

## Bridget Kies

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### EDUCATION

Ph.D., English (Media, Cinema, and Digital Studies), University of Wisconsin–Milwaukee, 2018.

M.A., English (Media, Cinema, and Digital Studies), University of Wisconsin–Milwaukee, 2013.

M.F.A., Interdisciplinary Arts and Media, Columbia College Chicago, 2006.

B.A., French, Independent Scholar (Contemporary Performance Practices), Lake Forest College, 2002.

### CURRENT APPOINTMENT

Assistant Director of Women and Gender Studies, Oakland University, 2025–present.

Faculty Fellow for AI and Teaching, Center for Excellence in Teaching and Learning, Oakland University, fall 2024–fall 2025.

Associate Professor of Film Studies and Production, Oakland University, 2024–present.

Assistant Professor of Film Studies and Production, Oakland University, 2019–2024.

Visiting Assistant Professor of English and Media Studies, College of Wooster, 2018–2019.

Graduate Teaching Assistant, Department of English / Film Studies Program, University of Wisconsin–Milwaukee, 2011–2018.

Lecturer, Department of Radio–Television–Film, University of Wisconsin–Oshkosh, 2018.

Adjunct Faculty in Film Studies, College of Lake County, 2017–2018.

Associate Lecturer, LGBT+ Studies, University of Wisconsin–Milwaukee, 2015–2017.

Adjunct Instructor, College of Arts and Sciences, Valparaiso University, 2006–2011.

### PUBLICATIONS

#### Books

*Conservatively Queer TV: Mainstream Masculinities and the Reagan Era.* Syracuse University Press, in production.

Co-author with Mel Stanfill, *Teaching AI in Film and Media Studies*. Routledge, 2025.

*Murder, She Wrote*. Wayne State University Press, 2025.

Co-editor with Megan Connor, *Fandom, the Next Generation*. Iowa City: University of Iowa Press, 2022.

#### Peer-Reviewed Journal Articles

“‘Everybody’s Grandmother’: Retrospective Fandom and Younger Fans of Older Screen Stars.” *Journal of Fandom Studies*, forthcoming.

“From Algorithms to Attribution: Teaching AI and Copyright in Media Studies.” *Teaching Media* 9.2 (2024): <https://tinyurl.com/9p84bha2>.

“The Royal Treatment: Fans and Fan Practices of the House of Windsor.” *M/C Journal* 27.1 (2024): <https://doi.org/10.5204/mcj.3023>.

“Saying ‘I Don’t’: Queer Romance in Post-Marriage Equality World.” *Journal of Popular Romance Studies* 13 (2024): 1-15. Recipient of the 2025 Consuela Francis Award for diversity in romance studies from the International Association of Popular Romance Studies.

“Queering the Course Design.” *Teaching Media* 8.1 (2023): <https://quod.lib.umich.edu/j/jcms/18261332.0062.804/--queering-the-course-design?rgn=main;view=fulltext> .

“Remediating the Celebrity Roast: The Place of Mean Tweets on Late-Night Television.” *Television & New Media* 22.5 (2021): 516-528.

“A Vicious Viewership: Transatlantic Television Audiences and LGBTQ Identities.” *VIEW: Journal of European Television History and Culture* 19.7 (2020): 134–145.

“Television’s ‘Mr. Moms’: Idealizing the New Man in 1980s Domestic Sitcoms.” *Feminist Media Histories* 4.1 (2018): 142–170.

“‘A Friendship That Will Define You Both’: *Star Trek* and the Devolution of American Masculinity.” *Science Fiction Film and Television* 9.3 (2016): 417–438.

“First Comes Love, Then Comes Marriage: (Homo)Normalizing Romance on American Television.” *Journal of Popular Romance Studies* 5.2 (2016): 1–13.

“A Red Room of Her Own: Dominants, Submissives, Fans, and Producers of *Fifty Shades of Grey*.” *Intensities* 8.1 (2016): 34–46.

