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Department of English
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EMPLOYMENT

Associate Professor of English, The Colorado College (2008-present)
Assistant Professor of English, The Colorado College (2002-08)

EDUCATION

Ph.D. English Language and Literature, Cornell University, August 2002
Dissertation: "A Circle in the Water: Theatricality, Embodiment, and Absence in Early Modern Drama." Committee: Walter Cohen (Chair), Scott McMillin, Timothy Murray
M.A. English Language and Literature, Cornell University, January 2000
B.A. English, with High Honors, Wesleyan University, May 1996
Thesis: "Troping Queer Historiography." Adviser: Natasha Korda

PUBLICATIONS

- Early Modern Theatre and the Figure of Disability* (BloomsburyArden, forthcoming 2018; under contract).
- The Fair Maid of the Exchange*, ed. and introd. In *The Routledge Anthology of Early Modern Drama*, gen. ed. Jeremy Lopez (Routledge, forthcoming 2019; under contract).
- "Doctor Faustus' Leg." In *Christopher Marlowe, Repertorial Commerce, and the Book Trade*, eds. Roslyn Knutson and Kirk Melnikoff (Cambridge, forthcoming 2017; under contract).
- "Powerful and Vulnerable Bodies." In William Shakespeare, *Julius Caesar*, based on the New Folger Shakespeare Editions. Created by Elliott Visconsi and Katherine Rowe, eds. Barbara Mowat and Paul Werstine, dir. Katherine Rowe. Luminary Digital Media, 2014. iPad Application.
- "Past/Present/Presence/Prosthesis in *A Larum for London*." *Upstart: A Journal of English Renaissance Studies*, https://upstart.sites.clemson.edu/Essays/prosthesis_larum/prosthesis_larum.xhtml (Special sequence on presentism and non-Shakespearean drama) (December 2013).
- "Going Back to that Well: *Richard II*'s 'Deposition Scene'," in *Richard II: New Critical Essays*, edited by Jeremy Lopez (Routledge 2012).
- "Thomas Heywood," *Blackwell Encyclopedia of English Renaissance Literature*, edited by Alan Stewart and Garrett Sullivan, Jr. (Blackwell 2011).
- "Baskets, Babies, and Wands: Theatrical Flexibility in *Patient Grissil*," in *Thunder at a Playhouse: Essays from the Fourth Blackfriars Conference*, edited by Peter Kanelos and Matthew Kozusko (Susquehanna University Press 2010).
- "Performance Criticism Without Performance: The Study of Non-Shakespearean Drama," in *New Directions for Renaissance Drama and Performance Studies*, edited by Sarah Werner (Palgrave Macmillan 2010).

“Shakespeare and Performance,” *Literature Compass* 6/3 (2009).

“Tsunami in the Royal Botanic Garden: *Pericles* and *Children of the Sea* on the Edinburgh Festival Fringe,” *Borrowers and Lenders: The Journal of Shakespeare and Appropriation* 2:2 (Spring 2007).

“Introduction: *Hamlet* and the Still Image,” *Shakespeare Bulletin* 25:1 (Spring 2007).

“The Staged Reading and Non-Shakespearean Renaissance Drama,” *Shakespeare Bulletin* 21:3 (Spring 2004).

“‘As from the waste of Sophonisba,’ or, What’s Sexy about Stage Directions,” *Renaissance Drama* 32 (2003)

REVIEWS

Book review, *Voice in Motion* by Gina Bloom, in *Medieval and Renaissance Drama in England* 22 (2009). Solicited review.

PROFESSIONAL SERVICE

Nominating Committee, Shakespeare Association of America, 2015-16

Member of dissertation committee for Hadley Kamminga-Peck, University of Colorado-Boulder, 2014-15

Reviewer of book manuscripts, Palgrave Macmillan

Reviewer for the Norton Shakespeare, *Richard II*, in preparation of the Third Edition

Reviewer of tenure files for University of Houston-Clear Lake (2012), Connecticut College (2011), Cornell University (2011, declined)

Reviewer of article manuscripts, *Renaissance Drama*; *Shakespeare Bulletin*; *Early Modern Culture*; *Literature Compass*

Editorial Board, *The Hare* (2011-present)

Editorial Board, *Shakespeare Yearbook* (Spring 2003-present)

Book Review Editor, *Shakespeare Bulletin* (Spring 2003-Spring 2013)

Special Issue Editor, “*Hamlet* and the Still Image,” *Shakespeare Bulletin* 25:1 (Spring 2007)

CONFERENCE PAPERS & PRESENTATIONS

“Disability and Transnational Analogy in *A Larum for London*,” invited paper in “Global Shakespeare and the Early Modern Theatre” workshop sponsored by the New York University-Abu Dhabi Institute, New York City, NY, November 16-18, 2016.

