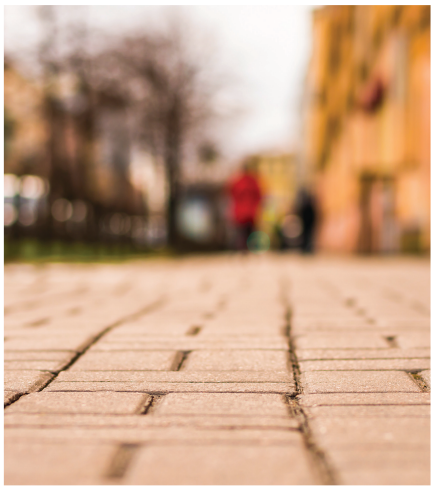
#Feminism

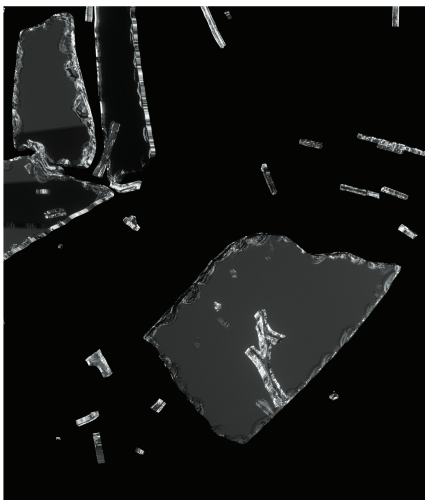
A Nano-Game Anthology











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Letter from the Editors

WE ARE FEMINISTS BY NECESSITY. Despite our talents and skills, our culture tells us—over and over again—to make ourselves small physically, emotionally, and intellectually, to do extra work without complaint, to let others take the credit. We are feminists because we do not accept that the price of occupying a space marked "woman" is self-effacement.

We are feminists because we believe that every human should have the opportunity to live up to their fullest potential. In today's world, that is simply not possible. Sexism oppresses everyone, whether it's the woman who does a second shift of housework at the end of her paying job, the man whose parental love for a child is deemed suspect, or the trans and genderqueer people whose identities are erased on census forms.

We are feminists who believe that the culture we consume can help us begin to undo the harms of sexism. And yet, that is difficult when our culture and its consumption is steeped in it. In the literary world, there is an old adage that books about men speak to "humanity" while books about women are "for women."

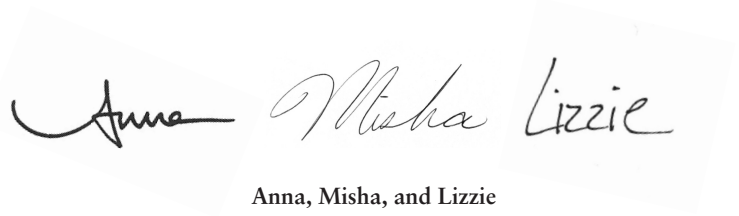
It's true in the world of roleplaying games too. Scenarios about five men doing, well, nearly anything, get labeled as "great games," while scenarios that focus on women's experiences are "for women." We want to expand the designation of "great games" to include works that speak to our own lived experience. Feminism belongs in analog game design because women are human too. We produced this collection to highlight feminist voices and to create space for explicitly feminist design.

Our designers had juicy ground to draw from. Game-wise, what could be better source material than a world that pushes people into unequal power relationships, regardless of their skills and interests? This collection highlights different aspects of that power dynamic, from situational comedy to high tragedy.

Our feminism is an inclusive and plural feminism. We welcomed participants of all genders and game design experience, and accepted all the games they produced. We asked each designer to write a game about an aspect of feminism that is important to them right now. Rather than culling the collection to fit our own ideology, we tried to help each author realize their own vision. With nearly three dozen designers, these games represent many different feminisms, reflective of their individual authors.

As legendary feminist bell hooks once wrote, "Feminism is for everybody." We wanted to make these games accessible to players of all genders and ideologies. The barrier to entry is low. Our games require few participants, little in the way of prep or props, and last an hour or less. They cover a wide range of topics and moods, so you'll find funnier scenarios about the word "vulvas," dramas about women in the workplace, and heavier scenarios about rape and domestic violence.