“Literary Culture Inside and Outside Jane Austen’s *Pride and Prejudice*.” *International Journal of the Book* 10.3 (2012): 27–32.

“One True Threesome: Reconciling Canon and Fan Desire in *Star Trek: Voyager*, *Transformative Works and Cultures* 8 (2011). [doi:10.3983/twc.2011.0248](https://doi.org/10.3983/twc.2011.0248)

#### Journal Articles with Editorial Review

“The Ex-Fan’s Place in Fan Studies.” *Transformative Works and Cultures* 28 (2018). <https://doi.org/10.3983/twc.2018.1402>

“Melodrama and the Masculine Turn.” With Molly McCourt. In “Women, Soap Opera, and New Generations of Feminists,” edited by Christine Geraghty and Elke Weissmann, special dossier, *Critical Studies in Television* 11.2 (2016): 365–368.

#### Special Journal Issues Edited

Editor, “Universal Design for Learning in the Media Studies Classroom,” special dossier, *Teaching Media* 8.1 (2023).

Guest editor with William Proctor, “Toxic Fan Practices,” themed section, *Participations: The International Journal of Audience Research* 15.2 (2018).

Guest editor with Thomas J. West, “Queer Nostalgia and Queer Histories,” special issue, *Queer Studies in Media and Popular Culture* 2.2 (2017).

#### Book Chapters in Edited Collections

“The Algorithm Strikes Back: Writing about Generative AI.” In *Writing about Screen Media*, edited by Lisa Patti. Routledge, forthcoming.

“A Stranger to Himself: Perfection, Paterfamilias, and Picard.” In *Masculinities in 21<sup>st</sup> Century Science Fiction Television: Exploring New Spaces*, edited by Sara Martin and Michael Pitts, 205–220. Bloomsbury, 2025.

“Murdering Our Queer Past.” In *Television Studies in Queer Times*, edited by Hollis Griffin, 91–101. Routledge, 2023.

“‘I Ain’t Afraid of No Bros’: The Generational Politics of Reboot Culture.” In *Fandom, the Next Generation*, edited by Bridget Kies and Megan Connor, 9–19. University of Iowa Press, 2022.

“It’s Not TV, It’s *Mildred Pierce*.” In *Reframing Todd Haynes: Feminism’s Indelible Mark*, edited by Theresa L. Geller and Julia Leyda, 243–255. Duke University Press, 2022.

“‘I Should Have Seen It Coming’: Spoiler Culture, Marathon Screenings, and Affective Responses to *The Force Awakens*.” In *Disney’s Star Wars: Forces of Production, Promotion, and Reception*, edited by Richard McCulloch and William Proctor, 267–277. University of Iowa Press, 2018.

“Sexploitation on YouTube: The Rise, Fall, and Rebirth of the ‘Gay Network.’” In *Queer TV in the 21<sup>st</sup> Century*, edited by Kylo Patrick Hart, 194–210. McFarland, 2016.

“Death by Scissors: *Gay Fighter Supreme* and the Sexuality That Isn’t Sexual.” In *Rated M for Mature: Sex and Sexuality in Video Games*, edited by Matthew Wysocki and Evan Lauteria, 210–224. Bloomsbury Press, 2015.

“‘Always Hold on to Smallville’: Domesticity and the Male Hero.” In *Mapping Smallville: Critical Essays on the Series and Its Characters*, edited by Cory Barker, Chris Ryan, and Myc Wiatrowski, 45–58. McFarland, 2014.

“The Monstrous Male Body.” In *Supernatural: Fan Phenomena*, edited by Katherine Larsen and Lynn Zubernis, 22–33. Intellect Press, 2014.

### Book and Media Reviews

Review of *Television 2.0: Viewer and Fan Engagement with Digital TV* by Rhiannon Bury, *Transformative Works and Cultures* 31 (2019). <https://doi.org/10.3983/twc.2019.1787>

Review of *Men with Stakes: Masculinity and the Gothic in American Television* by Julia Wright, *Historical Journal of Film, Radio and Television* 38.2 (2018): 430–432.

