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Bethany Abrams

Bisexuality in 21st Century Media: Analyzing *Alex Strangelove*, *Atypical*, and *Brooklyn*

Nine-Nine

FYH 102: Queer People, Queer Approaches

Professor Kosnick

Spring 2021

Long Analytical Essay

“Cinema is a mirror by which we often see ourselves,” states Mexican filmmaker Alejandro Gonzalez Inarritu. Forms of media, such as films and television shows, are made to capture the hearts and minds of many through telling a story with a cautionary message attached or the intent to help one find their place of belonging. However, certain aspects of life, such as sexuality, can be handled in ways that are harmful, even if that is not the intent. For instance, bisexuality in media has often been dismissed and works have been read exclusively as either homosexual or heterosexual. The term bisexual itself has often been misconstrued, and according to Ashley Mardell’s *The ABC’s of LGBT+*, there are two widely accepted definitions. The first is simply being attracted to two genders, while the other is being attracted to two or more genders. An example of this is an individual who is attracted to the gender that they identify with along with many other genders, representing the prefix “bi” meaning “two” (Mardell 146). With that definition in mind, it is important to explore bisexuality through a cinematic lens. Recent media of the 21st century, particularly *Alex Strangelove*, *Atypical*, and *Brooklyn Nine-Nine*, has portrayed bisexuality in both a negative and positive way with some of these works perpetuating stereotypes and others fighting against them. Poor representation can greatly impact the mental health of bisexual youth; however, there are steps that can be taken to improve bisexual representation going forward.

In order to understand what poor representation of bisexuality entails, one must understand the forms of discrimination and stereotypes that occur against bisexual individuals. The most well-known form of bisexual discrimination is biphobia, which directly correlates to homophobia. Biphobia is the fear, intolerance, and hatred toward those who identify as bisexual, and this can come across in various different ways. For instance, according to the Trevor Project, forms of biphobia include but are not limited to, “Negative reactions to people coming out as bi,

comments about how bi people aren't real, acceptance of a bi person only when they are in a relationship with a person of a different gender, and assuming that bi people are untrustworthy, more likely to cheat, or hypersexual" ("How to Support Bisexual Youth"). The concept of bi-erasure ties into biphobia as it refers to the dismissing of bisexuality as a sexual orientation itself, such as through the phrase 'bisexuality is just a phase.' This phrase can be damaging as it delegitimizes an entire sexual orientation, and bisexual individuals comprise 75% of young people who identify as lesbian, gay, or bisexual. Other forms of bi-erasure include assuming that two individuals seemingly of the same gender are homosexual, and vice versa ("How to Support Bisexual Youth"). Both biphobia and bisexual erasure can be experienced from those in the heterosexual community as well as in the queer community, hence the term "double discrimination." Double discrimination refers to the concept that bisexuals experience discrimination and erasure from either community, causing them to feel invisible, invalidated, and stigmatized. Furthermore, with other stereotypes, such as that bisexual individuals are more likely to cheat, discrimination from both communities only gets worse. In a study conducted by sociologist Amber Ault, it was found that "among some lesbian feminists, there was a strong repudiation of, and sometimes repugnance for, bisexual women. The reason was an accepted notion that sooner or later bisexuals would cheat on their girlfriends and be with men" (Gustavson 422). This study conveys double discrimination by showing the views of lesbian women, who are a part of the queer community, discriminating against another part of the queer community on the basis of stereotypes and assumptions. When one is prematurely judged as an individual likely to cheat by both the heterosexual and queer community, this can prevent certain relationships from happening and increase the feeling that love and acceptance are unachievable. Thus, when the media portrays these stereotypes in an implicit way with no repercussions, it only

allows these to fester in real-life situations and provide a justification for such discriminations. In that way, the works that play into these stereotypes can be read as poorly representing bisexuality. The works that destabilize such discrimination, or at the very least do not actively play into it, can be read as representing bisexuality in a less harmful manner.