“Disability/Metaphor/Early Modern Theatricality,” in seminar on “Performing Disability in Early Modern England,” Shakespeare Association of America Annual Meeting, New Orleans, LA, March 24-26, 2016.

- “Editing *The Fair Maid of the Exchange* for *The Routledge Anthology of Early Modern Drama*,” invited presentation in panel on the anthology, Blackfriars Theatre, American Shakespeare Center, Staunton, VA, February 26, 2016.
- “That Crookbackt Prodegie,” Eighth Blackfriars Conference, American Shakespeare Center, Staunton, VA, October 27-November 1, 2015.
- “Wicking Shakespeare Indoors,” invited contribution to Theory colloquy, Eighth Blackfriars Conference, American Shakespeare Center, Staunton, VA, October 27-November 1, 2015.
- “The Work of the Incomplete,” paper on panel “Playing with Disability in Early Modern Theatre,” Shakespeare Association of America Annual Meeting, Vancouver, BC, April 1-4, 2015.
- “Pressure, impression, and the impressionistic,” respondent in seminar on “Shakespeare without Print,” Shakespeare Association of America Annual Meeting, St. Louis, MO, April 6-9, 2014.
- “The Incomplete Works,” Seventh Blackfriars Conference, Staunton, VA, October 23-27, 2013.
- “Dr. Faustus’ Leg,” Seventh International Marlowe Conference, Staunton, VA, June 25-28, 2013.
- “The Theatre and its Cripple: *A Larum for London*’s Prosthetic Logic,” Renaissance Society of America Annual Meeting, San Diego, CA, April 4-6, 2013.
- Invited lecture, “*Cymbeline*, Excess, and Absence,” University of Toronto, March 27, 2013.
- “Nimble Hands: Pattern, Skill, and Disability in *The Fair Maid of the Exchange*,” in seminar on “Skill,” Shakespeare Association of America Annual Meeting, Toronto, ON, March 28-30, 2013.
- “Dr. Faustus’ Leg,” Marlowe Society of America panel, Modern Language Association annual meeting, Boston, MA, January 3-7, 2013.
- “Past/Present/Present/Prosthesis in *A Larum for London*,” in seminar on “Is Shakespeare Our Only Contemporary?,” Shakespeare Association of America Annual Meeting, Boston, MA, April 5-7, 2012.
- “Greazie Paunch and Rotten Stump: *A Larum for London*’s Prosthetic Logic,” Sixth Blackfriars Conference, American Shakespeare Center, Staunton, VA, October 26-30, 2011.
- “Imitation and Theatrical Insubordination,” invited contribution to “TheoryFear” roundtable, Sixth Blackfriars Conference, American Shakespeare Center, Staunton, VA, October 26-30, 2011.
- Seminar designer and leader, “Prosthetics and Performance,” Shakespeare Association of America Annual Meeting, Bellevue, WA, April 7-9, 2011.
- Invited paper, “Teaching the Paratext,” symposium on teaching non-Shakespearean early modern drama, American Shakespeare Center/Mary Baldwin College, Staunton, VA, March 11, 2011.
- “The Prosthetic and the Anti-Prosthetic in Early Modern Drama,” in seminar on “The Shakespearean Immaterial,” Shakespeare Association of America Annual Meeting, Chicago, IL, April 1-3, 2010.
- “*The Shoemaker’s Holiday*’s Pedophobia,” Fifth Blackfriars Conference, Staunton, VA, October 20-25, 2009.
- “The Theatre and its Cripple,” in seminar on “Shakespeare and the Boundaries of the Human,” Shakespeare

Association of America Annual Meeting, Washington, DC, April 2009.

“In the Cut,” in seminar on “Forms of Life in Shakespearean Drama,” Shakespeare Association of America Annual Meeting, Dallas, TX, March 15-17, 2008.

Invited paper, “Original Practices and Pedagogy,” symposium on Original Practice performance, American Shakespeare Center/Mary Baldwin College, Staunton, VA, March 12-13, 2008.

“In the Cut: Editing and Performance,” MLA panel on the New Variorum Shakespeare, Modern Language Association Annual Conference, Chicago, IL, December 27-30, 2007.

“Baskets, Babies, and Wands: Theatrical Flexibility in *Patient Grissil*,” Fourth Blackfriars Conference, American Shakespeare Center, Staunton, VA, October 23-27, 2007.

