

## **TOBY MALONE, PH.D.**

2089 GERRARD STREET EAST, TORONTO, ON, M4E2B6  
TOBY.MALONE@OSWEGO.EDU  
416.892.3543

### **EDUCATION**

#### **Ph.D.** in Drama (2009)

**University of Toronto**, Graduate Centre for Study of Drama (now Centre for Drama, Theatre and Performance Studies) Dissertation: **'Hast Thou Been Tampering?' Adaptive Dramaturgy and 'Richard III'** Supervisors: Profs. Jill L. Levenson (chair), John H. Astington (second reader), Linda Hutcheon (third reader), Barbara Hodgdon (external reader, University of Michigan).

#### **Bachelor of Arts (Honours)** in English and Theatre Studies (2001)

**University of Western Australia**, Crawley. Honours Thesis: **Kenneth Branagh and 'Hamlet': Towards an Accessible Shakespeare** Supervisors: Profs. Christopher Wortham (chair), R.S. White (second reader).

### **CURRENT POSITION**

#### **State University of New York at Oswego**, Assistant Professor (August 2017 - present)

Teaching courses in dramaturgy, criticism, theatre history, introduction to theatre, and other general education courses. Fulfilling service requirements in practical production dramaturgy in association with departmental productions.

### **EMPLOYMENT IN HIGHER EDUCATION**

#### **AS POST-DOCTORAL FELLOW**

#### **University of Waterloo**, Post-Doctoral Fellow (January 2013 – May 2017)

In association with **The Stratford Festival (Ontario)**, co-funded initiative: development of a series of research questions, including **The Extremest Ends of Parallels?: A Visual Analysis of the Stratford Festival Prompt-Books** and **The Dramaturgy of Education: Digital and Textual Avenues for Stratford Festival Student Enrichment**. Collaboration on a research question entitled **Gamifying Shakespeare: game-based digital media for Stratford Festival**.

#### **AS COURSE INSTRUCTOR**

#### **SUNY Oswego**, Assistant Professor (January-May 2020)

**Instructor and Course Creator**, From Page to Stage: Adaptation and Popular Culture (THT 470; a Theory of Drama course focused on Adaptation Studies, through an analysis of writing and performance.)

#### **SUNY Oswego**, Assistant Professor (January-May 2019)

**Instructor and Course Reviser**, Western Theatre History II (THT 367; a senior-level theatre history survey course which covered theatrical traditions spanning from French neoclassicism to present day. This course was discussion-based and focused strongly on written expression, while also introducing concepts of historiography and artifact analysis.)

#### **SUNY Oswego**, Assistant Professor (January-May 2019)

**Instructor and Course Creator**, Senior Seminar, Theatre History-Criticism-Dramaturgy Track (THT 495; a senior-level seminar course based on professionalization and industry

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preparation for students who major in the Theatre History-Criticism-Dramaturgy track at SUNY Oswego.)

**SUNY Oswego**, Assistant Professor (August-December 2017 (two sections), January-May 2018, August-December 2018, January-May 2019, August-December 2019, January-May 2020)  
**Instructor and Course Reviser**, Introduction to Theatre (THT 110; an introductory course concerning fundamental concepts in theatre, performance, and practical concerns related to departmental performance. A lecture and discussion-based course which offered students the opportunity to explore roles within the theatre, examine world theatre traditions, and to participate in the production process of shows within the department.)

**SUNY Oswego**, Assistant Professor (August-December 2017, 2018, 2019)  
**Instructor and Course Reviser**, Dramaturgy/Production Dramaturgy (THT 334; an upper-year practical course based on production dramaturgy, research, analysis, and rehearsal support. Students developed a collective Hub website in support of the department's major productions for that semester, participated in practical rehearsal processes, and read in concepts of Theatre Criticism and analysis.)

**SUNY Oswego**, Assistant Professor (August-December 2017, January-May 2018, August-December 2018, January-May 2019, August-December 2019)

**Instructor and Course Reviser**, Western Theatre History I (THT 364; a senior-level theatre history survey course which covered theatrical traditions spanning from early oral cultures up until the European renaissances of the early seventeenth century. This course was discussion-based and focused strongly on written expression, while also introducing concepts of historiography and artifact analysis.)

**SUNY Oswego**, Assistant Professor (August-December 2018)

**Instructor and Course Creator**, Hakas, Hat-Tricks, and Lambeau Leaps: The Theatricality of Sport (THT 198; a first-semester freshman course based on an introduction to college learning, collaboration, discussion, and writing, all focused through the examination of theatrical tropes through a sporting context. Students consider how theatre and sports interact and how they share common goals; they will examine what theatrical habits they are already familiar with; students explore sport on stage, and attend a live hockey game to assess theatrical elements.)

**SUNY Oswego**, Assistant Professor (January-May 2019, January-May 2020)

**Instructor and Course Reviser**, Western Theatre History II (THT 367; a senior-level theatre history survey course which covered theatrical traditions spanning from neoclassical European traditions to the modern day: this is a companion course to THT364, and was discussion-based and focused strongly on written expression.)

**University of Waterloo**, Adjunct Professor (September-December 2015 and 2016)

**Instructor and Course Creator**, Production Dramaturgy (DRAMA 306/406.003; an upper-year practical course based around production dramaturgy, research, analysis, and rehearsal support. Students developed a collective Hub website in support of the department's major productions for Fall 2015 (Kevin Kerr's Unity (1918)) and Fall 2016 (Sarah Ruhl's Eurydice), participated in practical rehearsal processes, and read in concepts of Theatre Criticism and analysis.)

**University of Waterloo**, Adjunct Professor (September-December 2015 and 2016)

**Instructor and Course Reviser**, Introduction to Theatre (DRAMA 100; Introduces students to the processes of text-based theatre creation and production. Students produce an

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existing play text by developing and implementing an original conceptual approach. Course revision includes the introduction of digital artefacts and web-based research design.)

**University of Waterloo**, Adjunct Professor (May-June 2016)

**Instructor and Course Creator**, New Play Development and Playwriting (Graduate and Undergraduate Sections)

(DRAMA 491; A New Play Development and Playwriting course centred around a single case-study script developed collaboratively through in-class workshops designed to mimic the professional development process. Students work on playwriting techniques, script analysis, dramaturgical research, and internet-based data management.)

**University of Waterloo**, Adjunct Professor (January-May 2016)

**Instructor and Course Creator**, Introduction to Acting

(DRAMA 102; An introduction to the creative process in the art of acting. Classes are structured as a rehearsal, wherein students explore processes of performance through approaches to the actor's body, voice, and brain. Students create physical characters, develop skills in monologue performance, and learn to work in an ensemble-based script project.)

**University of Waterloo**, Adjunct Professor (January-May 2016)

**Instructor and Course Creator**, Festival Dramaturgy

(DRAMA 317/417.003; an upper-year practical course based around festival and new play dramaturgy, research, analysis, and rehearsal support. Students work in new play development in aid of the Winter 2016 UpStart Festival of Innovative Theatre and participate in practical rehearsal processes. This course also incorporates concepts of Theatre Criticism and analysis.)

**University of Waterloo**, Adjunct Professor (May 2015-July 2015)

**Production Dramaturg and Text Adapter**, Shakespeare's Henry the Sixth (Part One)

(DRAMA 491; departmental touring production with original practices elements, plus supervision of two student assistants.)

**University of Waterloo**, Adjunct Professor (January 2015-May 2015)

**Instructor and Course Reviser**, Theatre History 1 (DRAMA 371; a historiographical approach to theatre history from Classical Greece to the English Restoration.)

**University of Waterloo**, Adjunct Professor (September 2014-December 2014)

**Instructor and Course Reviser**, Theatre Criticism (DRAMA 409; a course designed to help afford students the opportunity to sharpen their critical faculties with respect to the appreciation of all aspects of live theatre.)

**University of Waterloo**, Adjunct Professor (September 2013-December 2013)

**Instructor and Course Creator**, Writing and Performing Across Media (DRAMA 490-002; a Theory of Drama course focused on Adaptation Studies, through an analysis of writing and performance. Adaptation is examined through study of four core texts: War Horse, The Phantom of the Opera, Kill Shakespeare, and Romeo and Juliet.)

**AS INSTRUCTOR-OF-RECORD, SUPERVISOR, AND ADVISOR**

**SUNY Oswego** (January 2019 – May 2020)

**Co-Supervisor, Social Media Internship** (THT498-100: Social Media Internship co-supervisor (with Lowell Hutcheson) of undergraduate student Nicholas Baiamonte on a

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semester placement in the office of dramaturgy. Supervision of this student revolved around time management, expectation setting, grading, and intellectual guidance.)

