difficulty of coming out as bisexual and communicating with parents about it. Ultimately, her mother nevertheless rejects her claim, simply replying, “No, you’re not” in Persian. Although Shirin attempts to respond and tells her that she was in love with Maxine, her mother silences her and closes her medical supply box, signaling the end of the conversation. Significantly, in the last scene of the film, Shirin tells Crystal that she plans to bring it up again.*
1. (15 min) Whole class discussion.

a. What is Benson’s argument in her film review? What evidence was most important?

i. Review p. 251 and 255. What claims does Benson make about the film on these pages?

ii. Benson uses the term “monosexual” throughout her piece, such as on 251. What do you think she means by this? Why is it useful for her argument?

iii. Consider Benson’s commentary on the film’s structure and editing on 252-253. What is she arguing about the role editing plays in the film’s critique of stereotypes?

iv. Consider Benson’s commentary on the film’s use of dialogue on p. 254. What is Benson arguing about the role of dialogue in the film? According to Benson, what makes this film unique?

b. Do you agree with her claims? Why or why not?

c. How does the scene we just re-watched support or challenge her claims?

d. How do other scenes in the film support or challenge her claims?

e. **Extension question:** As your unit 1 response papers are coming up quickly, this is a great opportunity to examine how to write about film. Consider Benson’s scene description and scene analysis on p. 253. What does she do to help the reader understand the details she’s focusing on from the film? How does she structure her analysis?

f. **Extension question:** How is Shirin’s coming out scene similar to or different from the coming out scene in *Saving Face?* How are later scenes related to Wil and Shirin’s struggles for parental acceptance similar or different from each other?

**Lesson 3: Examining *Appropriate Behavior* Alongside San Filippo’s “The Politics of Fluidity”**

 1. (5 min) Compare and contrast. Jot down notes.

A. Compare and contrast *Appropriate Behavior* to *Saving Face, Boy Meets Girl* or *But I’m A Cheerleader.* What did you notice was similar or different about the two films’ narratives, themes, characters, settings, tone, style, etc.?

2. (5 min) Discuss reflections.

3. (3 min) Watch today’s clips: (14:40-15:15; 1:02:22-1:04:44)

4. (15 min) Study groups.