As a way to improve bisexual representation in film, it is important to look at recent works and how they engage in poor, decent, or good representation. To do this, three works with a wide range of targeted audience members, especially teenagers and young adults, can be analyzed. *Alex Strangelove*, *Atypical*, and *Brooklyn Nine-Nine* are pieces of media that represent the spectrum of poor, decent, and good bisexual representation seen through the queer characters themselves, how other characters react, and plotlines. The more that the plotlines or characters engage in stereotypes or biphobia, bi-erasure, or double discrimination, the worse the representation becomes. If a character themselves is outright biphobic, it is appropriate to look at how the pieces of media handle that. For instance, does the show or film actively dismantle and refute those biphobic comments? Or, does the show or film treat that biphobic character as comedic relief and downplay their comments?¹ With that criteria in mind, recent media of the 21st century can be analyzed appropriately.

To begin, the Netflix film released in April 2018 titled *Alex Strangelove* can be categorized as an example of poor representation. This film, targeting a teen demographic, was the start of a budding era of Netflix romantic comedies starring teenagers in high school. In this film, Alex Truelove, a high school student, is in a long-term relationship with a fellow student

¹ With that said, it is also important to note that harmful representation does not have to be outright biphobic comments. Rather, it can be just as harmful when the discrimination is subtle. For instance, it can be harmful to the bisexual community when a work attempts to justify cheating through romanticization of that couple over another, or by portraying the ones who got cheated on as fully accepting. Although this may seem subtle, it comes across as normalizing cheating when in a relationship with someone who is bisexual.

and friend named Claire. However, Alex begins to question his sexuality as well as sex as a whole when he meets a man named Elliott at a party. After hanging out with Elliott one day, a scene is portrayed where he questions which cereal to eat, serving as an analogy for questioning sexuality. The cereal names change to read Heter-o's, Bi-Crunchies, and Gay Flakes to represent heterosexuality, bisexuality, and homosexuality. He then decides that he most resonates with the middle cereal, declaring to himself "Bi... I'm bisexual." This scene in particular can be argued as being harmful for a few reasons. For one, it makes the claim that there are only three main forms of sexual orientation when in reality there are a plethora of different sexual orientations that one can identify as. In addition, due to Alex's later realization that he is no longer bisexual, putting the Bi-Crunchies in the middle can be interpreted as being a stepping stone between heterosexuality and homosexuality, reinforcing the idea that it is a phase. However, this scene has more implicit poor bisexual representation while the following scenes are more explicit. The next day, Alex confides in his friend Dell at school with the newfound knowledge that he identifies as bisexual. When Alex comes out in this casual manner, Dell is quick to say "No you're not," completely dismissing Alex and his bisexuality. As Alex tries to defend himself, Dell decides to show him his genitalia as a way to prove it. When Alex is repulsed, Dell states "But I thought you were bi." Although this scene is for comedic relief, Dell's comments are not only harmful as they contribute to bi-erasure but also perpetuate the stereotype that bisexual people are attracted to anyone and everyone. Alex does explain that he is not interested in 'his junk,' but the fact that the scene is meant to make audiences laugh can be misconstrued as justification for these types of biphobic comments. Dell continues to erase Alex's bisexuality, disregarding it as a man crush and even going on a distressed rant questioning "Isn't anyone just plain straight anymore?" Alex later decides that Dell must be right and that he does just have a

man crush on a guy, rather than an attraction. Alex's reaction to Dell's comments showcases bisexual youth's internalized biphobia, which is where an individual begins to believe the biphobic comments they hear and think that it is truly just a phase. ("How to Support Bisexual Youth"). Another form of discrimination that is heavily pertinent in the film is the cheating stereotype. While in Elliott's room one day, Alex chooses to kiss him. However, the kiss does not last long as Alex launches himself off the bed and questions his decision as he is meant to be losing his virginity to Claire in less than two days. The more that he processes, though, the more he begins to blame Elliott for the situation saying that he was practically begging him so he simply gave him what he wanted. Although in any type of relationship cheating can occur, it can be particularly problematic in this context. Alex, as is learned at the end, identifies as homosexual rather than bisexual. And so, it is only when he identifies as bisexual that he cheats on his girlfriend, insinuating that bisexuals are more likely to cheat. This contributes to double discrimination and biphobia as individuals become more fearful of their partner cheating. Thus, with its bi-erasure, a biphobic character, and cheating stereotype, *Alex Strangelove* is an example of recent media with poor bisexual representation.