We hope these games will help generate discussion in your community and inspire you to make your own feminist works.



Anna, Misha, and Lizzie

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3+ / ● / ♦♦♦♦◊

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4 / ◑ / ♦♦♦◊◊

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2+ / ● / ♦♦♦◊◊

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3–5 / ◕ / ♦♦♦◊◊

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4 / ● / ♦♦♦◊◊

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3–10 / ◕ / ♦♦♦♦◊

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5 / ◕ / 💧💧💧💧💧

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HOW TO PLAY

#Feminism Scenarios

Welcome

Whether you're experienced with roleplaying games, or completely new to them, we're glad you're here. In this book, you'll find 34 feminist nano games. We define a nano game as one that lasts less than an hour and can be described concisely. Most games in this book are for three to five people and run without a facilitator, though a few can handle more players and encourage or even require a facilitator. All of them can be played within an hour. They are also very different, as they are written by people from eleven different countries and player cultures. Some you might like and others you might not—that's totally okay.

We have some tips on how to enjoy our games below. The first section explains how games are grouped within the book and the default safety rules you should use with every game. The second section is aimed at new roleplayers and explains some of the basics about what roleplaying is and how to create a supportive play atmosphere.

About This Book

How to Use This Book

Each chapter of this book contains a handful of games organized around a common theme. Roughly speaking, the chapters of this book are arranged in order of emotional intensity from lightest to heaviest. This is not an absolute, though! The early chapters do include some games that may touch on sensitive personal issues, depending on your particular group of players.

The Table of Contents is designed to help you find a suitable game quickly. It contains short information for each game, including play time, intensity, number of players, and so on. You'll find similar information in the margins of each game.

Our Symbol System

- **The clock:** indicates roughly how long this game takes, from setup to debrief
- **Teardrops:** indicate anticipated emotional intensity, from one teardrop (less intense) to five teardrops (more intense). This is just an estimate, though—different groups will find different games more or less affecting.

Selecting a Game

Gather together a group of three to five players (or even more). It's a good idea to have one person who has paged through the collection and has a few ideas of what this group might want to play or what they can play given the available props and people. This person should suggest titles to the group or ask the group whether they are interested in this or that topic or intensity to get a good idea. Come to some consensus about what you want to play and for how long, then dig in.

Not all games are for all people. Some people adore silly roleplay; others want a deep emotional experience. There is no wrong way to play, and there is plenty of variety in this collection. In addition to simple preference, people have personal reasons why they might not want to play a game about a particular theme, and they might not want to explain that to the group.

Use the keywords in the margins of each game to help decide what to play—they should make the content of each game transparent. We recommend that you mention them to the group before you commit to playing a game, so that players can opt in and out at will. Always take no for an answer.

Be excellent to each other, and remember, the players are more important than the game.

Player Safety

Following the above instructions—being clear about game content and letting people freely opt in and out—will go a long way toward making a safer game environment. Still, because roleplaying games are improvised, you never know quite what turn they will take. That uncertainty is part of the thrill and excitement of roleplaying. It also means that we can't always anticipate how a game will affect us. "Light" games can hit some people super-hard, while "heavier" games leave them untouched and vice versa.

Because we can't predict how people will react, or what their sensitive areas might be we employ cut words.

If something goes—physically or emotionally—awry for you, it's okay to stop the game by saying "cut" or "stop the game." If you think another player is in real physical or emotional distress, you also have the responsibility to stop the game and make sure they are okay.

When someone calls for a cut, all play around them stops, and the other players should make them comfortable. Whoever called for the cut is welcome to talk about why they did so, but sometimes the reasons people cut are very personal, so don't force them to talk if they don't want to.

You should describe this blanket rule to the group before beginning to play.

After play, we encourage you to discuss your experiences with your co-players as part of a debrief. You can read more about debriefs and how to run them in the next section.

About Roleplaying

What Is Roleplaying?