**SUNY Oswego** (January-May 2019)

**SCMA Independent Study Supervisor** (CMA/THT 499: Independent Study; supervisor of five undergraduate students (Anna Chichester, Brian Monahan, Daniel Monahan, Autumn Pollock, Ryan Benson Smith) on an independent study project, based around the necessary dramaturgical work processes for the spring 2019 production of Fun Home, produced by SUNY Oswego Theatre. These students worked to collaborate on a contextual website in support of the production.)

**SUNY Oswego** (September-December 2018)

**Supervisor, Journalism Internship** (TLM498: Journalism Internship supervisor of undergraduate student Valerie Blaha on a final semester placement in the office of dramaturgy. Supervision of this student revolved around time management, expectation setting, grading, and intellectual guidance.)

**SUNY Oswego** (December-January 2017-18)

**SCMA Independent Study Supervisor** (CMA 499: Independent Study; supervisor of undergraduate student Khari Constantine on an end-of-year independent study project, based around the necessary dramaturgical work processes for the spring 2018 production of Urinetown, produced by SUNY Oswego Theatre. Supervision of this student revolved around time management, expectation setting, grading, and intellectual guidance. The student worked to collaborate on a contextual website in support of the production.)

**University of Waterloo** (November 2016-May 2017)

**Undergraduate Thesis Co-Supervisor** (ERS 411: Senior Honours Project; co-supervisor, with Sarah Wolfe, of undergraduate honours student Kelly Hornung on her culminating thesis project. This is a co-operative project spanning the student's work in the Department of Environment and Resource Studies and the Department of Drama and Speech Communication. Supervision of this student revolved around the development of a new play which illuminated her engagement with discourses on water preservation, generated in her Environment and Resource Studies work. Duties included proofreading, copy-editing, consultation, thesis grading, defence attendance.)

**University of Waterloo** (May-July 2016)

**Graduate Course Supervisor**, New Play Development Dramaturgy (DRAMA 491; supervisor of Masters English student Christian Metaxas on the play development of Single and Sexy, the University of Waterloo's Health Services educational play. Supervisory duties included regular meetings, development of graduate syllabus, integration of graduate and undergraduate students, and playwriting mentorship.)

**University of Waterloo** (September 2014-April 2015)

**Instructor-of-Record and Supervisor**, Dramaturgy Practicum (DRAMA 490; supervisor of fourth year student dramaturgs on University of Waterloo's main stage productions (including The Importance of Being Earnest, Rhinoceros, and Henry the Sixth Part One. Students were tasked with and assessed on text development, production dramaturgy, problem solving, new play development, contextual research, in-rehearsal consultation, and lobby display design. In September 2015, this course evolved into courses as listed above.)

### **AS TEACHING ASSISTANT**

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**University of Waterloo** (January 2014-May 2014)

**Teaching Assistant**, Introduction to Theatre 2 – Making Theatre (DRAMA 101B; student consultant, guest lecturer, grading). A practical studio course that introduced students to a basic process for producing text-based theatre.

**University of Waterloo** (January 2013-May 2013)

**Teaching Assistant**, Theatre History 1 (DRAMA 371; tutorial facilitator, student consultant, guest lecturer, grading). Theatre History course focused on the foundations of theatre from classical beginnings to the Victorian era. Course conducted entirely online.

**University of Waterloo** (August 2012-December 2012)

**Teaching Assistant**, Introduction to Drama (DRAMA 101A; tutorial facilitator, student consultant, guest lecturer, grading). Introductory course focused on the foundations of theatre, in an open-plan online and discussion-based environment.

**University of Toronto, St. George** (August 2008-May 2009)

**Graduate Teaching Assistant**, Shakespeare (English 220Y, tutorial facilitator, student consultant, guest lecturer, grading). Analysis of plays written at various stages of Shakespeare's career, with a particular focus on the staging implications within the plays themselves. Analysis centred on the historical context of the Elizabethan and Jacobean ages, the construction of the plays, source texts, and exploration of the imagery within the works.

**University of Toronto, Mississauga** (August 2007-May 2008)

**Graduate Teaching Assistant**, Shakespeare in Performance (Drama/English 220Y, tutorial facilitator, student consultant, guest lecturer, grading). This course emphasised the performative life of Shakespeare's plays, by combining play analysis with practical performance of scenes.

## **PUBLICATIONS**

### **BOOKS**

Levenson, Jill L. and Toby Malone. *Romeo and Juliet: Shakespeare in Performance*. Manchester: Manchester UP (under preparation, publication expected May 2023).

Malone, Toby and Christopher J. Jackman. *Adapting War Horse: Cognition, the Spectator, and a Sense of Play*. London: Palgrave Macmillan Press, 2016.

### **PEER-REVIEWED ARTICLES**

Roberts-Smith, Jennifer, Mark Kaethler, Toby Malone, Liza Giffen, Martin Holmes, Janelle Jenstad and Joey Takeda. "Tagging Time and Space: TEI and the Canadian Stratford Festival Promptbooks." *Digital Studies/ le Champ Numérique*, 9(1), 9. DOI: <http://doi.org/10.16995/dscn.307>

Roberts-Smith, Jennifer, Shawn DeSouza-Coelho, and Toby Malone. "Staging Shakespeare in Social Games: Towards a Theory of Theatrical Game Design." *Borrowers and Lenders: The Journal of Shakespeare and Appropriation* 9 (3), 2016: <http://www.borrowers.uga.edu/1779/show>.

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- Malone, Toby. ““Distract parcels in combined sums”: the Stratford Festival Archives’ Stage-Managerial Collections.” Canadian Theatre Review 156 (October 2013): 64-71.
- Malone, Toby. “Behind the Red Curtain of Verona Beach: Baz Luhrmann’s William Shakespeare’s Romeo + Juliet.” Shakespeare Survey 65, 2012: 398-412.
- Malone, Toby. “A dog, a rat, ... a cat to scratch a man to death!?: Olivier’s Richard III and Popular Cultures.” Literature/Film Quarterly 37(2), 2009: 415-426.

### REFERENCE ENTRIES

- Greatley-Hirsch, Brett, and Toby Malone. “Digital Shakespeare.” The Oxford Research Encyclopedia of Literature. Online. (Contracted, publication expected May 2020).

### BOOK CHAPTERS

- Malone, Toby. “Populating Film-Worlds: Quoting Shakespeare on the Twentieth-Century Screen.” Shakespeare and Quotation. Ed. Julie Maxwell and Kate Rumbold. Cambridge: Cambridge UP, 2018. 194-207.
- Malone, Toby. “Digital Parallel-Text Approaches to Performance Historiography”. Shakespeare’s Language in Digital Media: Old Words, New Tools. Ed. Janelle Jenstad, Mark Kaethler and Jennifer Roberts-Smith. New York: Routledge, 2018. 105-23.
- Malone, Toby. “Parallel-Text Analysis and Practical Dramaturgies.” The Routledge Companion to Dramaturgy. Ed. Magda Romanska. London: Routledge, 2014. 448-55.

### EDITORIAL

- Malone, Toby, editor. The True Tragedy of Richard the Third, Modern Language Edition. Queen’s Men Editions/Internet Shakespeare Editions. Broadview Press, contracted (expected release 2019, Helen Ostovich, general editor)
- Malone, Michael J., OAM. Simmo: A Biography of Ray Simpson, VC, DCM, One of Australia’s Greatest Soldiers. Ed. Toby Malone. Perth: Imprimatur Books, 2015.

### NON-PEER-REVIEWED ARTICLES

- Malone, Toby. “Driftwood Theatre Group Celebrates 20 years: Ontario’s longest-running outdoor touring professional theatre had its start in Queen’s Theological Hall.” Queen’s Alumni Review, Queen’s University, Kingston. August 2014.  
<https://www.queensu.ca/news/alumnireview/driftwood-theatre-group-celebrates-20-years>
- Malone, Toby. “Wit to Plot this Drift: 20 Summers of Driftwood Theatre in Ontario.” Driftwood Theatre Group, July 2014. [www.driftwoodtheatre.com/news/wit](http://www.driftwoodtheatre.com/news/wit)
- Malone, Toby. “The Gift of Theatre: Stratford’s A Midsummer Night’s Dream.” Stratford For Students: Magazine for Teachers and Students, Stratford Festival, Stratford, ON (February 2014). 6-7.

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### BOOK REVIEWS

Malone, Toby. “Shakespeare’s Theatres and the Effects of Performance, ed. Farah Karim-Cooper and Tiffany Stern.” Renaissance Quarterly 67.2. 728-29.

### PUBLISHED RESEARCH CONTRIBUTIONS

Kill Shakespeare: Backstage Edition. Contextual Research and Master Reference Spreadsheet Compilation. Ed. Katie Musgrave. San Diego: IDW Publishing, 2015.

Staging Shakespeare: Romeo and Juliet. Video Game App. University of Waterloo’s Games Institute, the Stratford Festival of Canada, and Industry Corp, Kitchener, Ontario. 2013. Unreleased.

