

Dr ZACHARY DUNBAR

201/ 160 Power Street
Hawthorn, Victoria, 3122
Australia
zdunbar@unimelb.edu.au
www.zacharydunbar.com
orcid.org/0000-0002-8072-6818

Mobile: +614 2373 2226
Home: +613 9079 4045

EDUCATION

- 2002 – 06 PhD in Drama and Theatre Studies; Royal Holloway (University of London);
Three-year PhD scholarship
Title: '*An Interdisciplinary Approach to the Singing Chorus of Greek Tragedy: Science, Music and Theatre Space*'
Supervisor: Professor David Wiles, RHUL
Examiners: Professor Erika Fischer-Lichte, Free University of Berlin
Professor Fiona Macintosh, University of Oxford
- 1989 – 90 Postgraduate Diploma; Royal College of Music
U.S. Fulbright Scholar
Piano Studies: Kendall Taylor; Robert Sutherland
- 1987 – 89 MMus; Yale University School of Music
Piano Studies: Claude Frank, Peter Frankl, Daniel Pollack
Chamber music studies: Tokyo String Quartet
Awards: Best Piano Recital of the Year; Gilmore Chamber Music award
- 1980 – 84 BA Music (High Honours); Rollins College
Piano Studies: Thomas Brockman, Sylvia Reynolds
Masterclasses: Gary Graffman, Guido Agosti, Claude Frank, Rudolf Firkusny
Awards: West Coast Chopin Competition, First Prize; Florida State Music Teachers Association Piano Competition, Winner; US Federation of Music Clubs, Regional Finalist.

AREAS OF SPECIALISATION

- History and Performance Practices of Music Theatre
- History, Performance and Reception of Ancient Greek Drama
- Research Skills, Methodologies and Pedagogy in Graduate Research
- Developing New Music Theatre (Dramaturgy, Composition)
- Classical Music and Performance (Piano)
- Contemporary Acting Methods and Approaches
- Science and Theatre

ACADEMIC & CREATIVE PRACTICE SUMMARY

I completed a BA High Honours degree in Music (Piano) from Rollins College, with a thesis in Philosophy & Religion. My piano studies were with Thomas Brockman and Sylvia Reynolds, and I participated in masterclasses by Guido Agosti, Gary Graffman and Rudolf Firkusny. I continued my studies at Yale University School of Music as a scholarship student of Claude Frank, Peter Frankl, and Daniel Pollack, receiving the Best Piano Recital Prize, and chamber music training with the Tokyo String Quartet which continued at the Yale Norfolk Summer Music Festival. In my final year of study, I won a Fulbright grant to study at the Royal College of Music (London) with the renowned Beethoven specialist, Kendall Taylor, and subsequently took up the role of artist-in-residence at Haileybury College. During this period, I pursued a successful concert career primarily as a recitalist and chamber musician, performing in Sweden, the Netherlands (recording for Netherlands Radio, Hilversum), the UK, and the US.

It was during this period of intensive training and concertizing that I began to write and direct for theatre, beginning first with musicals and then broadly across several genres including for Radio drama (BBC 4), Greek tragedy, Beijing opera, Plays, and Dance theatre. In the UK (the late 90s and early 2000), I participated in theatre workshops mainly with Complicité (Annabel Arden, Marcello Magni, Antonio Gil-Martinez, Toby Jones) and Voicemotions (Guy Dartnell), and in playwriting with John Burgess (former Head of New Writing, National Theatre). I wrote, directed and produced original works which were staged at the Pleasance Theatre, Bloomsbury Theatre, Brighton Underbelly, Embassy Theatre, Camden People's Theatre, several Edinburgh-fringe productions (including a Fringe-First nominated work for my trilogy, *Out of Character*), and a Jungehund festival invitation (Denmark) for a Dance theatre piece, *The Cows Come Home*. I also have over twenty-five years of experience as a Musical Director, including collaborations on new works such as Charlotte Jones' *The Diva in Me* (Brighton Pavilion Theatre – Argus Angel Award, UK tour, BBC4 Radio). As composer/writer/director, I have produced *For the Record* (a songbook of 25 songs), *Dog Day Afternoon* (a song cycle devised through actor-training approaches), and three fully-fledged musicals, *Texas*, *Eddy*, *The Year of the Pig* (version with Chinese Opera), and *The Year of the Pig* (Edinburgh Fringe Festival; RCSSD).

Eventually, my interest in theatre-making and music led to scholarly research in the interdisciplinary artform of Greek tragedy. In 2006, I completed a PhD at Royal Holloway, University of London, an interdisciplinary historiography correlating science, music and theatre through modern formulations of the Greek tragic chorus. I was a visiting lecturer in theatre at the University of Sussex (BFA Theatre Performance) and Royal Central School of Speech and Drama (MA Performance Practices Research) before taking up the post, in 2008, as Lecturer in Music Theatre at RCSSD. I taught integrative acting approaches in musical theatre, practice-as-research skills, and supervised PhD candidates. I also delivered the Greek tragedy studio practice module for the MA in Classical Acting course. In 2011, I was promoted to Senior Lecturer in Music Theatre. It was also during this period at RCSSD that I was involved in helping develop a joined-up research culture across all 15 Postgraduate courses, working closely with Robin Nelson and the Postgraduate Research team in establishing consistent and rigorous protocols for practice-based assessment, guidelines for supervision, and examination procedures.