Roleplaying is pretend play in which you behave as if you are someone else. Maybe you're pretending to be a musician or a movie character; maybe you're pretending to be the cartoon angel or devil on another character's shoulder, or any other role you could possibly imagine. Who and what you portray varies widely from game to game. It's a little bit like improvising a play, novel, or film together with your friends. In roleplaying, though, there is no audience—the measure of the scenario is whether you have had a good or thought-provoking experience.

Each scenario in this collection has instructions about how to play and what you should do. We've tried our best to make them clear, but the world is big, our authors come from many different play traditions, and so will our players. If you end up confused, use common sense to glue the scenario together and keep your group playing.

Group Dynamics and Facilitators

In a good gaming group, everyone has the opportunity to be included. As you play, remember to give your co-players good scene opportunities. Don't be a scene hog. In keeping with the rules of improvisational theater, try to say "yes and" to the plots and issues your co-players introduce in a scene—build off of what they say instead of contradicting it. This keeps the drama going, and can take the group to new, fun, and unexpected places.

This collection offers games with two configurations:

Games with a Facilitator

A facilitator or "game master" is the person who reads a scenario in advance, gathers the players and the needed props, and leads the players through the scenario. Sometimes they also start scenes with a short description ("Aatish and Judith are in the breakfast nook after a long night stealing cars…") and end them by saying "cut."

Only a few games in this book call for facilitators.

Games without a Facilitator

A game that runs without a facilitator is often called a "GM-less," or "Game Master-less" scenario. Usually, this means that the jobs a facilitator normally does are spread across all of the players, who take group responsibility for the scenario. Most of the games in this book are GM-less.

If you've selected a game without a facilitator, one or more players will need to read the game. You can do this silently, letting each person skim the instructions, or by reading the instructions aloud. If you're reading aloud, it's considered friendly to share the responsibility—read a paragraph and pass the text until you've listened to all the prep.

A few games have surprises that the players should not know about beforehand. You can decide whether to let the surprises be surprises, or whether one person should read the instructions so they know what's coming.

Preparing to Play

Gather your participants together in a suitable space. Although a few games in this book can be played in public, most of them will do best in a room with a door and perhaps a few chairs. If necessary, set up the space according to any instructions in your chosen game.

Sometimes, groups like to gather their focus with a short warmup. This could include some group motion (shaking out the body), group singing, or the hokey pokey (both), or any other suitable warmup that you know.

Enjoy Yourself…

Playing a #Feminism scenario is like enjoying a (feminist) cultural experience in any other media, e.g. a book, movie or theatrical production. It can be hilarious, dramatic, or take you on an emotional journey through storytelling. You might laugh, cry, or end up thinking deep thoughts. Whatever your reaction, enjoy yourself—tell these stories with as much flair as you can. The moment you enter the room to play the scenario it belongs to you. Play it as you'd like to and get as much as you can out of it.

...But Take the Game Seriously

Some of these games handle difficult issues like gendered violence, rape, and abusive relationships. Give the issues the respect they deserve and don't shy away from difficult subjects. Don't just giggle, but dive into the subjects and embrace them.

Debrief

After the game or session your group might want to talk about how they are feeling, any problems that might have arisen during game, and any thoughts it sparked. We strongly encourage this. It's a great time to start processing your feelings about the game experience with your co-players. In general, the more intense the game, the more essential it is to debrief.

The best debriefs...

...are not too long: let people who need to leave go. Those who want to continue the conversation can.

...are communal: everyone has the space and opportunity to participate, whether they exercise it or not.

....end on a high note: even a difficult scenario has positive elements to reflect on. We recommend doing this last so that players leave play focusing on the best parts.



1 | ROMANCE



First Date

by Katrin Førde

2–5
Players

30
Minutes

Intensity

Supplies:
Two chairs and one table.

Keywords:
Orgasms, dating, arguments.

Background

Read this section aloud to the group.

"Unfortunately, unequal pay isn't the only reward discrepancy between men and women in our society. There exists an additional gap between heterosexual men and women: the 'orgasm gap.' Women are earning less cash and fewer orgasms."

