

TINAMARIE IVEY

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EDUCATION

University of Texas at Dallas

Ph.D. (ABD), Visual and Performing Arts Expected May 2025

Dissertation: A Tale of Transformation: Embodied Fabulism in Drag King Performance

Chair: Dr. Laura Hyunjhee Kim

Written and Oral Examination Fields:

Performing Masculinities: Dr. Laura Hyunjhee Kim

Histories of Gender Fluidity: Dr. Anne Gray Fischer

California State Polytechnic University, Humboldt

M.A., Theatre, Directing 2002 Honors

Thesis: "Three-Part Collaborative Process: Original Script Development - Playwright, Director, Actor"

California State University, San Bernardino

B.A., Acting and Drama Education 1999 Honors

Certification: Theatre for Young Audiences

RESEARCH EXPERIENCE

Dissertation: "Embodied Fabulism in Drag King Performance"

This ethnographic study of U.S. and Canadian artists examines the performance aesthetics of drag kings, emphasizing the importance, context, and personal experiences of artists involved in a newly recognized subgenre termed creatures or things. The investigation concludes that the method by which drag makers construct and integrate imaginative or fantastical mythology within the realistic framework of modern audiences is what I term *embodied fabulism*. This study utilizes a semi-structured interview methodology documented by video recording to guarantee consistency in data gathering. Assistance from a community liaison facilitates the creation of my own distinctive stage persona, culminating in a public performance alongside other drag artists. The project closes in a prototype documentary short film that illustrates the dynamic interaction of cultural knowledge, identity, and artistic expression.

Published Research

Iconic: Drag Celebrities and Queer Communities, Chapter "Dismantling Bastions of Masculinity: Rebellious Acts in Leigh Crow's Archival Practice," in press (University of Michigan Press, 2025).

TxETA 2022 Higher Education Research “Gender in Discourses as Related to Drag King Culture and Theatre Training, (TxETA Journal, 2022).

Forthcoming

Routledge Focus: Ecodramaturgies, Chapter “Crossing Currents: A Synergetic Relationship Between Marine Biologists and Theatre Artists,” (Routledge, 2025). The chapter chronicles a twelve-month socially engaged playwriting project about the impact of plastics in the oceans and a partnership with the Hatfield Marine Science Center and the Oregon Coast Aquarium.

TEACHING EXPERIENCE

University of Texas at Dallas, Visual and Performing Arts Dept. 2021– current
Teaching Associate

Classes Taught:

Understanding Theatre

Understanding Film

Directing:

Theatre/Performance Ensemble: Spring 2023 original mainstage production *#Voiced*, a play about a mass school shooting that shatters a community leaving students to grapple with issues of racism, immigration, religion, and mental health.

Linn-Benton Community College Performing Arts Department, Oregon 2011-2021
Faculty

Courses Taught:

Fundamentals of Acting I: Stanislavski, Practical Aesthetics (*A Practical Handbook for the Actor*)

Fundamentals of Acting II & III: Michael Chekhov Technique

Introduction to Theatre

Oral Interpretation of Literature

Creative Drama for the Classroom

Touring Children’s Theater

Directing:

Theatre/Performance Ensemble: Original Mainstage productions: *Follow Coyote; The Duelist* (commedia dell’arte). Children’s theater: *The Oregon Trail, How the Monkey Lost its Tail, The Smiling Rabbit, Jack and the Beanstalk*

Puppet Design and Costume Construction:

Little Shop of Horrors; Christmas Carol; Blood Brothers; Tango Mike; The Underpants; Agamemnon; Wiley and the Hairy Man; Nick Tickle Fairytale Detective; Josephina Jordan Underwater Explorer; Cat in the Hat

Service:

Faculty Senate, VICE Committee, Part Time Faculty Negotiations Team, Executive Team and Employee Relations; *Navigating Difference*: Certified Trainer Diversity, Inclusiveness and Equity- Washington State University Cultural Competency Series

Oregon State University, Performing Arts Department, Corvallis, OR 2013–2016
Visiting Faculty,
Courses Taught:
Fundamentals of Acting I: Stanislavski
Acting Styles: Commedia dell'arte
Directing:
Theatre/Performance Ensemble: *The Misanthrope* and *James and the Giant Peach*