Throughout my academic career, I have given presentations at numerous international academic conferences, and curated the 8th International *Song, Stage and Screen* conference (RCSSD) and several of the International Postgraduate Symposium in Ancient and Modern Greek and Roman Drama (Classics, University of Oxford).

As a performance training coach, I have given master classes in acting through song in London, Santiago, Toronto, New York, and most recently in Australia including Hobart, Perth, Adelaide, and Melbourne. As theatre director, recent productions include Euripides' *Bacchae* (RCSSD) and sold-out performances of Martin Crimp's *The Country* (London Camden Festival).

In November 2014, I took up the post of Senior Lecturer in Music Theatre at VCA, and also served as interim Head of Theatre. In 2015, I transitioned into the role of Senior Lecturer in Theatre and also Research Higher Degrees coordinator for both Theatre and Music Theatre. My creative output continued with a new play, *Florida*, an investigation into the queerness of masculinity, which had a performed reading at La Mama (2016). A recent re-imagining of *Antigone*, entitled *AntigoneX*, which I wrote, co-directed and produced, was staged at Theatre Works, Midsumma Festival (2017). At the same time, I was selected to participate in the Malthouse Co-Lab development series. In 2018, I took up the additional role of Performing Arts Graduate Research Convenor (Theatre, Music Theatre, Dance, and Design).

My current research interests include contemporary actor training and its relationship to music training; ancient and modern reception of classical drama; dramaturgy, adaptation and creative development within music theatre; and practice-as-research methods and skills in Graduate research. I have several scholarly publications in the field of music theatre, acting, and Greek tragedy, including most recently a co-authored book, *Greek Tragedy and the Contemporary Actor* (Palgrave Macmillan, 2018).

I continue to engage in external academic and professional activities. I examine MFA and PhD dissertations, mentor new musical theatre writing in Melbourne, and have recently served on the Melbourne Green Room Awards committee (Music theatre, 2014-2019), and the advisory board for the Australian Music Education Board Music Theatre syllabus (2015). I also mentor and facilitate new musical theatre development in the industry through Melbourne's leading grassroots Musical theatre group, Homegrown <http://www.homegrownaus.com/>, and with whom grant developments are under consideration to initiate systematic long-term intensive training for new writing in the industry, which is missing entirely in Australia.

In the UK, I was a member of the UK-US Fulbright Commission and am currently a member of the Australian Fulbright Alumni Association with whom I am curating (and performing in) a public event called *Refugees, Remembrance, and Resilience* (Melba Hall, MCM 2019), a community-building concert event around the theme of asylum seekers.

Future creative developments include *Mamma Mia Medea!* (musical) in collaboration with Luke di Somma, a Fulbright scholar from New Zealand, *Dancer* (Dance theatre monologue) to be mentored by Phillip Adams, Phillip Adams BalletLab, and a completed Mandarin version of the musical, *Sweet Charity*, in Singapore. I am also developing a major grants-funded project which is a new musical theatre intensive training course in 2020, called 'Active Collaboration', for industry professionals.

ACADEMIC POSITIONS

2018 – Current
PERFORMING ARTS GRADUATE RESEARCH CONVENOR
(Theatre, Music Theatre, Dance, Design)
VCA-MCM, Faculty of Fine Arts and Music, The University of Melbourne

General Role & Duties

- Lead and manage the Graduate Research Cohort in the four designate discipline areas, devising appropriate seminar events and tutorial programs as required and in consultation with the Heads of Discipline, Associate Director of Research or nominee and allotted staff members.
- Advocate for the Performing Arts Graduate Research cohort with regards to particular Graduate research issues, including studio, infrastructure and equipment.
- Liaise and consult as required with the three Performing Arts discipline staff/ HoD, and the Research Office on administrative matters, supervision, charring, policies, and other opportunities as they arise.
- Provide mentorship and guidance for supervisors across disciplines.
- Develop organisation of research events and presentations to include all designate Performing Arts disciplines, including inviting guest lecturers, offering research skill seminars shared by staff and researchers, and staging end-of-semester 'triage' events, which this year will include the MCM research cohort.
- Training: Two-day Ethos Australia Research and Leadership workshops (2019)

2016 – Current
SENIOR LECTURER IN THEATRE &
GRADUATE RESEARCH COORDINATOR IN THEATRE
(0.6 FTE)
VCA-MCM, Faculty of Fine Arts and Music, The University of Melbourne

General Role & Duties

- Taught Courses: Performing Arts Research Methodologies (delivered to Coursework Masters in Dramaturgy, Directing, and BFA Hons); Graduate Research Skills and Methodologies (delivered to VCA MFA/PhD); MFA/ PhD/ BFA Hons research supervision in Theatre and Music Theatre; Supervise independent practice-based research projects in Masters in Dramaturgy and Masters in Directing.
- Subject Coordinator: Concepts and Creativity (Year 1, 2, and 3).
- Curriculum Design: Concepts and Creativity for new BFA Theatre; Pilot proposal for Breadth Course 'The Art of Karaoke'; One-week Musical Dramaturgy intensive for the Masters in Writing course.