Burnt Cork: Traditions and Legacies of Blackface Minstrelsy, Ed. Stephen Johnson. Scholarly Book Services, Toronto: 2012.

EMLoT: Early Modern London Theatres Online. Online Database, 2011.  
<http://www.emlot.kcl.ac.uk/>

Records of Early English Drama Lincolnshire, Ed. James Stokes. 2 vols. Toronto and London: U of Toronto P and The British Library: 2009.

### COMIC BOOK EDITIONS

Kill Shakespeare: Gods Stand Up. Story writer, Comic book edition, Kill Shakespeare: Backstage Edition. San Diego: IDW Publishing, 2015. 311-317.

### DRAMATURGICAL WRITING

#### EDUCATIONAL NOTES

“The Play’s the Thing.” Driftwood Theatre Group Blog. June 3, 2015.  
<http://www.driftwoodtheatre.com/news/plays-thing/>

“The Taming of the Shrew.” Stratford Festival 2015 Education Packages, Stratford Festival, Stratford, ON (February 2015)

“Shakespeare’s Greatest Achievement: Considering King Lear.” Stratford Festival 2014 Education Packages, Stratford Festival, Stratford, ON (February 2014)

“What does it mean to Perform History?” Dramaturgical notes on the University of Waterloo’s production of R3: Richard III, November 2013. <https://uwaterloo.ca/drama-speech-communication/node/70#richard3>

“Season 2013” Dramaturgical notes on the following productions: Kim’s Convenience, The Norman Conquests (Table Manners, Living Together, Round and Round the Garden), Angels in America: Millennium Approaches, Angels in America: Perestroika, Parfumerie, Rosencrantz and Guildenstern are Dead, True West, Farther West, Entertaining Mr. Sloane, The Barber of Seville, La Ronde, Great Expectations) Soulpepper Theatre Company website dramaturgy notes, (URL defunct)

“Season 2012” Dramaturgical notes on the following productions: Kim’s Convenience, High Life, Long Day’s Journey Into Night, You Can’t Take It With You, Home, Speed-the-Plow, The

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- Sunshine Boys, The Royal Comedians, The Crucible, Death of a Salesman, Endgame, and A Christmas Carol.) Soulpepper Theatre Company website dramaturgy notes, (URL defunct)
- “Season 2011” Dramaturgical notes on the following productions: Oleanna, A Midsummer Night’s Dream, Fronteras Americanas, The Time of Your Life, The Fantasticks, Our Town, Double Bill: (re)birth: E.E. Cummings in Song/Window On Toronto, The Aleph, The Kreutzer Sonata, The Glass Menagerie, Exit the King, Billy Bishop Goes to War, White Biting Dog, The Price, The Odd Couple, Ghosts, and Parfumerie. Soulpepper Theatre Company website dramaturgy notes, (URL defunct)
- “Dramaturgy and Other Mysteries: Toby Malone.” The Rehearsal Hall: Soulpepper Theatre Company, 2010, <http://blog.soulpepper.ca/2010/09/02/dramaturgy-and-other-mysteries-toby-malone/>
- “The Role of a Dramaturg.” Soulpepper Theatre Company Development Newsletter, July 2011.

### PROGRAMME NOTES

- “Shaw’s Trojan Horse.” The Shewing-Up of Blanco Posnet, SUNY Oswego (November 2018)
- “What is Art? What is Beauty?” The Shape of Things, SUNY Oswego (November 2018)
- “Could Urinetown Happen Here?” Urinetown, SUNY Oswego (April 2018)
- “What Makes Sex Funny?” Boeing Boeing, SUNY Oswego (November 2017, in collaboration with students of THT334)
- “How Do We Portray Race?” Clybourne Park, SUNY Oswego (October 2017, in collaboration with students of THT334)
- “The Play’s the Thing: Creating a new Hamlet.” Hamlet, Driftwood Theatre Group, Toronto (July 2015)
- “Wit to Plot this Drift: Twenty Seasons of Driftwood Summers” (Excerpt). The Tempest, Driftwood Theatre Group, Toronto (July 2014)
- “Editing Richard III.” R3: Richard III, University of Waterloo, Waterloo, ON (November 2013)
- “William Shakespeare.” A Midsummer Night’s Dream, Driftwood Theatre Group, Toronto (July 2012)
- “Window on Toronto.” Double Bill: Window on Toronto and (re)birth: E.E. Cummings in Song, Soulpepper Theatre Company, Toronto (May 2011)
- “Romeo and Juliet in the Modern World.” Romeo + Juliet, Driftwood Theatre Group, Toronto (July 2008)

### HUB WEBSITES

- Dead Man’s Cell Phone: SUNY Oswego Dramaturgy Hub. Contextual and developmental information Hub developed for SUNY Oswego’s November 2019 production of Ruhl’s Dead Man’s Cell Phone. Developed with the collaboration of the students of THT334.  
<https://sites.google.com/oswego.edu/dmcpHub/home>
- The Fantasticks: SUNY Oswego Dramaturgy Hub. Contextual and developmental information Hub developed for SUNY Oswego’s October 2019 production of Jones/Schmidt’s The Fantasticks. Developed with the collaboration of the students of THT334.  
<https://sites.google.com/oswego.edu/fantastickshub/home>



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- Fun Home*: SUNY Oswego Dramaturgy Hub. Contextual and developmental information Hub developed for SUNY Oswego's April 2019 production of Tesori/Kron's Fun Home. Developed with the collaboration of the students of THT/CMA 498.  
<https://sites.google.com/oswego.edu/funhomehub/home>
- The Shewing-Up of Blanco Posnet*: SUNY Oswego Dramaturgy Hub. Contextual and developmental information Hub developed for SUNY Oswego's November 2018 production of Shaw's The Shewing-Up of Blanco Posnet. Developed with the collaboration of the students of THT 334. <https://sites.google.com/oswego.edu/blancohub/home>
- The Shape of Things*: SUNY Oswego Dramaturgy Hub. Contextual and developmental information Hub developed for SUNY Oswego's November 2018 production of LaBute's The Shape of Things. Developed with the collaboration of the students of THT 334.  
<https://sites.google.com/oswego.edu/shapehub/home>
- Not Someone Like Me*: SUNY Oswego Dramaturgy Hub. Contextual and developmental information Hub developed for SUNY Oswego's April 2018 production of Rice's Not Someone Like Me. <https://sites.google.com/oswego.edu/nslmhub/home>
- Urinetown*: SUNY Oswego Dramaturgy Hub. Contextual and developmental information Hub developed for SUNY Oswego's April 2018 production of Kotis's Urinetown. Developed with the collaboration of Independent Study students.  
<https://sites.google.com/oswego.edu/utownhub/home>
- Boeing Boeing*: SUNY Oswego Dramaturgy Hub. Contextual and developmental information Hub developed for SUNY Oswego's November 2017 production of Camoletti's Boeing Boeing. Developed with the collaboration of the students of THT 334.  
<https://sites.google.com/oswego.edu/boeinghub/home>
- Clybourne Park*: SUNY Oswego Dramaturgy Hub. Contextual and developmental information Hub developed for SUNY Oswego's October 2017 production of Norris's Clybourne Park. Developed with the collaboration of the students of THT 334.  
<https://sites.google.com/oswego.edu/clybournehub/home>
- Arresting Rape Culture*: University of Waterloo Dramaturgy Hub. Contextual and developmental information Hub developed for the University of Waterloo's April 2017 production of collective creation Arresting Rape Culture. Developed with the collaboration of Dr. Sorouja Moll. <https://uwaterloo.ca/drama-speech-communication/archub>
- Eurydice*: University of Waterloo Dramaturgy Hub. Contextual and developmental information Hub developed for the University of Waterloo's October 2016 production of Ruhl's Eurydice. Developed with the collaboration of the students of DRAMA 306/406.  
<https://uwaterloo.ca/drama-speech-communication/eurydicehub>
- Single and Sexy*: University of Waterloo Dramaturgy Hub. Contextual and developmental information Hub developed for the University of Waterloo Health Services' September 2016 production of Single and Sexy, an educational orientation week production. Developed with the collaboration of, and research contributions by, the students of DRAMA 491.  
<https://uwaterloo.ca/drama-speech-communication/singlesexyresearch>
- Unity (1918)*: University of Waterloo Dramaturgy Hub. Contextual and developmental information Hub developed for the University of Waterloo's October 2015 production of Kerr's Unity (1918). Developed with the collaboration of the students of DRAMA 306/406.  
<https://uwaterloo.ca/drama-speech-communication/unity1918dh>

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*Henry the Sixth, Part One*: University of Waterloo Dramaturgy Hub. Contextual and developmental information Hub developed for the University of Waterloo's June 2015 production of Shakespeare's *Henry the Sixth, Part One*. Developed with the assistance of Kelsey Sewell (fourth year undergraduate student). <https://uwaterloo.ca/drama-speech-communication/1henryvi>

### EDITIONS

*Kill Shakespeare: The Live Stage Reading*. Developed with Conor McCreery and Anthony Del Col. Co-adapter, and author of preface: "Kill Shakespeare: from page to stage." Kill Shakespeare Entertainment, 2012-present. Performed worldwide (Canada, US, Dubai, UK et al).  
*Hamlet (Variorum)*. With Sandy Thomson. Adapter and creator. Poorboy Theatre Company/The Bell Rock Company, Scotland, 2012. Performed in Glasgow (Scotland) and Toronto.

