

An Account of Durational and Distributed Encounters with *Corpus CTR*

Selena Couture

When I was invited to consider archiving and *Canadian Theatre Review* (*CTR*) for this issue, I happily agreed, as a performance historian who has both spent time in archives and critiqued the assumptions and power embedded within colonial archives. I admit to a fondness for *CTR* stemming from my performance in a student production of “This Is for You, Anna” (*CTR* 43)¹ and the six times *CTR* has hosted me and some of my collaborators. In recent years, I’ve found *CTR* to be welcoming—inviting even— and open to creative scholarly writing. As a way of returning the hospitality, I invited the corpus² of *CTR* to cohabitate with me for a few months. I was very interested to see what would happen if we spent some time together while thinking about archives and archiving. The drama department librarian at the University of Alberta—the indomitable Lucinda Johnston—didn’t bat an eye at my request to invite *Corpus CTR* to my office for the fall 2023 term. After I made *Corpus CTR* comfortable, I invited others— faculty, students, staff, friends, and colleagues—to spend time with us, to physically encounter the materiality of *Corpus CTR* in ways that emerged from their experiences, perspectives, and artistic practices. Having *Corpus CTR* visiting for so long allowed us to circle around it, to handle it, to serendipitously encounter its pages. All the while, I considered how *Corpus CTR* relates to the idea of archive, asking, what are the implications of approaching it as one, and what valuing might happen in such a process?

¹ The play was first developed in 1983–85 by Nightwood Theatre and the Anna Collective. The play has returned to *CTR* repeatedly: Shelley Scott discussed a University of Lethbridge performance of it in *CTR* 121 (2005), and Kailin Wright discusses a production at St Francis Xavier in *CTR* 180 (2019). It is also the focus of MacArthur, Roberts, Scott, and Zisman Newman’s piece in this issue.

² The Oxford English Dictionary defines ‘corpus’ as “[a] body or complete collection of writings or the like; the whole body of literature on any subject” (“Corpus”).

A Threshold of Archival Desire

In addition to the pleasure of visiting with *Corpus CTR*, my research was also informed by critiques of archiving.³ As Punjabi, German, and Jewish literary scholar Julietta Singh asserts in *No Archive Will Restore You*, calling something “an archive gives it heft, grants it the status of an intellectual pursuit” (23). Singh builds on insights from Derrida’s *Archive Fever*, which questioned the reliability and clarity of both the concept and the container of the archive, Singh notes that while no one can understand the archive, we also cannot stop reaching for it (25).⁴ I also link this archival wariness to Singh’s analysis, in *Unthinking Mastery: Dehumanism and Decolonial Entanglements*, of the “qualities of mastery, [as] definitional foreclosure can itself become a practice of masterful exclusion” (43), and her recommendation that “an uncertain practice of experimentation,” may offer “the most powerful method by which to exceed mastery’s hold in the everyday production of the human through neocolonial politics today” (42). Singh cites Sara Ahmed’s *Queer Phenomenology* and the consideration of archives as phenomenological devices whose contents, if one becomes oriented around them, can become core to constituting oneself (Ahmed 113–18). Suddenly, the stakes of my experiment in cohabiting with *Corpus CTR* seemed more significant, and I recognized the necessity of a porous and distributed practice that stays at a threshold, allowing me to be open and responsive without ever completely entering and losing myself.⁵

While cohabitating with *Corpus CTR*, I also took part in “Performing Archives: The Practice of Gathering,” a Hemispheric Encounters residency.⁶ The

³ All of this is, of course, deeply informed by discourses in performance studies on archives, including Diana Taylor’s *The Archive and the Repertoire* as well as Rebecca Schneider’s *Performing Remains*.