* What is San Filippo’s argument? What terminology is most significant?
* *Central argument: San Filippo critiques the limiting tropes that are typically used to represent bisexuality in film and television, including “bohemianism and hedonism, immaturity and experimentation, narcissism and envy, sociopathology and criminality, infidelity and duplicity, sex addiction and perversion” (72). She argues that* Appropriate Behavior *and, to some extent* Girl With A Dragon Tattoo*, as well as some newer television shows, challenge the stereotypes and (in)visibility that is typical of bisexuality in film and television.*
* *Compulsory monosexuality: San Filippo defines this as “the positioning of either heterosexuality or homosexuality as the two options for a socially recognized sexuality that is perceived as mature and sustainable” (61). Therefore, San Filippo suggests that bisexuality is perceived as immature, or perhaps as “just a phase” on the way to an “adult” identity as gay or straight.*
* *Compulsory monogamy: San Filippo defines this as “the heteronormative and homonormative inducement to reproduce the privatized, domesticized couple” (61). San Filippo quotes Maria Pramaggiore, who argues that compulsory monogamy is related to the challenge of representing bisexuality: “The continued…inability to see or speak bisexual in films and television programs…seems to me to be the logical outcome of a compulsory cultural regime that understands the couple as the only type of sexual relationship, as the cornerstone that organizes society, and perhaps, as the very emblem of personhood” (61).*
* *Temporality and bisexuality: San Filippo explains that “bisexuality, unlike heterosexuality and homosexuality, seems to rely on a temporal component for its actualization; at any given moment a bisexual person or character might appear monosexual depending on his/her present gender-of-object choie, thus contributing to bisexual (in)visibility” (61). In other words, in representations of bisexuality in film, bisexual characters may be invisible and perceived as “monosexual” due to the particular partner they have at the moment, and due to compulsory monogamy, most characters are presented as having or desiring a singular partner.*
* *Commodity bisexuality: This often involves “a more typically gender-conforming, heteronormative exploitation of female bisexuality as marketing strategy” (72). This kind of representation often “attracts the interest of queer critics and consumers without alienating her mainstream, heterosexual fanbase” (72). San Filippo argues that these kinds of representations are often “titillating, depoliticized, and unthreateningly ephemeral” (72). San Filippo also argues that typically, female bisexuality is represented as “gender-conforming and desirable for heteromasculine consumers” and that “bisexual female characters ultimately fall for men” (58).*
* *Bisexuality on television: San Filippo examines how television is a promising medium for representing bisexuality because “seriality permits bisexuality to emerge over time” (76), although she also notes the potential commodification of bisexuality on television as it potentially increases the fan base (77). She cites* Transparent, Orange is the New Black, *and* Grey’s Anatomy *as interesting examples of bisexuality being represented in pluralistic ways.*
1. To what extent does “I Kissed A Girl” exemplify any of the tropes that San Filippo discusses? How do the formal elements of the video underscore the tropes you’ve identified?
* *The “commodity bisexuality” trope is present throughout the* “I Kissed a Girl” *music video—the absence of queer touch, queer looks, or women who are not “gender-conforming and desirable for heteromasculine consumers” enables the video to be a commodity that appeals to straight consumers while also making Perry appear “edgy” (for 2008). The video’s closing shot also reminds viewers of compulsory monogamy; Perry’s character is peaceful and comfortable upon awakening next to her male partner and remembering that “it was all a dream,” and that she has safely returned her life in a straight, monogamous relationship.*
1. What does San Filippo argue makes *Appropriate Behavior* unique?
* *San Filippo praises* Appropriate Behavior *for illustrating “the ways bisexuality contends with straight and gay phobias. That Shirin is forced to straddle a cultural divide between queerer-than-thou Brooklyn hipsters and the equally arbitrary norms of her family’s Persian community...provides an intersectionalist sense of bisexuality’s uniquely adaptive, yet, as a result, maligned, invisible status” (78).*
1. How do the scenes we just re-watched, or other scenes from the film support your claim regarding *Appropriate Behavior’s* representation of bisexuality?
* *Bookstore scene:*
	+ *The scene opens with a close-up shot on* Stone Butch Blues *by Leslie Feinberg, a canonical LGBTQ novel by Leslie Feinberg that reappears throughout the film as a symbol of Maxine’s intended queer education of Shirin. The shot pans from the close-up on the book over to Shirin, as Maxine carries it to her and intends for her to read it. Shirin says she doesn’t need new reading material because she’s in the middle of the Twilight series, a detail that seems to poke fun at Maxine’s perception of Shirin as immature (because it’s a YA series) and not queer enough (because it centers on a straight couple). Maxine pats Shirin on the back patronizingly and says, “I’m broadening your horizons…I’m just asking you to read some books, you don’t need to get your septum pierced…yet.”*
	+ *As San Filippo argues, one element of the film’s critique of bisexual invisibility is the illustration of “arbitrary norms” (78) that emerge from Shirin’s family as well as from queer Brooklyn culture. This scene, including the dialogue, blocking, framing, and costume selection for Maxine and Shirin suggest that Maxine believes she must teach Shirin how to be more appropriately queer.*
* *Break-up scene:*
	+ *Throughout this scene, formal elements and narrative elements point to Akhavan’s critique of the tendency in films to represent bisexuality as immature (San Filippo 72) or “just a phase” (75). While in this relationship, Shirin is presented as immature and Maxine is presented as mature, since Shirin hasn’t come out to her parents and isn’t as visibly queer or educated on queer culture as Maxine is. However, in this scene, the dynamic breaks down, and both characters devolve into childlike immaturity as they break up. This suggests that the characterization of Maxine as mature and Shirin as immature is faulty, and rooted in expectations of “arbitrary norms” (78) that Maxine and others impose.*
	+ *The first shot is a two-shot that juxtaposes Maxine cleaning with Shirin eating Maxine’s birthday cake, echoing a dynamic between the character where Shirin is presented as “immature” and Maxine is presented as mature. This problematic dynamic seems to stem partly from Maxine’s intended “education” of Shirin, and breaks down over the course of the scene.*
	+ *The scene descends into chaos as both parties seem to become more immature and critique each other’s maturity “What are you, eight?” Shirin asks Maxine. Shirin critiques Maxine’s immaturity in response: “You’re a grown woman in a creepy co-dependent relationship with your parents.” The camera rapidly pans back and forth between them as they argue, building the tension and anxiety within the scene.*
	+ *After Shirin decides to leave the relationship, Maxine cuts up panties that she bought as a gift for Shirin; in response, Shirin breaks a number of bottles of alcohol against the wall. Lingerie and alcohol are both symbols of “adulthood,” and by destroying both, both characters demonstrate their devolution into immaturity. Close-up shots cut between bottles being smashed on the wall and scissors cutting into underwear, emphasizing the equivalence of these gestures.*
	+ *Despite both characters’ immature behaviors, Maxine reasserts her knowledge and expertise at the end of the scene as she tells Shirin, “Don’t bother telling your parents about us. I know you, and the more that I think about it, this is probably just a phase.” Through this comment, Maxine suggests that she knows Shirin more than Shirin knows herself, and that Shirin’s identity is not legitimate or mature. The camera cuts to Shirin, and several seconds of silence pass as she is rendered speechless by Maxine’s cruel assessment. By having Maxine voice this comment, Akhavan critiques queer hierarchies that render bisexuality invisible and illegible.*
1. Do you agree or disagree with San Filippo’s claims? Why?

*Answers may vary.*

5. (25 min) Whole class discussion.

a. What is San Filippo’s argument? What terminology is most significant?

1. Review p. 61. What is compulsory monosexuality? What is compulsory monogamy? How do these ideas relate to San Filippo’s claims regarding the limits of representing bisexuality
2. Review p. 61. How does temporality (or time) relate to bisexual invisibility in film?
3. Review p. 72. What is commodity bisexuality? Where have you seen this trope in music videos, film, television, etc?

b. To what extent does “I Kissed A Girl” exemplify any of the tropes that San Filippo discusses? How do the formal elements of the video underscore the tropes you’ve identified?

c. What does San Filippo argue makes *Appropriate Behavior* unique?

i. Review p. 78. What elements of *Appropriate Behavior* does San Filippo discuss?

d. How do the scenes we just re-watched, or other scenes from the film support your claim regarding *Appropriate Behavior’s* representation of bisexuality?

i. Consider San Filippo’s commentary about “arbitrary norms” imposed by queer culture (78). How does the bookstore scene emphasize those norms?

ii. Consider San Filippo’s commentary on the routine presentation of bisexuality as an “immature” identity. How does the break-up scene, or other scenes in the film, critique this narrative? How does the editing, dialogue, or use of props demonstrate Akhavan’s critique?

e. Do you agree or disagree with her argument? Why?

f. **Extension question:** What do you think San Filippo would argue about *Boy Meets Girl’s* representation of bisexuality? Do you agree? Why or why not?

g. **Extension question:** What other representations of bisexuality have you seen that you think are positive? Negative? What haven’t you seen represented that you think should be represented more?