### CONTEXTUAL NOTES/BLOGS

Guest Account Manager, WorldStage Toronto, Twitter Feed, Post-show Talkback following *The Wooster Group's version of Tennessee Williams' Vieux Carré*, Harbourfront Centre, Toronto, March 30 2012.

Guest Account Manager, Literary Managers and Dramaturgs of the Americas, Twitter Feed, [www.twitter.com/LMDAmericas](http://www.twitter.com/LMDAmericas), November 7-13, 2011.

### COLLABORATIVE RESEARCH CONTRIBUTIONS

**Q Collaborative** (August 2016-August 2017)

**Prompt-Book Editor** on Q Lab's "Prompt Book Digitization" project, alongside Jennifer Roberts-Smith and Mark Kaethler.

**University of Waterloo/Stratford Festival of Canada** (August 2012-May 2013)

**Research Associate** on "Gamifying Shakespeare: Theorizing and Designing Game-Based Digital Media for Stratford Festival Audience Engagement" in association with the Stratford Festival, University of Waterloo Games Institute, OpenText, and Industry Corp. Tasks included coordination of Stratford Festival of Canada's archival material and development of Shakespearean details within gameplay for promotional material.

**Records of Early English Drama (R.E.E.D.)** (September 2008-May 2009)

**Research and bibliographical Assistant** on the online *London Theatres Bibliography Project*. Duties included fact-checking, proof-reading, resource compilation, and venue coordination. Published 2011 as *Early Modern London Theatres*, or *EMLoT*, at <http://www.emlot.kcl.ac.uk/>. Assistantship yielded one academic presentation, "Staging the Archive: Production Dramaturgy and the London Theatres Bibliography" at the Renaissance Society of America Meeting, Los Angeles, March 2009.

**Records of Early English Drama (R.E.E.D.)** (September 2007-May 2008)

**Research and bibliographical Assistant** on the *R.E.E.D. Lincolnshire* project. Duties included fact-checking, proof-reading, secondary research, and analysis. Published 2009 as *Records of Early English Drama Lincolnshire*, James Stokes (ed). 913pp in 2 vols. University of Toronto Press and The British Library.

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**Graduate Centre for Study of Drama, University of Toronto** (September 2006-May 2007)

**Research and bibliographical Assistant** on The Juba Project: Early Blackface Minstrelsy in Britain, 1842-1852, a research project that gathered historical data on touring blackface minstrel performers in Britain between 1842 and 1852. In charge of developing historical context for performance venues for all related Blackface performances cited, as well as providing supplementary research where required. Published 2012 as Burnt Cork: Traditions and Legacies of Blackface Minstrelsy, Stephen Johnson (ed). 304p. Scholarly Book Services.

### HONOURS AND AWARDS

Recipient, SUNY Oswego Pride Alliance, Strongest Advocate Award (Faculty) for Advocacy for the LGBTQ+ Community at SUNY Oswego, May 2019.

Recipient, Residence Hall Association Professor Recognition Ceremony Award, SUNY Oswego.  
Nominated by Ryan Benson Smith, April 2019.

Recipient, College Impact Collections Grant, \$500, Penfield Library, SUNY Oswego, Spring 2019  
Nominee, Student Involvement Award for Outstanding Advisor, for Outstanding Advisement for Women's Rugby, SUNY Oswego, April 2019.

Recipient, Residence Hall Association Professor Recognition Ceremony Award, SUNY Oswego.  
Nominated by two students: Vincent Aparicio (THT110) and Kiersten Mickle (THT364), April 2018.

Recipient, College Impact Collections Grant, \$500, Penfield Library, SUNY Oswego, Spring 2018  
Nominee, Student Involvement Award for Outstanding Advisor, for Outstanding Advisement for Women's Rugby, SUNY Oswego, April 2018.

Recipient, OER Grant, Open Educational Resources Steering Group, SUNY Oswego, December 2017 (Declined).

Recipient, DHSI Tuition Scholarship, 2015 Digital Humanities Summer Institute, Victoria, British Columbia. University of Victoria, 8-12 June 2015 (Declined).

Recipient, Mitacs-Accelerate Grant (partnership between the University of Waterloo and the Stratford Festival), The Dramaturgy of Education: Digital and Textual Avenues for Stratford Festival Student Enrichment. (Eight Months, November 2013 – June 2014)

Recipient, Mitacs-Accelerate Grant (partnership between the University of Waterloo and the Stratford Festival), Gamifying Shakespeare: Game-Based Digital Media for Stratford Festival. (Eight Months, January – August 2013)

Nominee, Clifford Leech Dissertation Prize, University of Toronto Department of English and Graduate Centre for Study of Drama; Award for Outstanding PhD Thesis (2010)

Theatre Ontario Professional Theatre Training Programme Grant (2009)

Stratford Shakespeare Festival Fellowship (2009)

University of Toronto PhD Thesis Defence, Passed As It Stands (2009)

Ontario Graduate Scholarship (Declined, 2009)

Shakespeare Association of America Graduate Travel Bursary (2009)

Finalist, Outstanding Teaching Assistant Award, Department of English, University of Toronto (2008-2009)

Graduate Centre for Study of Drama Prospectus Oral Defence Examination Distinction Pass (2008)

Arthur Lindsay Fernie Fellowship for the Arts (2008)

Massey College, Toronto, Junior Fellowship (2007-2009)

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St. George Society Bursary, Massey College, Toronto (2007-2009)  
Graduate Centre for Study of Drama Travel Bursary (2007, 2009)  
Frederick Hudd Memorial Travel Bursary, Massey College, Toronto (2007)  
Graduate Centre for Study of Drama Comprehensive Examination Distinction Pass (2007)  
University of Toronto Fellowship (2005-2009)  
Direct Entry Admission, Graduate Centre for Study of Drama PhD Programme (2005)  
Exchange Scholar, Queen's University at Kingston (Ontario) Department of Drama (1999-2000)

### **SERVICE**

#### **UNIVERSITY SERVICE**

Committee Member, Scholarly and Creative Activities Committee/Student Scholarly and Creative Activities Subcommittee, SUNY Oswego, August 2019 – present.  
Faculty Resident Mentor, Hart Hall Global Learning and Living Center, August 2017 – May 2019.  
Co-Chair, VAP Search Committee (with Jonel Langenfeld), SUNY Oswego Theatre, January 2019.  
Faculty Advisor, Oswego Black Widows Women's Rugby Union Club, August 2017-present.  
Faculty Advisor, Oswego Wizards Men's Rugby Union Club, August 2017-present.

#### **DEPARTMENTAL SERVICE**

Departmental Representative, Quest Scholarly Symposium, April 3, 2019.  
Member, TH300 Revision Taskforce (with Greg Brewster, Ola Kraszpuska, Mya Brown) (Spring/Fall 2019)  
Member, Dean's Writing Award Evaluation Committee, SUNY Oswego Theatre (Spring 2019)  
Member, Hart Hall Policy Board (With Rameen Mohammadi, Brian Gordinier, and various Hart Faculty/Graduate Resident Mentors) (2017-2018)  
Member, Theatre Writing Plan Task Force, SUNY Oswego Theatre Department (With Ola Kraszpuska, Mya Brown, Jennifer Knapp) (2018)  
Member, First Year Seminar Faculty Work Group (With Dean Julie Pretzat, Allison Peer, Allison Rank, Amy Bidwell, Mya Brown, Jessica Reeher, Kathy Evans, Maggie Schmuhl, Michelle Bandla, Sarah Hanusch, Mary McCune, and others.) (2018)  
Member, Play Reading Committee, SUNY Oswego Theatre Department (with Patrick Mathis, Judith McCabe, rotating student representatives) (2017-present)  
Member, Season Planning Task Force, SUNY Oswego Theatre Department (with Mya Brown, Ola Kraszpuska, Cole Sostak, Jonel Langenfeld) (2017-present)  
Member, Oswego Drama Festival Planning Committee (with Greg Brewster, Ola Kraszpuska, Mya Brown) (2018-19)  
Moderator, 'CanDrama' national academic drama listserv, hosted at the University of Waterloo (2016-17)  
Member, Ad-Hoc Committee for the Curricular goals of the 'Arresting Rape Culture' project, University of Waterloo Department of Drama and Speech Communication (2016-17)  
Member, Libraries Committee, University of Waterloo Department of Drama and Speech Communication (2015-present)  
Member, Ad-Hoc PAC for Performing Arts Fundamentals, Centennial College, Toronto (2015)