When this film first aired, many individuals were upset as they had hoped it would be a film about bisexuality, which is not focused on as much, especially in teen romantic comedies. In this way, some argue that the film itself was "bi-baiting," meaning that the instances hinting at bisexuality were simply used to bait more people into watching it when it was released. A blogger of Refinery 29 states that "*Alex Strangelove* could have easily been the rom-com bisexual men are missing, all of the hints were right there in the trailer." However, not everyone believes this film to contain bisexual erasure and rather focuses on a concept entirely different. In an opinions article in Gay Star News, writer Matt speaks about his own experiences with

bisexuality and homosexuality. He concludes that this film never erased bisexuality, rather it was about heteronormativity and how Alex desperately tries to dissent away from those ideals.

Heteronormativity refers to the concept that heterosexuality and cisgenderism are the default and normal, and everything outside of that is abnormal. Matt specifically explains, "This movie is about the struggles heteronormativity gives gay people, specifically it targets gay men. It's a realistic movie about a teenager figuring out themselves and accepting himself." Although there is no doubt that this film revolves around branching away from heteronormativity as Alex questions his sexuality and thinks outside of the heterosexual default, it reaches further than that by handling both heteronormativity and bisexual stereotypes simultaneously. Finding one's identity is a fluid, ever-changing process, but there is a way to handle that process without perpetuating discrimination. For instance, Dell's comments and flashing of his genitalia were unnecessary to the plotline of experimenting with different labels. Even if the film's crew felt the need to have one of Alex's friends question him, Dell's character could have been written less biphobic by simply asking Alex in a curious, rather than dismissive, manner if he was sure of the bisexual label. In addition, the cheating stereotype remains relevant as he identified as bisexual when he kissed Elliott, furthering the idea that bisexuals will cheat as well as the idea that they cannot be monogamous. In "Bisexuals in Relationships: Uncoupling Intimacy from Gender Ontology," Gustavson explores monogamy and queer identities. Gustavson interviewed several women in monogamous and non-monogamous relationships. The research showed that even for the women who leaned more toward a bisexual identity, they felt that it was more appropriate to identify as a homosexual while being monogamous. Some even felt that being bisexual in a monogamous relationship was a form of protest. Gustavson concluded, "Because bisexuality is closely associated with nonmonogamy, calling oneself bisexual and practicing monogamy would

then be considered a resistance against monosexuals' expectations of bisexuals in relationships" (Gustavson 418). This research reveals how deeply rooted the stereotype of bisexuals being non-monogamous is, and how it is one that has circulated through both the heterosexual and queer communities. Thus, although Alex kissing Elliott may seem minuscule, it connects to issues that bisexual individuals continue to face. Matt's point on how the film is overarchingly about heteronormativity and the messy process of identity searching is a valid assertion, but it could have done so without playing into forms of discrimination and stereotypes of bisexuality.

There have been other pieces of recent media that play into stereotypes, but they have not participated in complete biphobia and bi-erasure. For instance, the Netflix show titled *Atypical* is targeted toward teens and is an example of decent bisexual representation compared to *Alex Strangelove*. The show revolves around Sam, a teenager on the autism spectrum, and his life. In the third season released in 2019, part of the focus is on Sam's sister Casey, played by non-binary Bridgette Lundy-Paine. In this season, Casey struggles to figure out her sexuality when she realizes she may have feelings for her new friend named Izzie. However, as she is questioning her sexuality, she still is involved with her boyfriend from the first season named Evan. Throughout the third season, Casey is aware of her changing sexuality from heterosexual to bisexual, but she represses it at the same time. This is a common coping mechanism that many bisexual and other queer youth experience. However, this questioning leads her to experiment with her feelings for Izzie, despite having a boyfriend. In Episode 8 of Season 3, the episode resumes with Casey and Izzie on the Clayton Prep High School track. In this scene, Izzie reveals that she has feelings for Casey, and in response, Casey kisses Izzie. Instead of telling Evan about this, Casey continues to hang out and kiss him as though everything is normal. At the end of the episode, though, she and Evan talk outside. With tears in her eyes and a shaky voice she