—*Natalie Brie for bitchtopia.com*

Women experience fewer orgasms than men do during heterosexual sex.

In one study, "The Incidental Orgasm" by Lisa D. Wade, Emily C. Kremer, and Jessica Browne, which examined about 800 college students, a 52 percent orgasm gap was found. This study didn't ask about the context of the sex. However, another study, "Accounting for Women's Orgasm and Sexual Enjoyment in College Hookups and Relationships" by Elizabeth A. Armstrong, Paula England, and Alison C. K. Fogarty, found that in 15,000 college students, the orgasm gap is larger in hookup sex than in relationship sex. Even in college student committed relationships, there is still a 17 percent orgasm gap. Strikingly similar statistics were found in a survey called "Variation in Orgasm Occurrence by Sexual Orientation in a Sample of U.S. Singles" by J.R. Garcia, E.A. Lloyd, K. Wallen, and H.E. Fisher, which measured about 3,000 single women and men in the U.S. ranging from 18 to 65 years old. When having sex with a familiar partner, women said they have an orgasm 63 percent of the time; men said 85 percent of the time.

Lesbian vs. Straight Sex: There is an orgasm gap between women who identify as lesbian versus straight according to *Psychology Today*. Lesbian women have significantly more orgasms than straight women. (For men, the orgasm rate doesn't vary with sexual orientation).

Setup

This is your first date with _____. Everything was going just great until, for some reason, you started talking about "the orgasm gap." Now you're just listening to this idiot telling you why they think it's natural/okay that women get less out of heterosexual sex.

Together, you will all play out the first date of a new couple. You will each get to play both members of the couple—let's call them the Ranter and the Listener—during this game.

The Ranter will spend all their time ranting about why the orgasm gap for women during heterosexual sex is normal and natural. The Listener will not respond with words to the Ranter's rant, but may respond with semi-subtle body language. The Listener does not have to wait for the Ranter to finish the rant, but may leave at any point.

Two players will play at a time; any additional players will observe the scene.

The couple can be made up of two people of any gender identity and sexuality; it does **not** need to be a straight couple.

Play

Begin by deciding, as a group, what sort of first-date couple you will be playing. Do not feel that the Ranter and the Listener must be a straight couple or must be coupled up as "boy and girl."

Seat the players portraying the couple at a table. The first Ranter begins in the middle of their rant about why the orgasm gap is not a problem or a real issue. The Listener will leave the table when they feel the Ranter has crossed a line, or become too stupid to listen to.

The person playing the Ranter remains on stage, but now becomes the Listener. A new Ranter steps into the scene.

This will continue until everyone has played both Ranter and Listener.

Debrief

Each player will sum up their experience in two sentences: one from the experience of being the Listener and one from the experience of being the Ranter.

About the Designer

Katrin Førde (Norway) has been larping since 2001, and has been organizing and designing games since 2012. She hates tents, likes wine, and loves Oslo.

Flirt

by Agata Świstak

Background

During this game, participants will explore the subject of flirting and how it is affected by one's identity. Play light-heartedly; discuss enthusiastically later.

Setup

This game has five roles: The Girl, The Flirt, The Girl's Secret Friend, and The Flirt's Friend.

Write the name of each role on a separate piece of paper. If you are playing with five people, The Flirt should have two friends.

Let each player draw one role randomly. Keep them secret for the moment!

- **The Girl's aim** is to find out who is flirting with her.
- **The Flirt's goal** is to flirt with the girl and not get discovered during the game. The Flirt may be of any gender expression, but is attracted to Girl.
- **The Girl's Secret Friend's goal** is to help The Girl achieve her goal.
- **The Flirt's Friend's goal** is to help The Flirt achieve their goal.

When everyone has a role, sit in a circle.

To reveal everyone's potential allies, read through these sentences in advance—one of you will need to remember them well enough to speak them with your eyes closed:

- Girl, raise your hand. Everybody, close your eyes.
- Flirt and Friends of the Flirt, open your eyes.
- Flirt, make a "thumbs up" sign.
- Everyone close your eyes.
- Everyone open your eyes.