- Graduate Research Supervisor: MFAs – 8; PhDs – 7; DVPA – 2; Advisory Chair – 12 (Primary supervisor for 13 Graduate researchers; Primary supervisor for 2 DVPA's; Second supervisor for 2 Graduate researchers)
- Committees: Ethics Committee (2016-17), Research Committee, Library Committee, Scholarship Selection Committee, Selection Committee for hiring new staff (Music Theatre; Music Therapy), and the University of Melbourne 'Course Unsatisfactory Progress' committee.
- Training: I attend University of Melbourne Teaching & Learning workshops and seminars to stay current in innovative pedagogy and curriculum, and to seek ways to enhance teaching, learning and assessment, which I share with my colleagues.

GRADUATE RESEARCH COORDINATOR

General Role & Duties

- Respond to MFA/PhD Expressions of Interest to VCA Theatre and Music Theatre.
- Vet MFA/PhD applications and process selection panels for interviews.
- Chairperson (where appropriate) for thesis examinations, confirmations and progress reviews.
- Monitor timelines and developments of Graduate research students and their supervisors with VCA-MCM Research office.
- Facilitate Graduate candidate's confirmations, conversions, progress reviews, and completion seminars; coordinating and documenting advisory panels.
- Curate Graduate-related information for Graduate students (i.e., conferences, grants, fellowships, research events, training, talks, etc).
- Organize seminars and presentations for VCA-Theatre staff and Graduate research students.
- Represent VCA-Theatre research at Graduate Research symposia, open day events, and external conferences.
- Oversee development of MFA/PhD protocols and policies for VCA-Theatre with HoD, Associate Director of Research (VCA) and VCA-MCM Research office.
- Offer training sessions to supervision staff.
- Support other staff in supervisory matters and help manage supervisions where appropriate.
- Support Graduate students and help resolve research matters where appropriate.

- Administer and review course changes (i.e., structure of completions, progress reviews seminars).
- Training: National Postgraduate Coordinator conference (University of Sydney)

2015

INTERIM HEAD OF THEATRE & SENIOR LECTURER IN MUSIC THEATRE
(1.0 FTE)

VCA-MCM, Faculty of Fine Arts and Music, The University of Melbourne

General Role & Duties

- Interim Head of Theatre: managed all aspects of Undergraduate and Postgraduate theatre; facilitated the course review for VCA-Theatre, and represented VCA Theatre in the Research, Curriculum, and Executive Committees.
- Taught Courses: Acting Song: Musical Scene Study (Year 3); Performing Arts Research Methodologies (Coursework Masters in Dramaturgy and Directing); Taught Concepts and Creativity (Year 3); Supervised independent practice-based research in Masters in Dramaturgy and Masters in Directing.
- Graduate Research Supervisor: 1 PhD candidate.
- Subject Coordinator: Concepts and Creativity (Year 3); BFA/ MFA Music Theatre.
- Curriculum Design: Pilot study for Collaborative Accompaniment course in Musical Theatre.
- Training: University of Melbourne Supervision training.

2012-14

SENIOR LECTURER, MA MUSIC THEATRE
(0.5 FTE)

Royal Central School of Speech and Drama, London

2008-12

LECTURER, MA MUSIC THEATRE
(0.5 FTE)

Royal Central School of Speech and Drama, London

General Role & Duties

- Taught Courses and Subject Coordinator: Research in Performance Practices; Studio-based performance workshops (Acting through Song); Supervised approximately 25 MA-level dissertations per year; Music Director for contemporary productions; Repetiteur for audition and professional showcase units.

- Taught Courses and Subject Coordinator (extra-departmental roles): Practical studio course on Greek Tragedy, MA Classical Acting; Writing for Musical Theatre, MFA in Writing.
- PhD Supervision: 3 PhD candidates.
- Other Duties: Research Degrees Committee; PhD Supervisors Committee; Course Reviewer for BA (Hons) Theatre Practice; Annual overseas recruiter for Undergraduate and Postgraduate degree courses in Acting and in Music Theatre (New York, Toronto, Chicago, Santiago, Sydney, Singapore, Bangkok).

2007-08

VISITING LECTURER

MA Performance Practices Research; RCSSD

- Taught Courses: Tutor on individual practice-based projects; project assessor.

VISITING LECTURER

BA (Hons) Drama Programme, St. Mary's University College, London.

- Taught Courses: 'Greek Tragedy' studio intensives

2007

VISITING LECTURER

BA (Hons) Drama Department; University of Sussex

- Taught Courses: 'Greek Tragedy' practical and theory course.

2000-05

VISITING TUTOR

BA (Hons) Music Department; Middlesex University

- Taught Courses: Piano instructor for BA Hons piano students.