Humboldt State University, Dept. of Theater, Film and Dance, Arcata, CA
Adjunct Faculty 2004-2007
Courses Taught:
Creative Drama for the Classroom

Dell'Arte, International School of Physical Theatre, Blue Lake, CA 2000-2002
Drama Instructor
Education Through Art Program k-12th Drama Instruction
Training in commedia dell'arte and clowning

PROSPECTIVE COURSE OFFERINGS

Gender Fluidity in Performance

Decolonization of drag as a vehicle for artistic expression, political resistance, and identity development while outlining the social and cultural dynamics and the broader socioeconomic conditions for individuals practicing this art form.

Socially Engaged Arts Practice

Focus on the collaboration between artists and communities utilizing community-engaged theatre-making methodologies in developing original plays with communities.

CONFERENCE ACTIVITY/PARTICIPATION

Papers Presented

"Queering the King - Leigh Crow, First Female Elvis Impersonator." Dragging Archival Material Session ATHE - Performance in Theory & Practice Conference, Atlanta, GA, 2024.

"Female Masculinity in Gender Nonconforming Performance – Takarazuka Review: The Otokoyaku and Western Drag King Culture." Japan Studies Association Conference, Waikiki, Hawaii, 2023.

"Gender in Discourses as Related to Drag King Culture and Theatre Training." TxETA - Higher Education Research Conference, Texas A&M Corpus Christie, 2022.

"Inclusivity And Gender Nonconforming Performance - Breeches to Kings." Annual International Graduate Student Conference, Transatlantic History, University of Texas at Arlington, 2022.

PROFESSIONAL AFFILIATIONS

ATHE – Performance in Theory & Practice
JSA – Japan Studies Association
TxETA – Higher Education Research
AATE – American Alliance for Theatre and Education
WSU Cultural Competency Series: *Navigating Difference*: Certified National Trainer
SDC - Stage Directors and Choreographers Member 2008-2011

PROFESSIONAL EXPERIENCE: THEATER

Sanctuary Stage, Co-Founder est. Eureka, CA 2008 Website: www.sanctuarystage.com
Nonprofit theater company that produces projects that promote diversity, social justice, and awareness through Devised, Applied, and Socially Engaged Playmaking.
Partnerships include Cornerstone Theater Company, Los Angeles; The Ink People; Arcata Playhouse; Four on the Floor
Socially Engaged Art Projects: *Dragging Dallas*, 2025
JoJo and the Mystery of the Plastic Fish, Albany, OR 2020
I Got Guns, San Diego, CA 2018
Peace Be Upon You, Albany, OR 2017
Un Carol de Independence, Albany, OR 2015
Tango Mike, Albany, OR 2014
The Logger Project, Arcata, CA 2010
Shades of Grey, Eureka, CA 2009

Cornerstone Theater Company, Los Angeles

Assistant Director to Artistic Director, Michael John Garces, *Someday* by Julie Marie Myatt 2008
Sanctuary Stage collaboration, community-engaged project: *Jason in Eureka* 2009

Oregon Contemporary Theater, Eugene, OR

Actor:
The Curious Incident of the Dog in the Night-Time, roles: Mrs. Alexander, Posh 2020
The Cake by Bekah Brunstetter, role: Della 2019
*Stupid F*cking Bird* by Aaron Posner, role: Emma 2016
A Christmas Carol; roles: Mrs. Fezziwig & Mrs. Cratchit 2014 & 2015

Redwood Curtain, Eureka, CA

Actor:
Bad Dates by Theresa Rebeck, Role: Haley, 2009
Getting It, by Jane Hill, 2008

Wonder of the World by David Lindsay-Abaire role: Sextuplets 2005
Fuddy Meers by David Lindsay-Abaire, role: Claire 2004
Choreographer:
Dirty Blonde by Claudia Shear, 2003

Arcata Playhouse, Arcata, CA

Actor/Creator:

The Tannenbaum Family Christmas devised mock cable show, 2009

SPECIALIZED TRAINING

MICHA, Michael Chekhov Acting Technique, New York, NY
California Canadian Voice Intensive, Canada's National Voice Intensive
International School of the Comic Actor, Mastro Antonio Fava
Navigating Difference: Certified Trainer; WSU Cultural Competency Series

FELLOWSHIPS, GRANTS and AWARDS

Fellowships

Faculty Fellow, Linn-Benton College Foundation

"Drama-Process: Fostering Equitable Learning Environments and Inclusion Strategies for ELL Students," a comprehensive study and recommendations for intentional strategies that address both linguistic and cultural diversity, ensuring that all students can thrive academically and socially.