⁴ Her account of archiving her body is inspired by Italian neo-Marxist political theorist Antonio Gramsci’s exhortation to “know thyself ... as a product of the historical processes to date, which has deposited in you an infinity of tracers, without leaving an inventory.... Therefore it is imperative at the outset to compile such an inventory” (Gramsci qtd. in; Said, qtd. in Singh, *No Archive* 18). Singh asserts that the “body archive is an attunement, a hopeful gathering, an act of love against the foreclosures of reason. It is a way of knowing the body-self as a becoming and unbecoming thing, of scrambling time and matter, of turning toward rather than against oneself. And vitally, it is a way of thinking-feeling the body’s unbounded relation to other bodies” (29).

⁵ Porousness, becoming/unbecoming, the threshold, and penetration are all discussed in Singh’s *No Archive Will Restore You* (29–31). She defines ‘threshold’ as “that space—physical, psychic, and temporal—from which you can no longer sustain a performance of yourself as a discrete and bounded entity” (58).

⁶ Hemispheric Encounters: Developing Transborder Research-Creation Practices is a multi-year SSHRC Partnership research project that “brings together scholars, artists, activists and community organizations

invitation asked participants to consider: “How might archives amplify, address, activate, confront, perform? How can the archive be a realm for social and environmental justice? For healing?” and stated an interest in “radical, embodied, and unruly approaches to archives, in the possibilities inherent in live exchange, in the alchemy of presence” (“Performing Archives Programme” 5). The four-day residency in Tkaron:to featured activations by fifteen archivists, artists, scholars, and grad students from Brazil, Mexico, Colombia, New York, Boston, and Edmonton/Vancouver. Some of the insights arising from these impactful, thought-provoking experiences were directly applicable to my ongoing experiment of cohabitating with *Corpus CTR*. In a discussion of what we mean by ‘archive,’ it quickly became clear that the necessary citational practice of meaning making and signifiers—especially in the multiple languages present—allowed for an almost continuously proliferating understanding of the term. Claudia M. Friedel, an archivist at Boston University, spoke about the critical importance of selection, gathering, cataloguing, record keeping, and the metadata that make the work transmissible to archive users. She also spoke about the necessity of keeping an awareness of the context of content and said that some archivists associated with the digital transformation of the European cultural heritage sector (Europeana Foundation) use the metaphor of a current to describe the mutuality and dynamism of this processing practice. This was a very generative metaphor and led to considerations of river currents (and their obstructions), electrical currents that carry energy, and the transactional nature of monetary currency. Jehan Roberson, a writer, interdisciplinary artist, memory worker, and PhD candidate in English literature at Cornell, emphasized the dwelling-place meaning of ‘archon’ and noted that the site itself influences the metadata that can be created. Also, citing Cheryl Harris’s “Whiteness as Property” and Singh’s *No Archive Will Restore You*, she examined the tension of possession in an archive alongside the thresholding that is part of a selecting process. Interdisciplinary artist and archivist Joyce LeeAnn also emphasized that the only access point is the present—and that we must understand what we each need to be present, in order to enter into the portal of the past.⁷ Such presence eventually also needs to become

from across the Americas to explore hemispheric performance as an artistic practice for addressing social and environmental justice” (*Hemispheric Encounters*). It is organized into three research clusters: Ecologies, Mobilities and Oralities, and an Archiving Stream. The Archiving residency included participants from the Ecologies Cluster and Archiving Stream.

⁷ This was the list I generated: shoes off, feet on the ground; attention to my authority—own it; a way to move body, circulate blood; and to be seen by others who are co-present with me.

collectivized in some way, so that it can be in the world and act effectively. We practised this collectivizing through many of the performative activations during the residency and grappled with how to develop what Mexican artist, curator, and education researcher Sofia Olascoaga called these convivial muscles.⁸

Gathering at the Portal of the Present to Recall *CTR*

I come now to the results of my convivial time with *Corpus CTR*. When the journals arrived in late September, my research assistant (Sarah Jackson) and I took stock of what we had and arranged them in chronological order: forty-one bound volumes—starting with volume 1 in 1974 and going up to CTR 140 in 2009—and individual issues from 141 to 193. Sarah (who researches feminist historiography, women’s music hall acts in nineteenth-century London, and contemporary burlesque) immediately created a coding system to track when and how women’s performances and scholarship were preserved in *Corpus CTR*. As the weeks went on, we added bobblehead bookmarks with images of the people in our department who had published in the journal. The corpus began to sprout colourfully and playfully, beckoning visitors.