1990-2002

ARTIST-IN-RESIDENCE

Music Department; Haileybury College

- Taught Courses: Head of Keyboard Studies; Taught Beginner to Advanced piano (ABRSM Grade 1 to Licentiate Diploma; Trinity College London); Music Theory and Accompaniment; Music History and Performance contexts.

CAREER DEVELOPMENTS – ACADEMIC

Grant Funding

2019

- VicArts grant: 'Towards a Model of Sustained Training for New Musical Theatre Development'. \$16,345.00. Under review.
- Arts Council Career Development Grant: '*Sweet Charity* – Mandarin: Bilingual Translation, Development and Workshop in Singapore (2020)'. \$20,000. In preparation.
- Faculty Research Development Grant: '*Sweet Charity* – Mandarin: Bilingual Translation, Completing Act 2 in Singapore (October 2019)'. \$2200. Under review.

2018

- VCA Foundation Engagement Grant: 'Engagement and Networking – New York NAMT Conference & Festival of New Musical Theatre'. \$3570. Successful.

2017

- FSGS (VCA-MCM): presentation of paper '*Acting* Greek Tragedy: Merging Contemporary Approaches', in the international Stanislavski conference, 'The S Word: Merging Methodologies'; and pursuing creative and research-based activities in London. \$2499.00. Successful.

2016

- City of Melbourne: 'Sweet Charity Mandarin – Development and Showcase in the Melbourne Chinese Museum'. \$19,960. Unsuccessful.

2015

- IRRTF (VCA-MCM) RV: 'Articulating the Research of Interactive Composition: A Pilot Study' (University of Munich, University of Melbourne). \$7500. Successful.
- FSGS (VCA-MCM): 'Pilot translation of *Sweet Charity* into Mandarin, Act 1'; Acting workshop with bilingual Mandarin performers. \$4750. Successful.

Publications

I. Book.

- *The Palgrave Handbook of Performing Arts Training*, ed. Zachary Dunbar (Palgrave MacMillan, 2022) – book proposal in preparation.
- *Greek Tragedy and the Contemporary Actor*, with Stephe Harrop (Palgrave-Macmillan, 2018) <https://www.palgrave.com/us/book/9783319954707>
ISBN 978-3-319-95471-4

II. Book Chapters.

- 'Training for Writers and Performers', in *The Oxford Handbook for Global Stage Musicals*, eds. Olaf Jubin and Robert Gordon (Oxford University Press – forthcoming 2020).
- 'Sounds and Visions: Performing the Nocturnal Voice of Chopin', in *Mantic Perspectives: Oracles, Prophecy and Performance* (Gardzienice, Poland: Artes Liberales and Homini, 2016), pp. 111-117.

- 'How do you Solve a Problem like the Chorus: Hammerstein's Allegro and the Reception of Greek Tragedy on Broadway', in *Choruses, Ancient and Modern*, eds. Joshua Billings, Felix Budelmann, and Fiona Macintosh (Oxford University Press, 2013), pp. 243-58.
- 'Music Theatre and Musical Theatre', in the *Cambridge Companion to Theatre History*, eds. David Wiles, Chris Dymkowski (Cambridge University Press, 2013), pp. 197-209.
- 'Speaking Text in Post-dramatic Theatre: Some Reflections', in *Theatre Noise: The Sound of Performance*, eds. Lynne Kendrick, David Roesner (Cambridge Scholars Publishing, 2012), pp. 164-73.
- 'From à la carte to Convergence: Symptoms of Interdisciplinarity in Reception Theory', in *Theorising Performance: Greek Drama, Cultural History, and Critical Practice*, eds. Edith Hall, Stephe Harrop (Duckworth, 2010), pp. 85-94. ISBN 978-0715638262.

III. Peer-reviewed Journal Articles.

- 'Bilingual Sweet Charity: Translating Language, Ideology and National identity', in *Studies in Musical Theatre* (forthcoming 2020).
- 'Stanislavski's System in Musical Theatre Actor Training: Anomalies of Acting Song', in *Stanislavski Studies*, 4 (1) 2016; pp. 63-74.
DOI:10.1080/20567790.2016.1155366
- 'Practice-as-Research in Musical Theatre: Reviewing the Situation', in *Studies in Musical Theatre*, 8 (2) 2014; pp. 57-75. ISSN 1750-3159.
- 'Dionysian Reflections upon "A Chorus Line"', in *Studies in Musical Theatre*, 4 (2) 2010; pp.155-69. ISSN 1750-3159.