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- Member, Speakers and Colloquia Committee, University of Waterloo Department of Drama and Speech Communication (2014-15)
- Student Liaison and Instructor-of-Record, Production Dramaturgy Students, University of Waterloo Department of Drama and Speech Communication, (2014-ongoing)
- Member, Curriculum Committee, Drama Unit, University of Waterloo Department of Drama and Speech Communication, (2013-14).
- Volunteer Steward and Head of Drama, Theatre, and Performance-Related Book Pricing, Trinity College Book Sale: University of Trinity College in the University of Toronto. (2006-2016).
- Member, Conference Organisational Committee, Festival of Original Theatre (F.O.O.T): Dissolving Borders, Graduate Centre for Study of Drama, University of Toronto (2007)
- Member, Various Committees (clothing and drama), Massey College, University of Toronto (2007-2008)
- Member, Conference Organisational Committee, Stanislavsky and Directing: Theory, Practice, Influence Conference, Graduate Centre for Study of Drama, University of Toronto (2006)
- Workshop Co-ordinator, Charles Marowitz and Shakespeare, Morrison Hall, University College, University of Toronto, attached to Stanislavsky and Directing: Theory, Practice, Influence (2006). With Charles Marowitz, guest instructor.
- Member, Theatres Committee, Graduate Centre for Study of Drama (2005-2006)
- Vice-President, Graduate Centre for Study of Drama Student Union (2005-2006)
- Member, Student Executive, University Dramatic Society, University of Western Australia (1996-1998)

### **PROFESSIONAL SERVICE**

- Content editor, GM Consulting, Western Australia (2017-present)
- Academic Advisor, Kill Shakespeare Comic Book Series and Television pre-production (2011-present).
- Manuscript Evaluator, Shakespeare-Related Materials, Routledge Press, (2016)
- Video Text Editorial and Dramaturgy Consultant. Macbeth, Love's Labour's Lost, King Lear, King John, Antony and Cleopatra, The Taming of the Shrew, Hamlet, Pericles, Coriolanus, The Tempest. BT/A, CBC Television and the Stratford Festival (2014-present).
- Member, Stratford Festival Conference Advisory Committee (with Margaret Jane Kidnie, Holger Syme, Lynne Magnusson, Ted McGee, and Peggy Shannon) (2013)
- Coordinator, 'The Cold Reading Series,' 'The Living Room Series,' Unit Dramaturgy Collective, Toronto (2013)
- Member, Digital Renaissance Editions: Editorial Board (Performance), (2012, ongoing)
- Coordinator, 'In-Company Play Reading Series,' Soulpepper Theatre Company (May 2012)
- Member, Associate Artist Artistic Development Committee, Soulpepper Theatre Company (2012)
- Juror, Trafalgar 24 24-hour juried playwriting contest, Trafalgar Castle, Whitby, Ontario. Driftwood Theatre Group, 2011, 2012, 2014, 2015.
- Member, Organisational Committee, The Word Festival: Shakespeare and the King James Bible, Young Centre for the Performing Arts, (November 2011)
- Developer, Arts Salons offered to private company donors, Soulpepper Theatre, Toronto. (2011)
- Member, Associate Artist Committee, Soulpepper Theatre Company (2010-2012)
- Manuscript Evaluator, Dramaturgy-related textbooks, Pullins Press, (2008-2009)

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Audition Reader, Canadian Stage Company and Stratford Shakespeare Festival (2007-2008)  
Founding Member, The Big Hoo-Haa! Improvisation Troupe, Fremantle, Western Australia (2002)  
Adjudicator, West Australian Schools Shakespeare Competition, Perth, Western Australia (2002)

### **WORK IN PROGRESS**

#### **ACADEMIC**

Development of scholarly paper on depictions of sexual consummation in Shakespearean film. In progress.  
Development of scholarly paper on textual embellishment, emendation, and paraphrasing in Shakespearean film. In progress.  
Development of scholarly paper based on the performance of the Poorboy Theatre/Bell Rock Co. 'Blast Hamlets': In progress.  
Development of scholarly paper based on the textual process of creating Hamlet (Variorum): In progress.

#### **SCHOLARLY PRESENTATIONS**

#### **WORKSHOP/SEMINAR LEADER**

Seminar Leader, (with Michael P. Jensen, Shakespeare Newsletter), Re-Evaluating Earlier Generations of Shakespeare Films, Shakespeare Association of America Conference, New Orleans, LA (March 23-25, 2016).  
Colloquy Co-Leader, (with Kevin Quarmby, Emory University, and Jennifer Roberts-Smith, University of Waterloo), "Historiography "Workshop": Henry the Sixth Part One in Multiple Repertoires." The 8<sup>th</sup> Blackfriars Conference, Staunton, VA (October 30, 2015)

#### **PANEL MODERATION**

Mentor Moderator, "Season Talkbacks." Mentored student dramaturgs in engaging post-show talkbacks after each of the season productions (2017-present).  
Moderator, "Human Again Talkback." Post-Screening Talkback following an ARTSwego-sponsored showing of Bruce Levitt's award-winning film "Human Again." Featuring Bruce Levitt, Pam Brand (Behavior Forensics), Margaret Schmuhl (Public Justice), Amy Shore (English and Creative Writing), and Karen Wolford (Trauma Studies). SUNY Oswego, September 26, 2018, Marano Campus Center Auditorium.  
Panel Moderator, "Not Someone Like Me Talkback." Post-Show Talkback from SUNY Oswego Theatre's 'Not Someone Like Me', Sheldon Ballroom. Featuring Susan Rice, Sharisse Tracey, Tracey Stein, and Mya Brown. SUNY Oswego, April 30, 2018, Sheldon Ballroom.  
Moderator, "A Raisin in the Sun and Clybourne Park: An Open Panel Discussion." Many Voices, One Oswego: Diversity and Inclusion Through the Arts. SUNY Oswego, October 28, 2017. Featuring Cynthia Henderson, Robert Hupp, and Patricia Clark. October 28, 2017, Hewitt Ballroom.

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- Moderator, “Eurydice Post-Show Talkback.” Eurydice, University of Waterloo Department of Drama and Speech Communication, November 19, 2016.
- Moderator, “UpStart 2016 Post-Show Talkback.” 2016 UpStart Festival of New Work, University of Waterloo Department of Drama and Speech Communication, March 19, 2016.
- Moderator, “Unity (1918) Post-Show Talkback.” Unity (1918), University of Waterloo Department of Drama and Speech Communication, November 22, 2015.
- Moderator, “A Midsummer Night’s Dream and King Lear” “Minds Transfigured”: The 33<sup>rd</sup> Annual Teachers-Festival Liaison Council, Stratford Festival, October 3, 2014 (with Maev Beaty, Brad Hodder, and Bethany Jillard).
- Moderator, ‘Global Shakespeares’. The Word Festival: Shakespeare and the King James Bible, Young Centre for the Performing Arts; Guests: Professor Jill L. Levenson, Anthony Del Col (November 2011)
- Moderator, ‘Performing Shakespeare’. Shakespeareance Festival, Driftwood Theatre Group, Toronto; Guests: C. Kennedy Mackinnon, Joseph Ziegler, Dana Vranik, Madeleine Donohue (2010)
- Moderator, ‘Reading King Lear through Alzheimer’s Disease’. Shakespeareance Festival, Driftwood Theatre Group, Toronto; Guests: Professor Jill L. Levenson; Mercedes Hughes; Christopher Kelk (2009)

### **INVITED PRESENTATIONS/ENGAGEMENTS**

- Speaker. "Yeah, Nah, Yeah: there is a Difference Between Australia and New Zealand." IST Talk, Hart Hall Global Learning and Living Center, April 8, 2019, Hart Hall, Oswego.
- Respondent, Kennedy Center American College Theater Festival, Various Colleges in KCACTF Region 2 (2019-present)
- Speaker. “Hutt River Province: Australia's Forgotten Micronation.” IST Talk, Hart Hall Global Learning and Living Center, March 8, 2018, Hart Hall, Oswego.
- Respondent, SUNY Oswego High School Drama Festival. Event respondent, to seven separate high school scene performances. Waterman Theatre, Tyler Hall, April 20, 2018, .
- Speaker. “The Great Emu War.” IST Talk, Hart Hall Global Learning and Living Center, April 24, 2018, Hart Hall, Oswego.
- Speaker. “F.A.S.T. Food Talks.” Sheldon Hall, SUNY Oswego, October 23, 2017. Moderator Sarah Woods.
- Keynote Speaker, “The Shakespearean Dramaturg” Toronto Arts and Letters Club Literary Table, Toronto Arts and Letters Club, Toronto, April 12 2015.
- Keynote Speaker, “Making Fit: Dramaturgy, Adaptation, and Audience Care” The Toronto Round Table series, Trinity College, Toronto, May 13 2015.
- Panel Member, The Tempest. Driftwood Theatre Group Shakespeareance, Toronto, July 22, 2014 (with Jill L. Levenson).
- Panel Member, “Shakespeare.” Stratford Festival Faculty Day, Stratford, May 23 2014 (with Tim Carroll).
- Guest Lecturer, “Practical production dramaturgy.” University of Waterloo, Waterloo, February 27, 2014.
- Panel Member, “Richard III in a modern environment.” University of Waterloo, Waterloo, ON, November 14, 2013.