“Babies as Props and Characters: Theatrical Vacancy on the Early Modern Stage,” in seminar on “The Semiotics of Stage Properties,” Shakespeare Association of America Annual Meeting, San Diego, CA, April 5-7, 2007.

Co-organizer, Renaissance Drama in Action: An International Conference, Toronto, ON, November 8-11, 2006.

“‘Local’ and ‘Foreign’ on the Edinburgh Festival Fringe,” in session on “Local Shakespeares,” Eighth World Shakespeare Congress, Brisbane, Australia, July 17-21, 2006.

“Performing Academic Affect,” in paper session “The Academic in the Rehearsal Room,” Shakespeare Association of America Annual Meeting, Philadelphia, PA, April 13-15, 2006.

“‘Pup... pup little countess’: Babies on the Early Modern Stage,” Third Blackfriars Conference, American Shakespeare Center, Staunton, VA, October 26-30, 2005.

“Doubling charts, evidence, non-Shakespearean editing,” in seminar on “Editing Non-Shakespearean Drama,” Shakespeare Association of America Annual Meeting, Southampton, Bermuda, March 17-19, 2005.

“Illustrated Stage Directions,” in workshop on “Editing for Performance,” Shakespeare Association of America Annual Meeting, New Orleans, LA, April 8-10, 2004.

“The Staged Reading and Non-Shakespearean Renaissance Drama,” in seminar on “Shakespeare’s Contemporaries in Performance,” Shakespeare Association of America Annual Meeting, Victoria, British Columbia, April 10-12, 2003.

Chair of panel, “Representations and Realities in Early Modern Drama,” Rocky Mountain Medieval and Renaissance Association Annual Meeting, The Colorado College, April 4-6, 2003.

“Limping, Going, Standing: Revival and Embodiment,” Group for Early Modern Cultural Studies Annual Meeting, Tampa, FL, November 14-17, 2002.

“Cross-Dressing Plays of the English Renaissance: Course Syllabi,” in workshop on “Teaching Shakespeare’s Contemporaries,” Shakespeare Association of America Annual Meeting, Minneapolis, MN, March 21-23, 2002.

“‘As from the waist of Sophonisba,’ or, What’s sexy about stage directions,” *Scaena: Shakespeare and*

his Contemporaries in Performance: an international conference, St. John's College, Cambridge, UK, August 9-11, 2001.

“Disperst to several corners of the world’: Symmetry and Space in Heywood’s *The Four Prentices of London*,” in seminar on “Moving around the Mediterranean in the plays of Shakespeare and his contemporaries,” Seventh World Shakespeare Conference, Valencia, Spain, April 18-23, 2001.

“As from the waist of Sophonisba,’ or, What’s sexy about stage directions,” in seminar on “Stage directions,” Shakespeare Association of America Annual Meeting, Miami, FL, April 14-16, 2001.

“This Child was sent to me’: Addressing Print and Performance Frames in Marston, Heywood, Middleton & Dekker,” in seminar on “The Publicity of the Early Modern Stage,” Shakespeare Association of America Annual Meeting, Montréal, QC, April 6-9, 2000.

Presider over session, “The Poetics of Corruption,” 34th International Congress on Medieval Studies, Western Michigan University, Kalamazoo, MI, May 6-9, 1999.

“Framing Eroticism in *The Roaring Girl*,” in seminar on “Framing Devices in Shakespeare and Renaissance Drama,” Shakespeare Association of America Annual Meeting, San Francisco, CA, April 1-3, 1999.

“Staging *Romeo and Juliet*: Discovery Spaces within the Text,” Respondent to Andrew Gurr’s lecture, “The Globe as a Laboratory,” Cornell University, Ithaca, NY, October 23, 1998.

“Rhymin’ and Stealin’: Donne’s Metrical Violence in ‘Batter my Heart’,” Medieval & Early Modern Students of the Pacific Conference, University of Washington, Seattle, WA, October 20, 1998.

SELECTED THEATRICAL PRACTICE

Invited performer (“Jack Daw”), assistant director, Ben Jonson’s *Epicoene* (staged reading), *MaPs: Making Publics 1500-1700* (five-year collaborative and interdisciplinary project funded by Canada's Social Sciences and Humanities Research Council), Toronto, CA, June 12-13, 2008.

Director, producer, “Warwick / Bishop of Coventry / Leicester / Matrevis & Gurney”: Christopher Marlowe’s *Edward II*, Edinburgh Festival Fringe, Edinburgh, Scotland, August 4-20, 2005.