In this quick way, everybody will know the identity of their allies.

Once allies have been established, decide on some character qualities. As a group, brainstorm a short list of:

- Genders or gender expressions (for example, butch, femme, genderqueer etc.)
- Sexual or relationship orientations (straight, gay, pansexual, poly, monogamous, etc.)
- Governing moods—dominant emotions describing the character (anxious, always smiling, pessimist, sad, control freak).

Write these down in three different piles of paper.

Let each player draw a couple genders or gender expressions, sexual or relationship orientations, and governing moods from the pile. They can use one or more of these to develop a sense of their character. Let the players think for a few minutes about what comes out of this mixture.

Play

Participants set the scene together. Characters might just as well sit around the table in the classroom and talk to each other, but you can also play while travelling, shopping, partying—or playing other games! You'll play for 30 minutes or longer, if you like. Decide how long you'd like to play for and set a timer.

The game ends when The Girl decides to guess who The Flirt is. If she's right—she wins! If she's not, she loses. The Flirt wins if they go undiscovered through the entire game.

Debrief

Discussion is an important part of this game. I would like this scenario to serve as a case study and start a dialogue about everything surrounding flirting—how people hit on girls and women, how girls and women respond to flirting, whether it's wanted or not, assertiveness, how it's perceived by bystanders, and how people react to different expressions of your own self and sexuality. It is especially important to discuss what, if anything, players find disrespectful. Give players the alibi to start a conversation about all the themes included in game!

4–5
Players



60
Minutes



Intensity

Supplies:
A timer, pens, and a few sheets of paper.

Keywords:
Flirtation, identity, friendship, secrecy, queer identity, how people hit on girls.

About the Designer

Agata Świstak (Poland) is one of the founders of the Polish NGO Liveform. She has organized roleplaying projects for her local community since 2011, and for the global community since 2014, when she became head of scenography and logistics at *College of Wizardry*. She spends her free time having short affairs with game design.

Spin the Goddesses

by Karin Edman

4–5
Players
A player group that self-identifies or is gendered by society as women is recommended.



30 Minutes



Intensity

Supplies:
A bottle or other spinnable object with one end assigned as the tip, paper and pencils or five representative objects.

Keywords:
Kissing, lesbians, paganism.

Background

This is a lesbian "Spin the Bottle" larp inspired by witches. This is due to the parallels I have seen between two kinds of secret societies of women, hidden away from the world during most of human history. It will be a lesbian kissing game.

Decide before you play if you will do actual kissing or instead use thumb kissing. To thumb-kiss another person, reach out and cup their face in your hand, placing your thumb lightly over their lips. When you lean in to kiss them, your thumb should be between your lips and theirs.

Note: If you are not a lesbian, have an open mind and try to have and experience gentle and sexual tension with other women. If you are a lesbian, I would love for you to encourage any non-lesbian players to explore this side of themselves. This is a nice and soft game about kissing and magic; it is not designed to be about bullying or about women who are mean to each other.

Setup

The setting is an all-women coven of witches. After spending some time apart, they have secured a weekend at a lodge deep in the forest. They have driven there to rekindle their deep connection to each other with a ritual taken from an inherited Book of Shadows called *A Book of Love and Dedication*. The spell is so-called "light magic." They will do the spell the first thing after arriving.

The witches are:

- **Ava:** Mistress of Ceremonies. She is used to reading instructions and explaining them.
- **Rebekkah**: The shy one who inherited the Book of Love. The rest of the coven adores her.
- **Lise:** An active LGBT educator in youth centers. She became pagan in Women's Studies. Always encourages others to look at gender as more fluid.
- **Maryam:** Has deep roots in the Abrahamic mystic traditions. Out of her close family, she has only come out as lesbian to her mother.
- **Karina:** New to the group, but enthusiastic and a quick learner. She is trying to figure out how the others' ethics will work for her. A bit bi-curious.

After choosing your characters, the following instructions will be read in game by Ava, with a bit of help from Rebbekah. This is a ritual that they have never done before.

Play

Ritual: Spinning the Preference.