IV. Book Reviews.

- Fiona Macintosh, Justine McConnell, Stephen Harrison, Claire Kenward, eds. *Epic Performances: from the Middle Ages into the Twenty-First Century* (Oxford University Press, 2018), in *New Theatre Quarterly* (forthcoming 2019).
- Christina Gutekunst and John Gillett, *Voice into Acting: Integrating voice and the Stanislavski Approach* (Bloomsbury 2014), in *Stanislavski Studies*, 4 (2014), p.195.
http://store.brunel.ac.uk/browse/extra_info.asp?compid=1&modid=1&deptid=16&catid=79&prodid=1103.
- Fiona Macintosh, *Oedipus Tyrannus* (Cambridge University Press, 2009), and Fiona Macintosh, ed. *The Ancient Dancer in the Modern World: Responses to Greek and Roman Dance* (Oxford University Press, 2010), in *New Theatre Quarterly*, 28 (1) 2012; pp. 99.
- David Wiles, *Theatre and Citizenship: a History of Practice* (Cambridge University Press, 2011), in *New Theatre Quarterly*, 27 (3) 2011; pp. 295-6.
- David Wiles, *Mask and Performance in Greek Tragedy* (Cambridge University Press, 2007), in *Didaskalia: Ancient Theatre Today*
<http://www.didaskalia.net/issues>.

V. Concert Programme Notes.

- *Sweeney Todd*, Victorian Opera, Melbourne (July 2015).

Selected Conference Presentations

- 2019. 'Actors and Musicians: Preparing for Optimal Performance' symposium, co-facilitated with Gary McPherson, in the ISPS conference (International Symposium on Performance Science); MCM, University of Melbourne.
- 2018. 'The *Contemporary* Actor and Greek Tragedy', in ADSA (Australasian Association for Theatre, Drama and Performance Studies), *On Actors and Acting* conference; Victorian College of the Arts, University of Melbourne.
- 2017. 'Acting Greek Tragedy: Merging Contemporary Approaches', in the international Stanislavski conference, *The S Word: Merging Methodologies*; Prague. <https://youtu.be/es8mWtGqoKI>
- 2016. 'Investigating a Paradigm Shift in Stanislavski's System through Musical Theatre Actor Training – the Emotional Issue', (Chair) panel of 'Stanislavski, Actor Training and Musical Theatre', in *The "S Word": Stanislavski and the Future of Acting* international symposium; Rose Bruford, UK.
- 2014. 'The *Musical* Actor – Beyond Stanislavski', Music Theatre Working Group, in *Theatre and Stratification* conference; IFTR University of Warwick, UK.
- 2012. 'Sweet Sour Charity: Some Reflections on a Sino-fied American Musical', in *Song, Stage and Screen VII* conference; Leiden University, Netherlands.
- 2011. 'Authoring Song', a lecture-demonstration of collaborative processes used to generate the music for an original song cycle, 'Dog Day Afternoon', in *Authoring Theatre* conference; Royal Central School of Speech and Drama.
- 2010. 'Concert Music Theatre', 3rd International Conference of *Music on Stage*; Rose Bruford College, UK.
- 2010. 'The Politics of the Musical Chorus', in *Choruses: Ancient and Modern*, Archive of Performances of Greek & Roman Drama; University of Oxford.
- 2010. 'Why Theatre History?—Music Theatre', two-day symposium on theatre history in conjunction with forthcoming publication of the *Cambridge Companion to Theatre History*; Royal Holloway, University of London.
- 2010. 'One Singular Sensation: Dionysian Rhythms of *A Chorus Line*', in *10th Anniversary* of the APGRD postgraduate conference; Royal Holloway, University of London.
- 2009. 'Melodic Intentions: Speaking Text in Postdramatic Multimedia Dance Theatre', in *Theatre Noise* conference; RCSSD.
- 2007. 'The Music's the Thing: Harrison Birtwistle in Peter Hall's 1981 Production of Aeschylus' *Oresteia*', in the European Network of Research and Documentation of Performances of Ancient Greek Drama; Epidauros, Greece.

- 2007. 'A Brief History of the Singing Tragic Chorus: the Word-Tone Relationship', in *Song, Stage & Screen II* conference, University of Leeds.
- 2007. 'Aspects of Chaos and Complexity: Science and the Modern Tragic Chorus' in the annual British Society of Literature and Science; University of Birmingham.
- 2006. 'All Mouth, No Body: Stravinsky's Oedipus in the Quantum Era'; in the Archive of Performances of Greek and Roman Drama; University of Oxford and Royal Holloway.

Conference Curator & Organiser

- 2013. 'What We Do When We Do What We Do: Process and Performance in Musical Theatre', in the *Song, Stage and Screen VIII* conference, in association with the *Studies in Musical Theatre* journal (Intellect Ltd.); RCSSD.
- 2012. 2013. 2014. Annual international postgraduate symposium in Ancient and Modern Greek and Roman drama, co-organised by the Archives of Performances of Greek and Roman Drama (APGRD), University of Oxford and RCSSD.
- 2010. 'Concert Theatre: practices and processes in theatre by actor-instrumentalists', One-day symposium; RCSSD.