explains, “I kissed someone” in a remorseful way. She continues to state that she does not necessarily want things with Evan to change, but she also does not know what to do exactly. Evan then replies “Well, figure it out, Casey.” This emotional scene is one that does reflect the messy, confusing process of figuring out sexuality. However, it also plays into a cheating stereotype for bisexual youth in an unnecessary manner. For instance, Casey’s cheating plot is one that is out of character and the show could have still accurately represented a fluid process in other ways. In an earlier season, Casey’s mother named Elsa cheats on her husband with a young bartender. When Casey finds out that her mom cheated, she becomes angry and dismissive of her while defensive of her father, and she holds onto this resentment in some way for the rest of the show. In her distressed, vulnerable state, she turns only to Evan who helps her through her emotions. And so, writing a storyline where Casey cheats is completely out of character for her based on her previous reactions toward her mother. In addition, it is out of character for her to not have confided in Evan about her conflicting feelings for him and Izzie as their relationship has always been portrayed as one where they communicate to each other about their hardships. Portraying complicated relationships on television is not uncommon and cheating can happen in any relationship. However, as with *Alex Strangelove*, the cheating plotline happens to be at the time when Casey is questioning her sexuality and identifying with a bisexual label. And so, this perpetuates the stereotype that bisexual individuals are more likely to cheat and cannot choose. Thus, although this representation of bisexuality is not explicitly biphobic, the cheating storyline can be considered as engaging in stereotypes in a harmful way.

Interestingly enough, though, the public’s response to this cheating from Casey and Izzie is much different than the cheating of Alex and Elliott in *Alex Strangelove*. The fans of *Atypical* were so focused on their love for the relationship between Casey and Izzie that the cheating was

bypassed, or even justified. This can be due to the fact that Casey and Izzie's friendship and questioning of their feelings for each other had developed over the span of two seasons, rather than just the span of thirty or so minutes in *Alex Strangelove*. In relation to the kissing scene itself, one article in SeriesFuse by Rachel Thompson states, "Everything has been building up to this moment and the content they both feel for finally getting there is palpable." Rather than seeing it as a breach of Evan's trust, this scene is more rewarding to many audience members as it has been highly anticipated. Even further, though, Thompson continues to explain "When they have that conversation it's as sad as anticipated because Evan really was the perfect boyfriend, but Casey can't deny the connection she feels with Izzie." Although it is true that Casey could not, and should not, deny her feelings for another, that is not a justification for cheating. Casey, as she has done in the past, could have confided with Evan on her feelings prior to acting upon them even despite the risks of losing a friend or a relationship. In fact, it may have been more rewarding for the viewers if the first kiss between Casey and Izzie happened when they were both single as it would allow audience members to focus on the couple rather than Evan's reaction to the couple. Another option that would have been less damaging than playing into the cheating stereotype is Casey and Evan having a conversation about being non-monogamous before Casey acted on her feelings for Izzie. Although non-monogamy can be another bisexual stereotype, this could have been handled in a non-harmful way if Casey and Evan mutually chose to be non-monogamous and it had less to do with Casey's sexuality and more about their own interests as a couple. Nonetheless, this show is overall better at representation than *Alex Strangelove*. In *Atypical*, despite getting cheated on, Evan himself was a supportive, non-biphobic character who wanted her to figure out her feelings so that he would not get hurt again. Thus, although the cheating stereotype was prevalent, it was a show that captured the

essence of mapping out one's sexuality and dealing with the romantic feelings toward two different gendered individuals. In that way, there was no explicit biphobia or bi-erasure, and the cheating itself is one that is controversial as some deem it as a part of the identity finding process.

Not all forms of media that portray bisexual characters or bisexuality play into stereotypes. *Brooklyn Nine-Nine* is an example of a show with good bisexual representation through the character Rosa Diaz, who is portrayed by Stephanie Beatriz. In the sitcom, specifically in Episode 10 of Season 5 titled "Game Night," Rosa Diaz comes out as bisexual to her co-workers along with her parents. Firstly, she is a person of color, thus representing more diversity, which is important. Oftentimes, a critique is that the only queer individuals portrayed are usually white, homosexual males, which further marginalizes other queer identities. And so, having a diverse bisexual woman as a main character in a show is already good for bisexual representation. When coming out to her co-workers in this episode, she does so in a quick, matter-of-fact manner. Shortly after she comes out, she consults the help of fellow worker and friend Jake Peralta for reassurance that her coming out did not change her reputation and for help coming out to her parents. As a sitcom, this scene is portrayed as comedic, yet it is still a heart-warming scene as it shows that even when one does come out and decide on a label, it can still come with hardships and doubts. When she comes out to her parents, their reactions are much different than her supportive co-workers. Both her mom and dad initially say that they are okay with it solely because she will still marry a guy. Rosa, upset with this reaction, explains that she may marry a woman rather than a man and that either way being bisexual is not a phase. The next day, her father visits her at work to explain that this is new to him and that the mother needs more time to process. In particular, he states "My fault, not yours. I want you to be able to tell