For covens who love womyn. To be performed after spending time apart, spiritually or physically. A quick and easy realignment spell of attraction.

For the ritual, five goddesses/aspects/characters will be invoked. Don't forget which goddess you are currently channeling—write down their names on five pieces of paper, or choose a small object from your surroundings or from your bag that you feel represents the essence of the Goddess. A set of three keys is perfect for "Threefold" aspect of The Morrígan.

Give one object or note representing each goddess to each woman in the group. Sappho always spins the bottle. Once she has kissed the witch indicated, everyone passes their note/object to the witch to the left. The goddess you channeled will leave your body and take up residence in the witch to whom you passed the note or object. The channeled being moves with the note/object.

Start the ritual and open the circle by blessing the bottle and the objects you choose. Have the bottle in the middle and hold one object/note each over it. Chant the following together:

Hekate, Artemis, The Morrigan!
Freya Venus Sappho!
Spin this to my preference.
Spin my preference.

When all of you have channeled Sappho, which means that Sappho's object/note has passed full circle, it is time to end the ritual. You conclude the ritual and dispel the goddesses with a communal chant.

Human - passion - threefold - judge - earth
Ava - Rebekkah - Lise - Maryam - Karina
We have come closer. Dug deeper.
We thank Hekate, Artemis, The Morrígan!
We thank Freya, Venus, Gaia and Sappho.

TOWARDS COVEN	TOWARDS YOU
Sappho—human	You lead the ritual and spin the bottle with this chant: "*Fortune spin this to my preference. Spin the preference.*" You then kiss the woman indicated.
Freya/Venus/Aphrodite—passion	Physical Passion! If you get kissed, draw the other woman close to you, entangle her and encourage her with words.
The Morrígan—threefold	If kissed, choose one of the below: • **Maiden** = Shy, inexperienced, learning about kissing from the other. • **Mother** = (A mother, not your mother). An equal to the one kissing her. Knows her way and her desires. • **Crone** = Takes the initiative and guides the kissing.
Gaia—earth	You radiate unconditional love. If you get indicated by the bottle and get kissed, then you then kiss all the others.
Hekate—judge	You are emotionless and cold. To kiss you is to kiss ice. If the bottle stops between two channeling witches, you decide who Sappho will kiss.

They have driven there to rekindle their deep connection to each other with a ritual...

About the Designer

Karin Edman is the barbarian queen of Swedish larp feminism, driving her enemies before her, ignoring their lamentations and beckoning in a new era of female and non-binary run systems. She is also well-known for the torture workshop that she runs to make larpers better at giving each other a more physical experience.

Willful Disregard

by Anna Westerling

3
Players
Including a facilitator.



60 Minutes



Intensity

Keywords:
Love, sex, relationships.

Background

A love story in five scenes, from their first meeting to their break up.

Characters

- **She**: You will fall head over heels for him and do anything for love.
- **He**: You kind of like her. She kind of turns you on so you could surely fuck her.

The Game Master

You will set scenes from the script below. Immediately before each scene, tell the players how it begins, ends, and what happens in it. Cut the scene by saying "cut," at a suitable point. Then, do the monologues and give instructions for the next scene. Make the player feel the characters' different expectations of love, poor communication and self sacrifice.

Monologues

Except for the final one, each scene ends in off-screen sex. After each scene, both characters should hold a monologue about how the sex was and what they feel now. She should always begin, and He should follow and be considerably briefer than she is; just a word or a sentence.

Meeting Friends

When it fits, you can introduce one or more friend scenes. You always play friend scenes in pairs, with one scene focusing on each character. The game master and non-central player portray two friends. Her friends help her analyze what he wants and what he is doing. His friends discuss his interests, work, life. Play her scene first.

Setup

1. Introduce the scenario and characters. All is transparent; tell them everything.
2. Explain how monologues, sex, and friend scenes work.
3. This is about unrequited love. Ask the players to share a personal story of it, either as the object or giver.
4. Cast them and read them the characters descriptions.
5. Questions?

Play

Intro

Introduce the first scene. Then help players focus. Ask them to close their eyes. The he-character should repeat: "I'm awesome." She should repeat: "He is awesome." When the players open their eyes, begin the first scene.