Current Research Higher Degrees Supervision

MFA

- Luke Devenish
It's my queerness and I'll be sly if I want to: Investigating the function of the 20th century queer playwright's practice of encoding in the 21st century theatre environment.
(80% supervision; converting to DVPA)
- Donna Dunmire
The Doprana Method: an integrated wellbeing approach to teaching ballet.
(80% supervision; converting to PhD)
- Julia Hastings
Songs without words: diegetic and nondiegetic use of classical piano performance in contemporary theatre
(70% supervision)
- Claire Healy – completed (2019)
Collaborative multidisciplinary in theatre
(50% supervision)
- Petra Kalive
Accidentally Intercultural & Incidentally Feminist: case studies of intercultural theatre practice
(100% supervision) (taken over from Mary Luckhurst)
- Jayde Kircher
Toward a feminist dramaturgy in music theatre: theoretical contexts and critical perspectives.
(70% supervision; converting to PhD)

- Steph Kehoe
Pedagogical Translation: translating Lecoq's pedagogy into tertiary training contexts
(70% supervision; converting to PhD)
- Yu Qian
Modern re-imagining of Chinese Theatre in the Yuan Dynasty: an examination of Bertolt Brecht's The Caucasian Chalk Circle and Meng Jinghui's The Good Person of Szechuan
(30% supervision)

PhD

- Angus Cameron
Theatre and the Truth: the practicability of Alain Badiou's philosophy in theatre-making through case studies
(30% supervision)
- Tom Gutteridge – Withdrawn (2019)
Unacknowledged Traces: a new look at Australian theatre directors: Rex Cramphorn, Bob Maza, Jim Sharman and Dorothy 'Dot' Thompson, and their influence.
(80% supervision; taken over from Mary Luckhurst)
- Rebecca Hesketh-Prichard
Political writing for theatre in the Supermodern Age
(80% supervision; taken over from Mary Luckhurst)
- Trevor Jones
Coaching opera singers in musical theatre song: an epistemological exploration of hybrid vocal coaching
(90% supervision; completion January, 2020)
- Sapidah Kian
Hybrid and Queer temporalities and antidisciplinary approaches in performance
(100% supervision; taken over from Alyson Campbell)
- Christopher Nolan
Training the Triple-Threat: developing singing pedagogy for skilled dancers in music theatre.
(80% supervision)
- Diane Stubbings
The impact of science on the dramaturgy of text-based theatre: exploring new dramatic forms in a play about genetics and inheritance.
(80% supervision)

DVPA

- Phillip Adams
Silliness at its Silliest in all Seriousness
(60% supervision)
- Robert Draffin – completed (2019)
Mind the Gap: Jo Ha Kyu [Ma] and the Missing Teeth: understanding evolutionary practice as a rhythmical embodied unfolding of productions, pedagogy and the personal
(90% supervision)

Proposals in progress

- Margot Fenley. MFA
Chekhovian Processes in re-embodying Macbeth
- Tanya Gerstle. DVPA
The philosophy and pedagogy of Impulse

External Course Examiner

2014

FD and BA Musical Theatre, BA (Hons) Bath Spa University, Newton Park, Bath.

2011-14

BA (Hons) Drama Programme, School of Culture, St. Mary's University College, London.

External Professional Memberships & Activities

Ongoing

- External examiner and consultant for MFA/PhD dissertations; Griffiths University, Brisbane; Monash University.
- Invited Seminar Speaker; Graduate Research Skills, Monash University.
- Mentor and Facilitator for new musical theatre development; Home Grown (<http://www.homegrownaus.com/>).
- Editorial Board, *Studies in Musical Theatre* Journal
- Curator of Events; Australian Fulbright Alumni Association
- Book proposal reviewer; Oxford University Press
- Board member; The Musical Theatre Initiative (MTI), Wright State University

Completed

- Selection committee; Stiles + Drewe Song Prize, Mercury Musical Developments, UK (2019).
- Green Room Awards Committee, Music Theatre (2015 - 2019).
- AMEB masterclasses for teachers and students in 'Acting through Song': Melbourne, Adelaide, Perth and Hobart (2016).
- Editorial consultant; Australian Music Examinations Board (AMEB), Music Theatre series, (2015).
- Selection panellist; Glorias Fellowship, NIDA (2015).
- Professional Associate; Mercury Musical Developments: (2005 - 2014).
- Scholarship application reviewer; British Fulbright Scholars Association: (2008 - 2014).
- Grant proposal reviewer; UK Leverhulme Trust (2014).

THEATRE PERFORMANCE, WRITING & PRODUCTION TRAINING (since 1995)

THEATRE PERFORMANCE TRAINING

- British Beijing Opera Society (year-long workshops with Ione Meyer)
- Complicité (Lecoq-style physical theatre workshops - Annabel Arden, Antonio Gil Martinez, Toby Jones).
- Voic(e)motion (three workshops with Guy Dartnell, Battersea Arts Centres).
- Royal Holloway, University of London (semester-length workshops in Feldenkrais Method, and Greek Tragedy performance practices).
- London Circus Space (week-long workshops in clowning methods).
- Musicality and Physical Theatre; Aarhus, Denmark (one-week intensive workshop with Marcello Magni, co-founder of Complicité).
- Michael Chekhov Acting techniques, as observer (two-day workshop, Sinead Rushe, Actor's Centre).