Director, producer: Thomas Heywood’s *Edward IV* (*Richard III: Episode 1*), Edinburgh Festival Fringe, Edinburgh, Scotland, August 9-21, 2004; Max Kade Theatre, Colorado College, August 4, 2004; Taylor Theatre, Colorado College, September 10, 2004.

Director, production designer, “Lady Would-Be”: Ben Jonson’s *Volpone* (staged reading), Max Kade Theater, The Colorado College, November 10, 2003.

Director, production designer, “King of Spain”: Thomas Kyd’s *The Spanish Tragedy* (staged reading), Max Kade Theatre, The Colorado College, November 8, 2002.

Co-director, producer: Francis Beaumont & John Fletcher’s *The Woman Hater*, Risley Theater, Cornell University, April 25-27, 2002.

Assistant Director, “Dame Pliant”: Ben Jonson’s *The Alchemist*, Risley Theater, Cornell University, December 6-8, 2001.

Dramaturg, producer: Christopher Marlowe's *Edward II*, Edinburgh Festival Fringe, Edinburgh, Scotland, August 5-19, 2001; Kitchen Theater, Ithaca, NY, July 15, 2001; Risley Theater, Cornell University, May 6-8, 2001.

Dramaturg, producer: Anonymous' *Looke About You*, Edinburgh Festival Fringe, Edinburgh, Scotland, August 5-19, 2001; Cortland Repertory Theatre, Cortland, NY, July 23, 2001; Kitchen Theater, Ithaca, NY, July 15, 2001.

Producer, "Supervacuo": Anonymous' *The Revenger's Tragedy*, Risley Theater, Cornell University, September 28-30, 2000.

TEACHING EXPERIENCE

Associate Professor, The Colorado College, September 2008—present

Assistant Professor, The Colorado College, September 2002—August 2008

Instructor, Cornell University, John S. Knight Institute for Writing, Fall 1997—Spring 2002

Instructor, Ithaca College, Fall 1999

Representative Courses:

Introduction to Shakespeare

Introduction to Poetry

Shakespeare's Tragedies on Film

Shakespeare's Histories

Milton's *Paradise Lost*

Renaissance Drama

Lesbian, Gay, Bisexual, and Transgender Literature

Off-Campus Courses:

Performing Renaissance Drama (taught in Edinburgh, Scotland)

Staging Shakespeare and his Contemporaries (one week at the American Shakespeare Center / Blackfriars Theatre in Staunton, VA)

COLLEGE SERVICE

Chair, Search Committee (Early American Literature), English Department (2016-17)

Appeals Board (2016-present)

Colorado Springs Undergraduate Research Forum Committee (2016-present)

Chair, English Department (2012-2015)

Associate Chair, English Department (2011-12)

Chair, Curriculum Committee (2011-2013)

Curriculum Committee (2010-2013)

Review, Promotion and Tenure Committee for FGS faculty member Heidi Lewis (2012-present)

Faculty Mentor to Marie Davis-Green, Naomi Wood, Amy Kohout (2016-17)

Rhodes Scholarship Committee (2010-present)

Search Committee, LGBTQ Specialist in the Office of Minority and International Students (Fall 2013)

Learning Commons Advisory Committee (2009-2010)

Anti-Discrimination Grievance Board (2009-2011)

Chair, Humanities Executive Committee (2007-08)

Humanities Executive Committee (2005-08)

Representative to the Committee on Instruction (2005-08)

Representative to Summer Session (2007-08)

Reaccreditation Self-Study Steering Committee (2005-2008)

Feminist and Gender Studies Core Faculty (2002-2011)

Departmental Seminar leader, English Department (2004-5, 2010-2012)
Early Modern Reading Group (2005-2011)
Director, Early Modern Reading Group (Spring 2008)
Website manager, English Department (2005-2008)
Women's Faculty Caucus (2005-2009)
Search Committee (French), Romance Languages Department (2004-5)
Dean's Advisory Committee (2004-5)
Student Portfolio Committee (2004-5)
Student Writing Committee (2003-4)
Faculty Advisor, *The Vagina Monologues, Relations* (2005, 2010)
Judge, Shannon McGee Prize, Feminist and Gender Studies Program (Spring 2003, 2006, 2007)
Judge, Colorado College Film Festival (Spring 2006)
Judge, Student Playwriting Festival (Spring 2004)
Judge, Reville Fiction Prize, English Department (Spring 2004, 2005)
Judge, Bridges Poetry Prize, English Department (Spring 2003)

PROFESSIONAL AFFILIATIONS

Modern Language Association
Shakespeare Association of America
Renaissance Society of America
Marlowe Society of America