A particular pleasure of this process came from the students, friends, and colleagues who took up my invitation to visit. Watching how people approached the archive and discussing the methods of encounter became parts of the experiment. Xavia Publius, a PhD candidate researching 2010s US television shows and fan methodologies, was immediately struck by the overwhelmingness of, as she put it, “the gang’s all here.” She noticed an affective draw of *Corpus*, which was more heightened than the pleasure of browsing in library stacks, where one knows that something may be checked out, so a large journal collection may still not be complete. She explained articulations in TV fan cultures that engage with enormous bodies of

⁸ These discussions built on concepts from Ivan Illich’s 1973 text *Tools for Conviviality*, which critiqued industrial society and aimed to create conviviality through communal creativity and democratic ethics. Such autonomous tools enable their creative users to meet their needs as producers and users (Atasay and Bourassa 75). See also the podcast episode “Sofia Olascoaga” on Radio Web Europe’s *Son[i]a* for a description of her collective research process “Between Utopia and Failure: An Affective Genealogy,” which looks at the history of the practices of communal living in Cuernavaca, where Illich and many other intellectuals and activists (along with Olascoaga’s family) attempted to live by these principles.



Figure 1: A view of *Corpus CTR's* corner of the office. Photo by Sarah Jackson, used with permission.



Figure 2: Close-up of *Corpus CTR* with traces of visits. Photo by Sarah Jackson, used with permission.

work (e.g. long-running soap operas) where the entry point is rarely the beginning. Instead, fans start where they happen to land and work backwards and forwards, following curiosities of plot lines and other affective lures. After choosing an issue, she mused on the possibility of interacting with it by adding a note that would be stored until the next person opened it. We also considered whether *Corpus CTR* had a particular desire to be read and handled—is that an inherent part of a print publication’s life?

My visit with a colleague, Yelena Gluzman, felt like a small oasis of calm and focus. I oriented her to *Corpus*, and then she read an issue published the year she was born and my co-authored article in the *Radical Hospitalities* issue, while I read a different issue alongside her. She said she liked being able to look into a small corner of the journal and a small corner of my work. In the midst of the busyness of campus life, this co-reading shared space felt briefly rejuvenating. Another visit briefly turned the space into a dance studio. Drama faculty members Lin Snelling and Piet Defraeye’s practice of encountering the texts within *Corpus CTR* was an enlightening demonstration of how the metaphor of a current could be applied beyond the practice of archiving (as Friedel described it) to a dynamic and mutually influential processing of textual material. They came to my office one day with a pot of tea and set themselves up to dance with the journals and each other. The result of this—and my commentary as I sat behind the camera—is [available at this link](#). Their connection to each other, the memories that the journals sparked, and gestural re-enactments of them flowed through their bodies and speech, swirled around the obstacles surrounding them, and briefly electrified the space.

Joyce LeeAnn’s emphasis on the present/presence in order to enter the “portal of the past” quickly became clear as more visitors encountered *Corpus CTR*. Most began by reaching for one that was published in a year that was significant in some way to them: the year they arrived in Canada, the year they started theatre school, the year they graduated, the year they were born, the year of an important historical event ... and on and on. After the first delight at connecting the historical artifact of the journal to their chosen year, they then set about perusing the pages and, often, delighting in the serendipity of finding an article of great interest to them. For example, Lyudmyla Honcharova, a PhD student researching martial arts for actor

training, happened on two articles on training and survival in the journal published the season she was born.