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- Guest Lecturer, “A Midsummer Night’s Dream, or, Why Do We Keep Doing This Play?” Éclat School of Performing Arts, Toronto, April 12, 2013
- Guest Lecturer, “Perspectives on Freelance Dramaturgy”, University of Arizona, Tucson, March 8 2013
- Guest Lecturer, “Parallel Text Systems in Shakespearean Dramaturgy”, University of Arizona, Tucson, March 8 2013
- Guest Lecturer, “Hamlet as Affective Drama,” DRAMA 101A, Introduction to Drama, University of Waterloo, Waterloo, ON. Jennifer Roberts-Smith. Four lectures, November 2012.
- Guest Lecturer, “International Dramaturgy,” University of Arizona, Tucson, April 26-27 2012.
- Guest Lecturer, “Dramaturgical Process” University of Arizona Skype Salons, October 2011.
- Dramaturgical context lecturer, ‘Ionesco and mortality,’ opening performance function, Exit the King, Young Centre for the Performing Arts, Toronto, August 2011.
- Dramaturgical context lecturer, ‘Cutting A Midsummer Night’s Dream,’ opening performance function, A Midsummer Night’s Dream, Young Centre for the Performing Arts, Toronto, February 2011.
- Keynote Speaker, “Twelve Angry Lebanese,” Toronto Human Rights Watch Film Festival screening, Toronto International Film Festival Bell Lightbox, Toronto, February 2011.
- Guest Lecturer, “Dramaturgy and Hamlet,” Rosedale School for the Arts, Toronto, (facilitator Tamsin Kelsey), January 2011.
- Guest Lecturer, “Filmic Representations of the Wooing Sequence from Richard III”. ENG220Y, Shakespeare; University of Toronto, St George Campus, Toronto. Jill L. Levenson (January 2009)
- Guest Lecturer, “Eighteenth-Century Adaptations of The Tempest”. ENG220Y, Shakespeare in Performance; University of Toronto in Mississauga, Holger Schott Syme (March 2008)
- Guest Lecturer, “Adaptations of Romeo and Juliet on Film”. ENG 417Y, Literary Adaptation Across Media; University of Toronto, St. George Campus, Toronto, Linda Hutcheon, January 2008.
- Guest Lecturer, “The Functions of the Watch in Much Ado About Nothing” ENG220Y, Shakespeare in Performance; University of Toronto in Mississauga, Holger Syme, November 2007.

### **OPEN SPACE/COLLOQUIUM-STYLE CONFERENCES**

Literary Managers and Dramaturgs of the Americas, Denver (July 2011)

Exhibitor, International Performing Arts for Youth (IPAY) Showcase, Montreal (January 2003)

### **CONFERENCE PAPERS**

Non-Presenting Collaborator. “Reconceiving TEI models of theatrical performance text with reference to promptbooks” (with Jennifer Roberts-Smith, Mark Kaethler, Janelle Jenstad, and Joey Takeda). TEI 2019 Conference, Graz, Austria, September 18-20, 2019.

Speaker. “Permanent Exchange? When Study Abroad Turns into Immigration.” Global Awareness Conference, Hart Hall Global Learning and Living Center, November 3, 2017, Hart Hall, Oswego.

Non-Presenting Collaborator. “The Problem with Prompt-books, or the Problem with TEI? Tagging Time and Space.” (With Jennifer Roberts-Smith and Mark Kaethler). Canadian



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- Society for Digital Humanities / Société canadienne des humanités numériques Conference, Toronto, ON (May 29, 2017)
- Workshop participant. “Cuts, Cuts, Cuts: Adapting the Stratford Festival Film Adaptations for Television.” Adapting Shakespeare: Contemporary Theory and Practice workshop. Shakespeare Association of America Conference, Atlanta, GA (April 6, 2017)
- Seminar participant. “‘Airs Fae Heaven / Blasts Fae Hell’: The Road to the *Hamlet Variorum*”. World Shakespeare Congress, King’s College, London, UK (August 5 2016).
- Speaker. “Managing Dramaturgical Data: the Stratford Festival Prompt-Books.” Research Data Management Conference 2015, University of Waterloo, Waterloo, ON (October 22, 2015).
- Workshop participant. “‘Words, Words, (Key)words’: a Consideration of SEO Data and Academic Search Terms in Shakespeare Quarterly usage, 2004-2013.” Shakespeare Association of America Conference, Vancouver, BC (April 2, 2015)
- Speaker. “Digital Dramaturgy: Textual Archives and Game-Based Learning Environments at the Stratford Festival, Canada.” (co-authored with Jennifer Roberts-Smith), Re-Imagining Dramaturgy: The Future of Dramaturgy one-day symposium, New York City, NY (October 17 2014)
- Speaker. “Dramaturgy in the Archives: the Stratford Festival Prompt-Book Collection.” University of Waterloo Department of English Renaissance Workshop, Waterloo, ON (October 3 2014)
- Speaker. “Here We Are Now, Entertain Us:” Dramaturgy, the Theatre, and an Audience Full of Critics.” Fluxible: A User Experience Event, Kitchener, ON (September 14 2014)
- Seminar participant. “Shakespeare Cited/Sited/Recited: Kill Shakespeare and the Winter of Hamlet’s Discontent.” Shakespeare Association of America Meeting, Toronto, ON (28 March 2013)
- Speaker. “Global Shakespeares” Word Festival: Shakespeare and the King James Bible, Young Centre for the Performing Arts, Toronto (November 2011)
- Seminar participant. “‘Thus Garrick did’: Dramaturgy as Secondary Authorial Presence.” Shakespeare Association of America Meeting, Chicago (2 April 2010)
- Speaker. “What Makes Shakespeare Funny?” Shakespeare Festival, Driftwood Theatre Group, Toronto (July 2009)
- Seminar participant. “Josephine Tey’s The Daughter of Time as Source for Olivier’s Richard III.” Shakespeare Association of America Meeting, Washington, DC (9 April 2009)
- Speaker. “Staging the Archive: Production Dramaturgy and the London Theatres Bibliography.” Renaissance Society of America Meeting. Los Angeles (March 2009)
- Speaker. “Re-Interpreting the Re-Interpretations: Olivier, McKellen, and the Case of Bosworth.” British Graduate Shakespeare Conference, Shakespeare Institute, Stratford-on-Avon, UK (July 2007)

### CREATIVE ACTIVITY

### PRODUCTION DRAMATURG

<u>Not Someone Like Me</u>	SUNY Oswego Theatre (Dir. Mya Brown)	(2018)
<u>Hamlet</u>	Driftwood Theatre Group (Dir. D. Jeremy Smith)	(2015)
<u>Henry the Sixth, Part One</u>	uWaterloo Drama (Dir. Jennifer Roberts-Smith)	(2015)
<u>The Tempest</u>	Driftwood Theatre Group (Dir. D. Jeremy Smith)	(2014)

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<u>King Lear</u>	Stratford Festival (Dir. Antoni Cimolino)	(2014)
<u>A Midsummer Night's Dream</u>	Stratford Festival (Dir. Chris Abraham)	(2014)
<u>R3: Richard III</u>	uWaterloo Drama (Dir. Jennifer Roberts-Smith)	(2013)
<u>Memorial</u>	Next Step Productions, Next Stage Festival (Dir. D. Jeremy Smith)	(2012)
<u>Endgame</u>	Soulpepper Theatre Company (Dir. Daniel Brooks)	(2012)
<u>A Midsummer Night's Dream</u>	Driftwood Theatre Group (Dir. D. Jeremy Smith)	(2012)
<u>Kill Shakespeare</u> (world prem.)	Young Centre for the Performing Arts (Dir. Derek Boyes)	(2012)
<u>Macbeth</u>	Driftwood Theatre Group (Dir. D. Jeremy Smith)	(2011)
<u>Exit the King</u>	Soulpepper Theatre Company (Dir. Albert Schultz)	(2011)
<u>A Midsummer Night's Dream</u>	Soulpepper Theatre Company (Dir. Rick Roberts)	(2011)
<u>Death of a Salesman</u>	Soulpepper Theatre Company (Dir. Albert Schultz)	(2010)
<u>Twelfth Night</u>	Driftwood Theatre Group (Dir. D. Jeremy Smith)	(2010)
<u>Waiting for the Parade</u>	Soulpepper Theatre Company (Dir. Joseph Ziegler)	(2010)
<u>Oh What a Lovely War</u>	Soulpepper Theatre Company (Dir. Albert Schultz)	(2010)
<u>The Comedy of Errors</u>	Driftwood Theatre Group (Dir. D. Jeremy Smith)	(2009)
<u>King Lear</u>	Driftwood Theatre Group (Dir. D. Jeremy Smith)	(2009)
<u>Romeo + Juliet</u>	Driftwood Theatre Group (Dir. D. Jeremy Smith)	(2008)