2018-2019. \$10,000 funded

Grants

UT Dallas

Dissertation Research Award, "Embodied Fabulism in Drag King Performance."

2024. \$2,000 funded

Betty and Gifford Johnson Travel Award, Japan Studies Association 29th Annual Conference: "Female Masculinity in Gender Nonconforming Performance: Takarazuka's Otokoyaku and Western Drag King Culture."

2023. \$2,000 funded

GSA Travel Award, 22nd Annual International Graduate Student Conference, Transatlantic History Theme: Race, Gender, and Sexuality Panel: Embodiment in Race and Gender: "Inclusivity and Gender Nonconforming Performance: Breeches to Kings."

2022. \$500 funded

Linn County Cultural Coalition

Bilingual Touring Children's Theater project, *The Smiling Rabbit*, is a college course instruction for original play and touring for elementary schools in Linn-Benton County.

2016. \$3,500 funded

Oregon Cultural Trust

Bridges: Development of an intergenerational, bi-lingual play, *Un Carol de Independence*, that explores the history and contemporary impact of the Hispanic community in Independence, OR, highlighting the community's rich cultural heritage and the ongoing challenges they face. in collaboration with the City of Independence, OR. 2014. \$5,000 funded

NEA - American Masterpieces

McLean Foundation

Humboldt Area Foundation

Grants supported the development of the original socially engaged play, *The Logger Project- Loggers of the Pacific Northwest*, which focuses on the lives of the Pacific Northwest logger. Served the Northern California community of Humboldt County, 2010-2011. \$25,000 funded

Humboldt Area Foundation

Community project, *Blue Ox Puppet Theater Project*, in collaboration with the Blue Ox Millworks who manages the longest-running puppet theatre on the West Coast. Introduce participants to puppetry, with a construction and performance component, Eureka, CA.
2010. \$3,500 funded

The Puffin Foundation LTD, Teaneck, NJ

Project: *Fostering Community Collaboration and Outreach*, Community collaborative artmaking; strengthening inter-generational & cross-cultural relationships between those of different professions, ages, cultures and economic backgrounds. Funding supported the collaboration of Sanctuary Stage with Cornerstone Theater Company. 2009. \$2,500 funded

North Coast Cultural Trust

Project: *The Spoken Word*. Mentoring teens in developing scripts based on personal challenges and social experiences, Humboldt County, CA.
2004. \$4,500 funded

California Arts Council. Theatre Arts Education Eureka, CA

Resident Artist - provide local primary schools with weekly theatre arts education classes and direct children's theatre productions.
2002 -2004. \$40,000 funded

Awards

TxETA Higher Education Research Conference 2022

Scholars' Debut Papers Project, 3rd Place

Gender in Discourses as Related to Drag King Culture and Theatre Training

San Diego International Fringe Festival, 2018

Outstanding Actor in a Comedy

I Got Guns - Devised commedia dell'arte musical production, role: Pantalone.

City of Albany Human Relations Commission, 2017

Sanctuary Stage honored for Socially Engaged Arts Practice in Linn and Benton Counties, OR

Productions: *Peace Be Upon You*, 2017 focus: Middle Eastern Muslim refugees; *Un Carol de Independence* 2015 focus: Latino residents in the City of Independence, OR; *Tango Mike* 2014 focus: Veterans suffering from PTSD.

Linn-Benton Community College

Outstanding Adjunct Faculty Award, 2017

Unity Celebration Awards, 2016

Analee Fuentes Diversity and Social Justice Award

Gary Westford Community Connections Award

Honored for promoting diversity and social justice through Socially Engaged Arts Practice, Albany, OR