Review of *Ghostbusters*, *Queer Studies in Media and Popular Culture* 2.2 (2017): 265–268.

Review of *Queer Nostalgia in Cinema and Popular Culture* by Gilad Pavda, International Media and Nostalgia Network, June 2016. <https://medianostalgia.org/2016/06/17/imnn-book-review-of-gilad-pavdas-queer-nostalgia-in-cinema-and-pop-culture/>

### COURSES TAUGHT

Introduction to Television Studies  
 Television Criticism and Theory  
 Introduction to Media Studies  
 Introduction to Film  
 Entertainment Arts: Film, TV, and the Internet  
 Film and Formal Analysis  
 Global Cinemas  
 Media, Culture, and Society  
 Understanding Media  
 Film and Society  
 Film Aesthetics  
 Film History: Into the 21<sup>st</sup> Century  
 History of Film: 1895–1945 (as TA)

Fans and Audiences  
 Cultures of Screen Media  
 Film, Television, and Sexuality  
 Sex and Censorship  
 Methods of Screen Criticism  
 LGBTQ Media  
 Queer Stars and Celebrities  
 Do LGBT People Want to be Normal?  
 Romance Narratives  
 Introduction to LGBTQ Studies  
 Introduction to College Composition  
 First-Year CORE: The Human Experience

CONFERENCE RESEARCH PRESENTATIONS

“Battling the Final Boss: Voice Synthesis and the 2024-25 SAG-AFTRA Video Game Strike.” Society for Cinema and Media Studies, Chicago, Illinois, March 2026.

“Angela Lansbury’s Feminist TV Legacy.” Lansbury at 100, Birmingham, UK, October 2025.

“Everybody’s Grandmother: Retrospective Fandom and Millennial Fans of Older Screen Stars.” Society for Cinema and Media Studies, Chicago, Illinois, April 2025.

“‘Girlie Men’: Gender Play and Drag in 1980s Sketch Comedy.” Console-ing Passions, Bloomington, Indiana, June 2024.

“Murder, She Solved: Feminist and Conservative Configurations of Hallmark’s Cozy Mysteries.” Society for Cinema and Media Studies, Boston, March 2024.

“Murder, She Produced: Angela Lansbury’s Feminist TV Legacy.” Console-ing Passions, Calgary, Canada, June 2023.

“Canceling Queerness: Historical Media and the Problem with Progress.” Console-ing Passions, Orlando, Florida, June 2022.

“Murdering Our Queer Past on Television.” Queer Representation: Pasts, Presents, Futures, online, May 2021.

Panel Chair, “Fandom: The Next Generation.” Fan Studies Network–North America, online, October 2020.

“Subverting Television’s Jiggle Era: Male Bodily Exploitation and 1980s Action Series.” Society for Cinema and Media Studies, Seattle, Washington, March 2019.

“Satanic Panic: American Populist Fears and Child Safety in the 1980s.” Lisbon Winter School for Communication, Lisbon, Portugal, January 2019.

“Subverting Television’s Jiggle Era: Men’s Bodies and 1980s Action Series.” American Men’s Studies Association, Minneapolis, Minnesota, March 2018.

Workshop Panelist, “Syllabus Hack: Introducing Television Studies in the Internet Era.” Society for Cinema and Media Studies, Toronto, Canada, March 2018.

Panelist, “Queer Pedagogies for Uncertain Times.” Queer Places, Practices, and Lives III, Columbus, Ohio, May 2017.

“Straight Saviors and Guardian Angels: Glamorizing LGBT History in Recent Film and Television.” Film and History, Milwaukee, Wisconsin, October 2016.

Roundtable Participant, “Resisting Presentism, Reviving the Past: Feminist TV Histories.” Flow TV Conference, Austin, Texas, September 2016.

“From Fighting Crime to Fighting Memories: Queering Masculinities and Genre in 1980s Action Series.” Console-ing Passions, South Bend, Indiana, June 2016.