### RESIDENT DRAMATURG

Driftwood Theatre Group, Toronto (2008-2015)

Soulpepper Theatre Company, Toronto (2010-2012)

### DIRECTOR

Kill Shakespeare: the Live Graphic Novel SUNY Oswego (2020)

### NEW PLAY DEVELOPMENT

<u>Single and Sexy</u> (Collective)	Development Dramaturg; uWaterloo Health Services (Dir. Alan Sapp)	(2016)
<u>Out of the Box</u> (Jenn Addesso)	Supervising Dramaturg; uWaterloo Drama (Dir. Mollie Garrett)	(2016)
<u>The Rocket Man</u> (Kelly Hornung)	Supervising Dramaturg; uWaterloo Drama (Dir. Meghan Landers)	(2016)
<u>Phone Book</u> (Emma Mann)	Supervising Dramaturg; uWaterloo Drama (Dir. Sam Beuerle)	(2016)
<u>The Long Game</u> (Brad Lepp)	Dramaturg, Driftwood Theatre Group (Dir. D. Jeremy Smith)	(2014)
<u>Stealing Sam</u> (Stephen Gallagher)	Consulting Dramaturg, Toronto Fringe (Dir. D. Evans)	(2013)
<u>The War of the Worlds</u> (Ad. C. Cole)	Dramaturg; Arizona Theatre Company (Dir. Stephen Wrentmore)	(2013)
<u>At Close of Day</u> (Kevin J Macdonald)	Dramaturg; Driftwood Theatre Group (Dir. D. Jeremy Smith)	(2013)
<u>The Chimes</u> (Ad. Nancy Palk)	Dramaturg; Soulpepper Theatre, Toronto (Dir. Nancy Palk)	(2012)
<u>The Haunted Man</u> (Ad. D. Boyes)	Dramaturg; Soulpepper Theatre, Toronto (Dir. Derek Boyes)	(2012)
<u>Cowboy of the Western World</u> (Horsman)	Dramaturg; Bessie Putter Circus (Dir. Ann Merriam)	(2012)
<u>The Hamlet Variorum</u> (T. Malone)	Creator; Poorboy Theatre, Glasgow (Dir. Sandy Thomson)	(2012)
<u>Memorial</u> (Stephen Gallagher)	Dramaturg; Driftwood Theatre Group (Dir. D. Jeremy Smith)	(2012)
<u>The Dream Project</u> (Fox/Lillington)	Dramaturg; Driftwood Theatre Group (Dir. D. Jeremy Smith)	(2012)
<u>Kill Shakespeare</u> (world prem.)	Young Centre for the Performing Arts (Dir. Derek Boyes)	(2011)
<u>Dracula: The Un-Dead</u> (Dacre Stoker)	Actor; Penguin Group Canada (Dir. Alexander Galant)	(2009)
<u>Who Knew Grannie</u> (ahdri zhina mandiel)	Assistant Dramaturg; Canadian Stage (Dir. ahdri zhina mandiel)	(2007)
<u>Old Enough to Kill</u> (John Lazarus)	Actor; Young People's Theatre (Dir. Allan MacInnis)	(2006)
<u>Savage Brown</u> (Jane Edmonds)	Actor; Canadian Stage Company (Dir. Alison Sealy-Smith)	(2005)
<u>Juliet (and Romeo)</u> (Guillermo Verdecchia)	Actor; Young People's Theatre (Dir. Guillermo Verdecchia)	(2004)

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### PLAYWRITING

Ador'd Once, Too (in five acts, 2017)

The Unlawful Abusive Patriarchal Possessive Entitlement of the Motown Sound by Way of the Surrogate Collusion of the Jackson Five (or, I Want You Back) (in two acts, 2017)

Outgrowth (in two acts, 2017)

Lower Sherbourne (adaptation of Gorky's The Lower Depths in three acts, 2016)

Hamlet (Variorum) (adaptation of Shakespeare's Hamlet in five acts, 2012)

### FESTIVAL DRAMATURGY

2016 UpStart Festival University of Waterloo, Waterloo, ON (Student-driven new play Festival (2016)  
Rocket Man, Kelly Hornung; Inside the Box, Jenn Adesso, Phone Book, Sam Beuerle.

2014 PlayWrights Cabaret Grand Theatre, London, ON (Dir. Jeff Culbert, Jamie Dunsdon) (2014)  
I Owe It To Joe, Lynda Martens; Words to Run By, Maridon Duncanson; Watching Johnny, Barb Hoskins; Fiddleheads, John Huff; Bessie, Diane Haggerty; Spellcheck, Robyn Israel; Things that Sometimes Happen in Space, Kaushik Shampur; A Memorial, Colin Legge; The End of the Dock, Jim Schaefer; Last Supper, Steve Mielczarek; The Centre of the Web, Diane Vanden Hoven; Finding Fox, Len Cuthbert.

2013 PlayWrights Cabaret Grand Theatre, London, ON (Dir. Jeff Culbert, Jack Grinhaus) (2013)  
Moving Stories, Trina Brooks; Windows, Barb Hoskins; Job Fair, Linda-Lee Armstrong; Off The Grid, Kathleen Brammall; The Disconnect, John Krisak; Obscured by Clouds, Paul Myers; The Spousal Song of Teresa Harris, Penn Kemp; Sticks n' Stones, Steve Mielczarek.

### TEXT EDITOR/ADAPTER

<u>Single and Sexy</u>	uWaterloo Health Services (Dir. Alan Sapp)	(2016)
<u>The N-Town Mary Play</u>	Queen's University, Herstmonceux Castle, England (Dir. J. Roberts-Smith)	(2015)
<u>Hamlet</u>	Driftwood Theatre Group (Dir. D. Jeremy Smith)	(2015)
<u>Henry the Sixth, Part One</u>	uWaterloo Drama (Dir. Jennifer Roberts-Smith)	(2015)
<u>Rhinoceros</u>	uWaterloo Drama (Dir. Martha Ross)	(2015)
<u>The Tempest</u>	Driftwood Theatre Group (Dir. D. Jeremy Smith)	(2014)
<u>King Lear</u>	Stratford Festival (Dir. Antoni Cimolino)	(2014)
<u>A Midsummer Night's Dream</u>	Stratford Festival (Dir. Chris Abraham)	(2014)
<u>R3: Richard III</u>	uWaterloo Drama (Dir. Jennifer Roberts-Smith)	(2013)
<u>The Taming of the Shrew</u>	The Bell Rock Company (Dir. Sandy Thomson)	(2013)
<u>Macbeth</u>	The Bell Rock Company (Dir. Sandy Thomson)	(2013)
<u>Doctor Faustus</u>	The Bell Rock Company (Dir. Sandy Thomson)	(2013)
<u>Hamlet (Variorum)</u> (world prem.)	The Bell Rock Company (Dir. Sandy Thomson)	(2012)
<u>Speed-the-Plow</u>	Soulpepper Theatre Company (Dir. David Storch)	(2012)
<u>A Midsummer Night's Dream</u>	Driftwood Theatre Group (Dir. D. Jeremy Smith)	(2012)
<u>The Millionairess</u>	Shaw Festival (Dir. Blair Williams)	(2012)
<u>Kill Shakespeare</u> (world prem.)	Young Centre for the Performing Arts (Dir. Derek Boyes)	(2011)
<u>Exit the King</u> (Rush/Armfield)	Soulpepper Theatre Company (Dir. Albert Schultz)	(2011)
<u>Macbeth</u>	Driftwood Theatre Group (Dir. D. Jeremy Smith)	(2011)
<u>A Midsummer Night's Dream</u>	Soulpepper Theatre Company (Dir. D. Jeremy Smith)	(2011)
<u>Twelfth Night</u>	Driftwood Theatre Group (Dir. D. Jeremy Smith)	(2010)
<u>The Comedy of Errors</u>	Driftwood Theatre Group (Dir. D. Jeremy Smith)	(2009)