WRITING TRAINING

- British National Film and Television School (writing for film, two-day intensive).
- Adapting and Writing for the Stage (one week-workshop with Rufus Norris, currently Artistic Director of the National Theatre UK; Tanya Ronder, playwright).
- Writing for Theatre and Radio (six-month workshops with John Burgess, formerly Head of New Writing, National Theatre).

PRODUCTION TRAINING

- Producing Theatre, Young Vic (one week-workshop with Timothy Hughes; Weaver Hughes Ensemble).

CREATIVE PRODUCTIONS

Musical (forthcoming 2019-20)

Sweet Charity (in Mandarin; Act 2) by Coleman, Simon, and Fields

Translator: Rei Poh

Dramaturg/Music Director: Zachary Dunbar

- Singapore

Play (2017-18)

AntigoneX (based on Sophocles' *Antigone*)

Writer/Producer: Zachary Dunbar

Co-Director: Zachary Dunbar and Katy Maudlin

- Theatre Works, Melbourne

Production archive

https://www.dropbox.com/s/uv8zb0fz45xojoz/AntigoneX_full%20show.mp4?dl=0

Publicity

<https://midsumma.org.au/program/antig18>; <http://precinct.finearts-music.unimelb.edu.au/2018/01/17/antigonex-greek-tragedy-with-beach-balls/> ;
<http://theatreworks.org.au/hosted/antigone-x/>

Reviews

<https://www.weekendnotes.com/antigone-x-theatre-works/>
<https://goodvibesmelbourne.com/2018/02/04/antigone-x-at-theatreworks/>
<http://www.mymelbournearts.com/2018/02/antigonex-midsumma-festival-review.html?m=1>
<https://www.google.com.au/amp/s/theatrepress.com.au/2018/02/03/midsumma-presents-antigonex/amp/>

Play (2015-16)

Florida

Writer/Director/Producer: Zachary Dunbar

- Performed readings at Victorian College of the Arts (Melbourne)
- La Mama (Melbourne)

Trailer

<https://youtu.be/D8Odhnee7Lc>

Production archive (La Mama)

<https://youtu.be/Y65aRZEcEA8>

Musical (2015-16)

Sweet Charity (in Mandarin; Act 1) by Coleman, Simon, and Fields

Translator: Rei Poh

Dramaturg/Music Director: Zachary Dunbar

- Workshop reading at VCA

Trailer (for City of Melbourne grant)

<https://www.youtube.com/watch?v=bEYbBgedMkU>

Play (2014)

The Country by Martin Crimp

Director/Producer: Zachary Dunbar

- Camden People's Theatre (Camden Festival, London, UK)

Trailer

<https://www.youtube.com/channel/UC5G8ys600WpsZvTXsMbwyLQ>

Musical (2014)

The Baker's Wife by Stephen Schwartz

Music Director/Conductor: Zachary Dunbar

- Embassy Theatre, Royal Central School of Speech and Drama

Play (2013)

The Bacchae by Euripides (tr. Colin Teevan)

Director: Zachary Dunbar

- Embassy Theatre, Royal Central School of Speech and Drama

Production archive

<http://youtu.be/eFY-bDzGIs>

Musical (2012)

Sunday in the Park with George by Stephen Sondheim

Music Director/Conductor: Zachary Dunbar

- Embassy Theatre, Royal Central School of Speech and Drama

Music play (2010-11)

The Diva in Me by Charlotte Jones

Music Director/ Performer: Zachary Dunbar

- Brighton Pavillion (Brighton Fringe Festival; Argus Angel award for 'Best Production')
- UK tour
- BBC Radio 4 Drama

Reviews

<http://www.eastbourneherald.co.uk/lifestyle/what-s-on/theatre/review-diva-in-me-featured-a-compelling-performance-from-star-1-2535335>

Musical (2010)

Into the Woods by Stephen Sondheim

Music Director/Conductor: Zachary Dunbar

- Embassy Theatre, Royal Central School of Speech and Drama

Play (2009)

Quaternary (based on Milton's *Paradise Lost*)

Commissioned by St. Paul's School for their 500th anniversary

Writer/Director: Zachary Dunbar

- Royal Central School of Speech and Drama - New Studio
- Edinburgh Fringe Festival - Venue C

Trailer

<http://www.youtube.com/watch?v=CmNj0WvOJII>

Reviews

'Theatrical Paradise found...undeniably excellent'. ******British Theatre Guide*

<http://www.britishtheatreguide.info/otherresources/fringe/fringe09-08.htm>

'Slick, frightening, fast-paced, revolutionary performance'. *****Three Weeks*

<http://edinburgh.threeweeks.co.uk/review/6936>

Musical (2008)

The Year of the Pig

Writer/Composer/ Music Director: Zachary Dunbar

- Embassy Theatre, Royal Central School of Speech and Drama

Trailer

<http://www.youtube.com/watch?gl=GB&hl=en-GB&v=yeMbtKJA5d4>

Dance Theatre (2008)

The Cows Come Home

Director/Dramaturg/Producer: Zachary Dunbar

Choreographer – Jesús Rubio Gamo

- Camden People's Theatre
- Brighton Fringe 'Underbelly'
- Denmark, Junge Hunde Festival