“Teaching *The Boys in the Band* in the Age of *Modern Family*.” Film and History, Madison, Wisconsin, November 2015.

“Breaking Up Is Hard to Do: The Politics of Loving and Leaving Fandom.” Fan Studies Network, Norwich, United Kingdom, June 2015.

“A *Vicious* Viewership: British Television, American Audiences, and Gay Male Identity.” Television in the Age of Transnationalisation and Transmedialisation, Media Across Borders Network, London, United Kingdom, June 2015.

“Sexploitation on YouTube: Here! Media and Gay Television’s Life in the Post-Network Era.” Society for Cinema and Media Studies, Montreal, Canada, March 2015.

“Lycans and Werewolves and Shifters, Oh My!: Gender- and Genre-Bending in *Supernatural* and Its Fandom.” Southwest Popular Culture Association, Albuquerque, New Mexico, February 2015.

“Sexploitation on Demand: How New Generations of Technology Enable New Representations within LGBT Media.” Media, Communication, and Cultural Studies Association, Newcastle-upon-Tyne, United Kingdom, January 2015.

“Sexploitation on YouTube: Here! TV, Gay-for-Pay, and Male Nudity.” Film and History, Madison, Wisconsin, October 2014.

“Homo-genizing Popular Television and *The New Normal* for Producer-Fan Interactions.” Society for Cinema and Media Studies, Seattle, Washington, March 2014.

“Homo-genizing Producer-Fan Relationships in Popular Television.” Fan Studies Network, Norwich, United Kingdom, November 2013.

“A Red Room of Her Own: The Dom/Sub Relationship Between Fans and Producers of *Fifty Shades of Grey*.” Southwest/Texas Popular Culture Association/American Culture Association, Albuquerque, New Mexico, February 2013.

“First Comes Love: The Pleasure in (Homo)Normalizing the Subversive.” International Association for the Study of Popular Romance, York, United Kingdom, September 2012.

“Literary Culture Inside and Outside Jane Austen’s *Pride and Prejudice*.” International Conference of the Book, Barcelona, Spain, July 2012.

“The Monstrous Male Body: Panic, Possession, and Pregnancy in *Supernatural* and Its Fandom.” Southwest/Texas Popular Culture Association/American Culture Association, Albuquerque, New Mexico, February 2012.

“From Sacrificial Space Dudes to Hypermasculine Homophobes: Redefining Kirk and Spock.” Film and History, Milwaukee, Wisconsin, November 2010.

“This Man Is My Friend. No One [Else] Touches Him.” Textual Echoes Symposium: Fan Fictions and Sexualities, Umeå, Sweden, February 2010.

### PEDAGOGICAL PRESENTATIONS

Facilitator, Teaching and AI Learning Community, Center for Excellence in Teaching and Learning, Oakland University, 2025.

“Creating AI Assignments and Activities,” Center for Excellence in Teaching and Learning, Oakland University, 2024.

“Promoting AI Ethics and Literacy,” Center for Excellence in Teaching and Learning, Oakland University, 2024.

“Understanding Generative AI and Establishing Course Policies,” Center for Excellence in Teaching and Learning, Oakland University, 2024.

Co-presenter, “Feminist Media Studies Syllabus Showcase.” Console-ing Passions, Bloomington, Indiana, June 2024.

Co-presenter with Nicole Hentrich, “Universal Design for Learning: Inclusive Course Design and the Media Studies Classroom.” Society for Cinema and Media Studies, online, April 2022.

### PROFESSIONAL SERVICE

Fan and Audience Studies Special Interest Group, Society for Cinema and Media Studies  
Interim co-chair, 2026-present.  
Steering committee / Social media coordinator, 2023-2026.

Program Committee, Society for Cinema and Media Studies, 2024-2025.

Editorial Board, *Popular Culture Review*, 2023-present.

*Transformative Works and Cultures* academic journal, 2021-2023; 2024-present.