After these initial encounters, I asked visitors to look at *Corpus CTR* and ask it questions. This generated a series of sticky notes that accumulated over the months, arrayed above the shelves on which *Corpus CTR* sat. The questions included: When was the first article on Indigenous theatre? When was the first article about Indigenous theatre written by an Indigenous person? When was the first issue in which women authors outnumbered men? How many articles have been published on Shakespeare? How many independent artists have published work, or are the artists who publish always embedded with institutions? Are there any articles on theatre and the horror genre? Some questions were about the actual materiality of the journal issues: When was the last time one was stamped with a return date? When did themed issues start? When did the glossy multi-colour design start?⁹

As we worked to answer these questions (especially the ‘first’ and ‘how many’ questions), Claudia Friedel’s statement on the significance of metadata as the key to transmissibility of an archive quickly became clear. In keyword searches of ‘Indigenous,’ ‘Native,’ and ‘Indian,’ over 160 articles were unearthed (this excludes the early years of publication that use ‘indigenous’ and ‘native’ to describe white settler Canadian work in opposition to British or US work). Not surprisingly, since 2015 (when the Truth and Reconciliation Commission calls to action were released), twenty- eight of the thirty-four issues published have included publications on Indigenous theatre (approximately eighty-five articles, editorials, reviews, or scripts; about 25 per cent of the total published). This is a significant change from the previous forty years, which included sixty-three articles (about 4 per cent of the total published). This doesn’t include *CTR* 68, *Native Theatre*, edited by Monique Mojica in 1991.¹⁰ None of this considers the content of these pieces: this is merely a data analysis. Also interesting is a keyword search of ‘land,’ which

⁹ Some of these questions were answered easily by handling parts of *Corpus CTR*: The last physical issue checked out of the library was *CTR* 1990, due on 20 April 1998. The first woman whose work was discussed was designer Mary Kerr, in *CTR* 2 (1974). Others were quickly answered with keyword searches; e.g. the horror genre showed up twice—once with reference to the clown duo Mump and Smoot and once referencing The Electric Company’s show *The Fall: Industrial Horror*.

¹⁰ Mojica’s issue has approximately twenty-one articles, artist reflections, editorials, memoirs, memorials, and four scripts. If we do include this issue, the percentage of articles related to Indigenous performance from 1974 to 2015 rises to 6 percent.

returns twenty-nine articles. The few articles published before 1988 either have 'land' in the title of the play or are describing immersive theatre. In 1988, Natalie Rewa's issue *Theatre and Ethnicity* included Virginia Cooke's article "Our Footprints across Canada," which discusses the BC Supreme Court drama of the Gitksan and Wet'suwet'en people's land claim to over 58,000 square kilometres of land in northern British Columbia¹¹ and Headlines Theatre's national tour of *No'Xya' (Our Footprints)*, produced in cooperation with the Gitksan-Wet'suwet'en Tribal Council (Theatre for Living). After 1988, approximately two-thirds of the articles with the metadata keyword of 'land' reference Indigenous land relations.

A keyword search of 'Shakespeare' reveals 101 articles—at least one every year from 1974 to 2016 (except in 1983, 1998, 1999, 2010, and 2015). Thirty-two of these were published in two special issues on Shakespeare (1988 and 2002). This is approximately 5 per cent of the articles published in *Corpus CTR*. There hadn't been any published since 2016 until two came out in 2023 (this seven-year absence almost exactly echoes the proliferation of articles related to Indigenous performance since 2015). Other keyword searches arising from questions, curiosities, and conversations yielded other data: seventy-four articles with the keywords 'feminist/feminism' (starting with a special issue in 1985); forty-seven articles with metadata related to labour/working class/socialism (with a special issue in 1999); 102 articles referencing what we now refer to as 2SLGBTQQIA+ (the first six are in a special issue from 1976, *Homosexuality and the Theatre*; fifty-one—or half of the total—appeared in the past ten years). 'Toronto' searched as a subject term yields 152 articles (second only in number to articles related to Indigenous performance).