Trailer

<https://www.youtube.com/watch?gl=GB&hl=en-GB&v=YoSt8oT1rKg>

Reviews

'Nothing prepares you for this spectacle, an amalgam of myth, physicality, compulsive behaviour and ritualism'. **** http://www.musicomh.com/theatre/cows_0508.htm

'They are the living embodiment of what is now seen as "fringe" dance but in reality is the future of such theatre, whether we know it or not.' <http://magazine.brighton.co.uk>

Radio Drama podcast (2007)

Terrence Higgins Trust, London, World AIDS Day

The Ballad of Eddy Tyrone

Director/Writer/Producer: Zachary Dunbar

Play (2005)

Delphi, Texas (based on Sophocles' *Oedipus Tyrannus*)

Director/Producer – Zachary Dunbar

- Pleasance Theatre (Stage Space)

Trailer

<http://www.youtube.com/watch?gl=GB&hl=en-GB&v=nj8m7QN5iUU>

Play trilogy (2002)

Out of Character: 'Adagio for a Bedsheet', 'Reconnect My Venus', 'Out of Character'

Commissioned by The Children's Trust, Tadworth UK

Writer/Director: Zachary Dunbar

- Ayckbourn Theatre, Haileybury College
- Chelsea and Westminster Hospital, London
- Edinburgh Fringe, Pleasance 2 (Edinburgh 'Fringe First' nominated)
- Bloomsbury Theatre, London

Reviews

'Three sparkling and beautifully devised plays by Zachary Dunbar are a joy to behold ...an exceptionally original and exciting spectacle'. (**** *Scotsman*)

'Very professional, mature and considered drama...truly remarkable'. (*The Stage*)

'Exceptional theatre creation...inspiringly the way theatre at its best is made'. (Janet Suzman)

Play (2001)

Eight Sketches for Solo Actors

Writer/Director: Zachary Dunbar

- Haileybury College

Musical (1998)

The Year of the Pig

Music Director/Writer/Composer: Zachary Dunbar

- Haileybury College
- Morse Theatre, Edinburgh Fringe

Reviews

'Zachary Dunbar gives us a totally ORIGINAL work- full of gorgeous melodies... (Graham Powner, Editor, online *Theatreworld Magazine*)

'A squeak away from fame...'. (*The Times*, Arts section)

Musical (1996)

The Year of the Pig (version with Chinese Opera)

Music Director/Writer/Composer: Zachary Dunbar

- Haileybury College

Musical (1995)

Texas Eddy

Music Director/Writer/Composer: Zachary Dunbar

- Haileybury College

PIANO PERFORMANCES, AUDIO LINKS & SONGS

PIANO PERFORMANCES

Concert (2019)

Refugees, Remembrance and Resilience: Weaving Together Frayed Lives

(with The Australian Fulbright Alumni Association)

Curator and Performer: Zachary Dunbar

- Melba Hall, Melbourne Conservatorium of Music, University of Melbourne

A significant community-building concert event celebrating asylum seekers' community resilience by bringing together performing artists, associated charities, resources and supporters of the global refugee crisis.

Lecture-Recital (2016)

Performing, Acting, Teaching – the pros and cons of an interdisciplinary career

Dean's Lecture Series, VCA with Professor Barry Conyngham

Lecturer-Performer: Zachary Dunbar

- Federation Hall, VCA

Performance archive

<http://precinct.vca-mcm.unimelb.edu.au/2017/06/21/performing-acting-teaching-the-pros-and-cons-of-an-interdisciplinary-career/>

Lecture-Recital (2013)

Sounds and Visions: Performing the Nocturnal Voice of Chopin', in *Mantic Perspectives: Oracles, Prophecy, and Performance* conference, part of the inaugural opening of the European Centre for Performance Research, Gardzienice Theatre, Poland

Lecturer-Performer: Zachary Dunbar

- Gardzienice Theatre, Poland

Lecture-Recital (2012)

Nothing to do with Tragedy: Soundings from the Piano

Lecturer-Performer: Zachary Dunbar

- Jacqueline de Pre Concert Hall, University of Oxford
- Royal Central School of Speech and Drama

Lecture-Recital (2007)

Poetic Acts: When the Piano Speaks

Lecturer-Performer: Zachary Dunbar

- Jill George Gallery, Soho, London

AUDIO LINKS

Chromatic Fantasy and Fugue – Bach (2012)

<https://www.youtube.com/watch?v=tZd-XVTQwHU>

Performer (Piano): Zachary Dunbar

'Appassionata' Sonata, Third Movement – Beethoven (2012)

<https://www.youtube.com/watch?v=Tcl-NdVdcHc>

Performer (Piano): Zachary Dunbar

SONGS

Dog Day Afternoon (2015)

(five songs devised through actor-training processes exploring anthropomorphic aspects of the dog)

Performer (Soprano): Jenny Little

Performer (Piano): Zachary Dunbar

- Brian Brown Recording Studio (VCA)

For the Record (1990-95)

(twenty-five original songs)

Various performers

Performer (Piano): Zachary Dunbar