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<u>King Lear</u>	Driftwood Theatre Group (Dir. D. Jeremy Smith)	(2009)
<u>Romeo + Juliet</u>	Driftwood Theatre Group (Dir. D. Jeremy Smith)	(2008)
<u>A Midsummer Night's Dream</u>	Canadian Stage Company (Dir. ahdri zhina mandiola)	(2007)
<u>The Comedy of Errors</u>	Canadian Stage Company (Dir. Kelly Thornton)	(2006)

### SUPERVISING DRAMATURG

<u>The Fantasticks</u>	SUNY Oswego Theatre (Dir. Amy Lynn Budd)	(2019)
<u>Dead Man's Cell Phone</u>	SUNY Oswego Theatre (Dir. Ahmanee Simmons)	(2019)
<u>The Good Doctor</u>	SUNY Oswego Theatre (Dir. Wyatt Gilbert)	(2019)
<u>Fun Home</u>	SUNY Oswego Theatre (Dir. Jonel Langenfeld)	(2019)
<u>The Shewing-Up of Blanco Posnet</u>	SUNY Oswego Theatre (Dir. Steven J. York)	(2018)
<u>The Shape of Things</u>	SUNY Oswego Theatre (Dir. Mya Brown)	(2018)
<u>Urinetown</u>	SUNY Oswego Theatre (Dir. Jonel Langenfeld)	(2018)
<u>Boeing Boeing</u>	SUNY Oswego Theatre (Dir. Megan Hickey)	(2017)
<u>Clybourne Park</u>	SUNY Oswego Theatre (Dir. Henry Shikongo)	(2017)
<u>Eurydice</u>	uWaterloo Drama (Dir. Matt White)	(2016)
<u>UpStart 2016</u>	uWaterloo Drama (Dir. Various)	(2016)
<u>Unity (1918)</u>	uWaterloo Drama (Dir. Andy Houston)	(2015)
<u>Rhinoceros</u>	uWaterloo Drama (Dir. Martha Ross)	(2015)
<u>The Importance of Being Earnest</u>	uWaterloo Drama (Dir. Stewart Arnott)	(2014)

### ASSISTANT DRAMATURG

<u>As You Like It</u>	Stratford Shakespeare Festival (Dramaturg Robert Blacker)	(2010)
<u>A Midsummer Night's Dream</u>	Canadian Stage Company (Dramaturg Iris Turcott)	(2008)

### RESEARCH DRAMATURGY AND PRE-PRODUCTION PREPARATION

<u>Henry the Sixth, Part One</u>	uWaterloo Drama (Dir. Jennifer Roberts-Smith)	(2015)
<u>Waiting for the Parade</u>	Thousand Islands Playhouse/Western Canada Theatre (Dir. Ashlie Corcoran)	(2014)
<u>A Midsummer Night's Dream</u>	Stratford Festival (Dir. Chris Abraham)	(2014)
<u>Endgame</u>	Soulpepper Theatre Company (Dir. Daniel Brooks)	(2012)
<u>The Crucible</u>	Soulpepper Theatre Company (Dir. Albert Schultz)	(2012)
<u>The Millionairess</u>	Shaw Festival (Dir. Blair Williams)	(2012)
<u>Home</u>	Soulpepper Theatre Company (Dir. Albert Schultz)	(2012)
<u>The Merry Wives of Windsor</u>	Stratford Shakespeare Festival (Dir. Frank Galati)	(2011)
<u>Exit the King</u>	Soulpepper Theatre Company (Dir. Albert Schultz)	(2011)
<u>On the Rocks</u>	Shaw Festival (Dir. Joseph Ziegler)	(2011)
<u>Death of a Salesman</u>	Soulpepper Theatre Company (Dir. Albert Schultz)	(2010)
<u>Waiting for the Parade</u>	Soulpepper Theatre Company (Dir. Joseph Ziegler)	(2010)
<u>Oh What a Lovely War</u>	Soulpepper Theatre Company (Dir. Albert Schultz)	(2010)
<u>As You Like It</u>	Stratford Shakespeare Festival (Dir. Des McAnuff)	(2010)
<u>The Comedy of Errors</u>	Canadian Stage Company (Dir. Kelly Thornton)	(2007)

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### CO-ARTISTIC DIRECTOR

The Unit Dramaturgy Collective, Toronto (2012-2014)

### ASSOCIATE ARTIST

Soulpepper Theatre Company, Toronto (2010-2012)

### ACTOR (SELECTED)

<u>Kill Shakespeare</u> (Iago/Feste)	Young Centre for the Performing Arts (Dir. Derek Boyes)	(2011)
<u>Our Town</u> (Sam Craig)	Soulpepper Theatre Company (Dir. Joseph Ziegler)	(2011)
<u>The Time of Your Life</u> (Sailor)	Soulpepper Theatre Company (Dir. Albert Schultz)	(2011)
<u>The Second Shepherd's Play</u> (Mak)	Massey College Dramatic Society (Dir. Chris Jackman)	(2007)
<u>Brave Hearts</u> (Harry Rintoul)	Workshop Actor; Buddies in Bad Times (Dir. Chris Dupuis)	(2004)
<u>Juliet (and Romeo)</u> (Romeo)	Young People's Theatre (Dir. Guillermo Verdecchia)	(2004)
<u>Roll</u> (Mat: lead)	Soul Films, Australia (Dir. Martin Wilson)	(2003)
<u>Rusty Bugles</u> (Brooks)	Hole in the Wall Theatre (Dir. Raymond Omodei)	(2003)
<u>Blood Relations</u> (Harry Wingate)	Not the Mama Productions (Dir. Monica Main)	(2003)
<u>Death of a Salesman</u> (Happy)	Hole in the Wall Theatre (Dir. Raymond Omodei)	(2002)
<u>Twelfth Night</u> (Orsino/Understudy)	Australian Shakespeare Company (Dir. John Milson)	(2002)
<u>The Taming of the Shrew</u> (Lucentio)	Shakespeareance/Broken Limb (Dir. Claire Hooper)	(2002)
<u>A Midsummer Night's Dream</u> (Lysander)	Australian Shakespeare Company (Dir. Greg Carroll)	(2001)
<u>Othello v. Titus</u> (Iago/Titus)	Shakespeareance Australia (Dir. Claire Hooper/Gibson Nolte)	(2000)
<u>Uncle Vanya</u> (Astrov)	Queen's University (Dir. Anne Hardcastle)	(2000)
<u>Wet Dogs</u> (Dom: world prem.)	Barking Gecko Theatre Company (Dir. Grahame Gavin)	(1999)
<u>As You Like It</u> (Silvius)	University of Western Australia (Dir. John Milson)	(1998)
<u>Duende: A Passion Play</u> (The Groom)	Kulcha/Deck Chair/Artrage (Dir. Marcus Hughes)	(1998)
<u>The Importance of Being Earnest</u> (Jack)	University of Western Australia (Dir. James Evans)	(1998)
<u>Kate 'n' Shiner</u> (Choir, world prem.)	Deck Chair Theatre Company (Dir. Angela Chaplin)	(1997)
<u>Much Ado About Nothing</u> (Claudio)	University of Western Australia (Dir. Collin O'Brien)	(1997)
<u>Summer of the Aliens</u> (Brian)	University of Western Australia (Dir. Genevieve Moran)	(1997)
<u>Macbeth</u> (Macduff)	University of Western Australia (Dir. Grant Malcolm)	(1996)

### CERTIFICATES AND ADDITIONAL TRAINING

SafeZone Training, SUNY Oswego Lifestyles Center (February 21, 2019)  
Evidence Based Instructional Methods – Silver Award, CELT, SUNY Oswego (December 2017)  
Certificate of Completion, “TEI [Text Encoding Initiative] Fundamentals,” Digital Humanities Summer Institute, University of Victoria, Victoria, BC (June 8-12, 2015)  
Certificate of Completion, University of Waterloo Content Management System (WMCS) Web Development Programme (April 15, 2015)  
Certificate of Completion, “From TA to Course Instructor (CTE170).” University of Waterloo Centre for Teaching Excellence (August 9, 2013)  
Certificate of Completion, “Teaching Assistant Fundamentals.” University of Toronto Teaching Assistant Training Programme [TATP] (September 8, 2007)

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### **MEMBERSHIP IN PROFESSIONAL ORGANIZATIONS**

Literary Managers and Dramaturgs of the Americas (LMDA)  
Kennedy Center American College Theater Festival (KCACTF)  
Folger Shakespeare Library, Washington DC  
Modern Language Association (MLA)  
Shakespeare Association of America (SAA)  
Canadian Actors' Equity Association (CAEA, on hiatus)  
Association of Canadian Television and Radio Artists (ACTRA, on hiatus)  
Media, Entertainment, and Arts Alliance, Australia (MEAA, on hiatus)

### **PROFESSIONAL REFEREES**

Dr. Jennifer Knapp  
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