me everything. I can't promise you I'll understand. But I'm trying. I want you to know that I accept you for who you are. And I love you very, very much.” Through this, there is an acknowledgment that the bi-erasure from the parents was not appropriate and that even when things are hard to understand, it is important to try. The episode ends with her co-workers going to her place for a game night that she normally would have had with her parents. Rosa Diaz and her story does portray the complex process of sexuality, especially through the portrayal of two different reactions to coming out, but it does not perpetuate stereotypes. In fact, when her parents argue that being bisexual is a phase, Rosa defends her identity and says that it is not, destabilizing those stereotypes and biphobia. Thus, unlike the other two forms of media discussed, *Brooklyn Nine-Nine* does not play into stereotypes and bisexual discrimination, rather it deliberately works against such stereotypes while still remaining comedic.

A notable reason why *Brooklyn Nine-Nine* stands above *Alex Strangelove* in terms of representation is that a queer character is played by a queer actor. Stephanie Beatriz came out through certain tweets, and the public responded in a positive light. In one of the tweets she states, “I’m choosing to get married because this particular person brings out the best in me. This person happens to be a man. I’m still bi” (BBC News). In this statement, Stephanie reveals that she is bisexual and that her bisexuality does not go away simply because she is going to be married to a heterosexual man. This in itself ties into the NBC show *Brooklyn Nine-Nine* as Rosa Diaz’s parents try to diminish her bisexuality by stating that she can still be in a heterosexual marriage. By having an actor play a character who not only is bisexual, but has experienced what the show portrays helps to establish credibility and accuracy. One fan with the Twitter handle “harley5150quinn” tweets in response, “Thank you for this! I've been married almost 24 yrs to a man, and I'm #StillBisexual Always have been, always will be” (BBC News). By having an actor

to look up to that shares similarities is meaningful to any community, especially the bisexual community due to the amounts of discrimination and bi-erasure that they are susceptible to. Similar to *Brooklyn Nine-Nine*, *Atypical* also has a queer actor. Bridgette Lundy-Paine came out as queer in 2018 and as non-binary in 2019. When speaking about their queer identity, they stated that both Casey and they share a symbiotic relationship where they both help each other. For instance, they are able to bring an accurate queer representation to the show by being queer themselves. Even further they state in an interview with *The Advocate*, “‘I've been able to use what I've learned as a young adult woman who has found her strength in Casey... And in turn, Casey has brought this youthful vigor and confidence back in my life’” (Reynolds). And so, Casey, even with the cheating stereotype, is an important queer character in media as she is a high school teenager questioning sexuality at a time while also dealing with external hardships, such as being there for her brother. In addition, Bridgette Lundy-Paine told them, “‘I also think that the Izzie/Casey storyline is really important because it's such a delicate way to reveal this love and this discovery. Because it happens so slowly, the audience is really there at every moment. It's very real’” (Kim). Through this quote, Lundy-Paine is admiring the couple rather than pointing out the flaws in representation. This furthers the assertion that some individuals value the importance of authenticity over anything else with Casey’s storyline, even the cheating. All three works portray a process of finding and coming to terms with sexuality, but through having queer actors playing queer characters, that authenticity is furthered both on the screen and off the screen.

After looking at these representations of bisexuality in recent media with a rank from poor to good, it is important to understand why poor bisexual representation is harmful. Part of the, if not the whole, demographic for these media examples is teenagers. According to the