To move on from keyword data searching, the months-long duration of the visit in my office also created other ways to understand *Corpus CTR*. As time went on, I developed a practice of having lunch with *Corpus CTR*, selecting random issues from the shelves and reading whatever caught my eye. Over the months, these included a piece from *CTR* 70 by Marianne Ackerman

¹¹ The court case, known as *Delgamuukw v. BC*, significantly impacted Aboriginal rights and title in the legal system, and helped establish oral history as valid evidence in Canadian courts (Beaudoin). For an excellent consideration of this case and the performativity of colonial courts in relation to the deliberate separation of Indigenous and colonial temporal frames, see Ryan Hartigan's "This is a Trial, Not a Performance!": Staging the Time of the Law."

about the development of Robert Lepage's *Alanienoudiet*, which was built around the "idea" of a longhouse, and British tragedian Edmund Kean's visit with Wendat people in 1825. I read a piece from *CTR* 72 by Tim Fort (my undergrad design professor) about watching a production of *Oklahoma!* in Inuvialuit while he was there helping with a high school show. In late November, I lunched with *CTR* 9 and found out she was all about Beverly Simons—obsessed with her, really—reviewing *Crabdance*, publishing a new play by Simons, and including an interview with her. A week later, I lunched with *CTR* 79/80 and read the opening articles of the double issue that celebrated twenty years of publication. Two of the things I learned: Don Rubin described himself as an "intellectual casualty of the Vietnam war," and *CTR* actually began as the *York Theatre Journal* in 1971 (5). In his retrospective article on the development of the critical field, Ric Knowles explained the shifts from Rubin's editorial interest in political advocacy to Bob Wallace's in understanding various communities across the country, and eventually to Alan Filewod, Natalie Rewa, and Ann Wilson working as an editorial team. Knowles observes a shift from information reporting and advocacy to political analysis. He also quotes Filewod's first editorial (*CTR* 55), which questioned the metaphor of cultural growth leading to a "anthropomorphic maturity," and called it part of "the cultural debris of our colonial origins" (Knowles 13). Knowles asserts that the shift to co-editors moved *CTR* away from a "logocentric" focus on single authors or playwrights to a "multilectical gaze through a compound eye" that celebrated collaboration (12). This insight resonated with my recent experiences with *CTR*, and reading Knowles's reflections on this from the twentieth-anniversary issue deepened my appreciation for Wallace, Filewod, Rewa, and Wilson's editorial labour. This personal process and the reflections it stirred in me brought back to mind Singh's description of the desire to reach for an archive—and Ahmed's assertion of how orienting oneself around it can be part of constituting a self.

Concluding with Care

What I've shared is by no means a summary or mastery of what *Corpus CTR* contains—or what its existence over these past fifty years means to Canadian theatre—and this hasn't been my goal. Instead, this has been an account of what happened during the quotidian cohabitation with this body of work and what this sort of durational and distributed process can help us learn from a corpus. I've recounted the overlapping encounters with

numerous people who crossed the threshold of my office door and danced, read, handled, and otherwise visited with *Corpus CTR*. There was also a lot of time during its residency when *Corpus CTR* was irrelevant and part of the background, when we ignored it. What I am struck by, beyond the data analysis and selected summaries shared with you here, is the conviviality of the process. This was a pleasurable experience: I shared time, stories, curiosities, and information with many people. We learned a bit about each other and those who have come before us as we learned from *Corpus CTR*. In the end, I began to see *Corpus CTR* as an accumulation of conviviality that has resulted in fifty years of writing. These words are remnants of the care and collaboration that goes into not only the production of performances but also the production of publications. Each article takes hours of labour by multiple people, only a few of whom have their names printed. Here's a thought experiment: consider if the researching, practising, drafting, and revising of an article takes approximately 200 hours, and editing, copy-editing, laying out, proofing, printing, publishing, marketing, and administrating labour takes another several hundred hours per issue. We could then picture that the 200 issues of *CTR* (working with an average of sixteen articles in each one) signify roughly 700,000 hours of collaborative human work hours (along with the paper, ink, electricity, and other resources used in publication). Or each one, like the one you have in your hands now, is the result of possibly 3,500 hours dedicated to the conveying of these ideas, perspectives, and thoughts to you. And you, dear reader, will then invest your precious time in the reading, processing, and perhaps sharing of what's being conveyed. We write because we care, you read because you care, and all of this attentive care is housed in these pages to be passed on.

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