Editor, Symposium section, 2021-2023.

Liaison to parent organization, Organization for Transformative Works, 2024-present.

Conference Proposal Reviewer, Console-ing Passions, Orlando, Florida, June 2022.

Mentor to Graduate Students, Society for Cinema and Media Studies Fan and Audience Studies Special Interest Group and Queer and Trans Caucus, 2019-present.

Peer Reviewer, W.W. Norton, Palgrave Macmillan, Routledge, *Journal of Fandom Studies*, *Television and New Media*, *New Review of Film and Television Studies*, *Media and Communication*, *Mass Communication and Society*, *Popular Culture Review*, *Critical Studies in Media Communication*, *CINEJ*, *Popular Communication*, *Popular Culture Studies Journal*, 2019-present.

Invited Panelist, A Celebration of *Supernatural*, DePaul University, 2015.

Area Chair, Queer Film and Television, Film and History Conference, 2014–2016.

Programming Committee, LGBT Shorts Program, Milwaukee LGBT Film Festival, 2012.

#### ACADEMIC SERVICE

Member, Senate AI Committee, 2026-present.

Member, College of Arts and Sciences AI Committee, 2025-present.

Senator, Oakland University Faculty Senate, 2023-present.

Member, Senate Service Learning Committee, Oakland University, 2022-2025.

Executive Committee, Women's and Gender Studies Program, Oakland University, 2020-present.

Chair, WGS Film Festival Committee, 2021-2023.

Member, WGS Film Festival Committee, 2020-2021.

Search Committee Member and Equity Advocate, Film Studies and Production, Oakland University, 2021; 2024.

Chair, Afghan Women's Film Festival, Oakland University with the Film Lab and Cinema Detroit, 2021.

Academic Advisor, Film Studies and Production, Oakland University, 2020-2022.

Member, Senate Academic Computing Committee, Oakland University, 2020-2022

Writing Awards Committee, Film Studies and Production, Oakland University.

Committee Chair, 2020-2021.

Faculty Judge, 2019-2020.

Program and Capstone Assessment Committee, Film Studies and Production, Oakland University, 2019-2021.

Screenplay Contest Judge, Oakland University, 2020.

Advisor, Senior Independent Study Projects, Department of Communication, College of Wooster, 2018–2019.

Advisory Committee, LGBT+ Studies Program, University of Wisconsin–Milwaukee, 2015–2018.

Graduate Student Advisory Committee, University of Wisconsin–Milwaukee, 2015–present.  
Executive committee member, 2016–2017.  
Chair, Subcommittee on Graduate Student Grievances and Appeals, 2015–2016.

Judge, University of Wisconsin System Symposium for Undergraduate Research and Creative Activity, April 2015.

Steering Committee, First–Year CORE, Valparaiso University, 2009–2011.

#### GRANTS, FELLOWSHIPS, AND AWARDS

Consuela Francis Award for diversity in romance studies, International Association of Popular Romance Studies, 2025.

University Research Fellowship, Oakland University, 2023.

Inclusive Teaching Grant, Center for Excellence in Teaching and Learning, Oakland University, 2020–2021.

Faculty Development Grant, College of Wooster, January 2019.

Society for Cinema and Media Studies Women’s Caucus Graduate Student Essay Prize, March 2017.

LGBTQ+ Fellowship, Cream City Foundation, 2016–2017.

Distinguished Dissertation Fellowship, University of Wisconsin–Milwaukee, 2015–2016.

Peter C. Rollins Director’s Award for Management of Conference Scholarship, Film and History Conference, October 2014.

James A. Sappenfield Fellowship, University of Wisconsin–Milwaukee, May 2014.

Graduate Student Award, International Conference of the Book, July 2012.

Committee to Enhance Learning and Teaching Grant, Valparaiso University, fall 2009.

PROFESSIONAL MEMBERSHIPS

Society for Cinema and Media Studies

Electronic Literature Organization

American Men's Studies Association