Trevor Project, “Nearly 2 in 3, (66%) of bisexual youth felt sad and hopeless for two or more weeks in a row in the past 12 months, compared to 27% heterosexually-identified youth, 49% gay and lesbian youth, and 46% of youth who were not sure of their sexual identity” (“Research Brief: Bisexual Youth Experience”). Individuals of any queer community, including bisexuals, experience mental health issues based on their sexuality on behalf of intolerance, hate, and more. And so, forms of discrimination and stereotypes, such as double discrimination, bi-erasure, biphobia, and the cheating stereotype continue to predispose bisexual youth to feel invalidated and left out. Furthermore, “More than one in three bisexual youth reported being bullied at school, and one in five reported being forced to have sexual intercourse” (“Research Brief: Bisexual Youth Experience”). Especially with the cheating stereotype and the idea that bisexuals are untrustworthy, bisexual youth are treated as though they are inferior to others or are bad partners, which can lead to the direct action of bullying or sexual assault. In addition, the idea that bisexuals should hide their identity only becomes worsened when stereotypes are perpetuated. When bisexuals are portrayed poorly in the media, especially in works that are recent and targeted toward teenagers and the youth, this makes bisexual individuals feel as though they will be judged in real life as well. For instance, after watching the scene where Alex comes out to his friend Dell, an individual may be hesitant to come out to one of their friends in fear of them reacting in the same biphobic way and dismissing it as a “phase” or a “man crush.” In that way, poor bisexual representation can be incredibly damaging as it can worsen an individual’s mental health and how they view themselves as an individual and a partner.

In order to preserve the mental health of bisexual individuals, good representation in media is important and can be done in various ways. For instance, both Stephanie Beatriz and Bridgette Lundy-Paine are queer actors playing queer people, which is an important start to

achieving good representation. It allows a bisexual individual to feel more represented and furthers authenticity overall. In addition, for good bisexual representation there needs to be a balance between showing fluidity while not perpetuating stereotypes. For instance, in a zine titled “Mapping your Sexuality: From Sexual Orientations to Sexual Configurations Theory,” it states “We may notice new features of the landscape that we didn’t notice the first time we walked that same path” (Iantaffi 19). And so, it is normal to have characters like Alex and Casey figuring out their sexuality and thinking they are heterosexual to later identifying as bisexual, and in Alex’s case as homosexual. Fluidity in identity is not uncommon, but it is important to find a way to refrain from perpetuating stereotypes at the same time. For instance, one can portray fluidity without including cheating, justifying cheating, having a biphobic character, perpetuating bi-erasure, or containing any other form of discrimination.² Good bisexual representation is not impossible to write, and by working to dismantle the stereotypes that are included, bisexual individuals can feel not only represented but also validated.

To conclude, bisexual representation in media has come a long way compared to what it once was. At the very least, it is good to have bisexual characters be represented rather than solely focusing on homosexual and heterosexual identities. Nonetheless, though, recent media in the 21st century has participated in both poor, decent, and good bisexual representation for a multitude of reasons. While some works actively fight against stereotypes and discrimination,

² Another way to represent bisexuality positively is to have a character who is bisexual, but their sexuality is not the main focus. Rather, it is treated the same way heterosexuality is treated, where the focus is on the individual outside of their sexuality. In Netflix’s *Shadow and Bone* released in April 2021, there is a bisexual character named Jesper. The character is portrayed as having an intimate moment with a stable boy named Dima in the show, and he has a relationship with a man named Wylan Van Eck in the book. However, his intimate moments are not treated any differently than a heterosexual couples’ moments. Jesper’s actor, Kit Young, told Seventeen magazine, “Good sharpshooter, gambler, is low-key flyest dressed person in the room, and bisexual. This I can do.” (Fuentes). Kit Young also is a mixed race actor playing a mixed race character, which ties into the importance of diversity and authenticity. Having a character’s storyline not revolve around their sexuality further helps to normalize bisexuality overall, and thus is a way to achieve good representation.

other shows perpetuate it by justifying the cheating stereotype or by having an explicitly biphobic character who is not held responsible for his words or actions. Poor representation can greatly impact the mental health of bisexual youth by teaching them to hide their identity out of fear of people's reactions and of discrimination that can come from both the queer and heterosexual communities. However, there are steps that can be taken to improve bisexual representation going forward. It is important for everyone to educate themselves on bisexuality and work to dismantle the stereotypes in their own lives. When watching *Alex Strangelove* with a family member, comment on Dell's biphobia and the lack of repercussions for him. When watching *Atypical*, have meaningful conversations about how bisexual individuals are not more likely to cheat just because of their sexuality. When watching *Brooklyn Nine-Nine* and Rosa's friends supporting her, comment about how all friends and family should be like that. It is important to protect bisexual youth from seeing and believing poor representation and to validate those who identify as bisexual. We may never be able to escape poor bisexual representation, but we can change the way we view it and the way in which we support one another through it all.

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