Meeting

They both do couples dancing socially and meet at a dance. She is so turned on and mesmerized by him. The scene ends when he asks her if they should go to his place for sex and she says yes, and leaves with him. Then cut the scene.

Monologues

First Date

She wrote him and asked to meet again and to for him plan their first date. He has told her to wear a black dress and pearls. She is excited, and expects the full romantic package. He has prepared by buying her sexy gifts, for example, a whip, a vibrator with a remote to put in her panties now, and finding a willing woman for a threesome. Before the scene begins, ask the player of He to write down at least three such gifts on pieces of paper to give her during the scene. They should be increasingly sexual.

He picks her up and takes her to a sushi-restaurant where they sit on the floor. Her dress is too short and her heels are too high. As they talk, he will give her the three gifts, one by one. The gifts will continue until she breaks down and cries. She wants to please him, but this is not what she wants. She doesn't need to receive all three gifts, just as many as it takes to break down. Afterwards they will go home and have sex. Begin the scene when they enter the restaurant, end it when they leave.

Monologues

Lying for Love

They have been seeing each other for a while. He's been clear that he is only interested in sex, and has several partners. She has fallen in love. Maybe. At least, she feels she needs his touch to feel alive. If she confesses this to herself, or to him, she believes he will leave her. She is fine with sharing him with others, but for her, there is only him.

Because she yearns for him, she has decided to go to a nightclub close to his place and "spontaneously" send him a text asking if she can sleep there. Maybe she can "miss" her last bus home.

Put the players back to back on chairs and have them play out the evening's texts. She will text first, he answers, etc. Cut when he lets her come over. When she arrives they will have sex.

Monologues

Doubt

She is at his place, in his bed and it feels so good. He brings her breakfast in bed, and almost feeds her. He hands her favorite cup, filled with the tea she always drinks. He is quite cute after all; maybe he really does likes her, but hasn't realized?

Begin with her in bed and cut it before they have sex.

Monologues

Break Up

He has agreed to come to her place for the first time. This makes her feel safer, like this could work, no matter what they call it. She decides to ask him about a few things.

Before the scene begins she should write at least three concrete questions about their relationship on a piece of paper. For example:

When he sleeps, he usually has his back turned to her. What does he mean by that?

Why doesn't he answer her texts or communicate in between meetings? She gets so insecure. What does the silence mean?

What is this? It is just sex, and she wouldn't dare to either demand or hope anything else, but could they set some ground rules? The uncertainty makes her insecure.

They are at her kitchen table on two chairs across for each other. She has made him dinner. As they talk, she will begin to ask her questions. Continue until he dumps her and leaves. No sex after this scene, but they should monologue about how they feel now.

Monologues

End

Debrief

One at the time, you all answer how you are feeling now. Then answer, "Is there anything you want to bring with you from the game?" Continue the discussion freely.

She has fallen in love.

Maybe. At least,

she feels she needs his

touch to feel alive.

About the Designer

Anna Westerling (Sweden) is a game designer and producer. She organizes the Stockholm Scenario Festival, and has produced the book *Nordic Larp* book and the Nordic larp-conference Knutpunkt. She is a member of the Jeep collective. Her previous games include *Robin's Friends*, *Summer Lovin'*, *Growing up* and *A Nice Evening with the Family*.





2 | WOMEN AND THE MEDIA

Manic Pixie Dream Girl Commandos

by Lizzie Stark

3–5
Players



45
Minutes



Intensity

Supplies:
Paper and pens, a timer, and a convention or other public place to play.

Keywords:
Public, strangers, teamwork, silliness.

Background

What is a Manic Pixie Dream Girl?

The Manic Pixie Dream Girl (MPDG) is a stock character in films. Nathan Rabin, the critic who invented the term, defined her as, basically, "the free-spirited life-lover who cheers up a male sad-sack." In other words, she's zany, she's quirky, and she mostly exists to give male protagonists an epiphany, but has few desires of her own.

Think Natalie Portman in *Garden State*, Kate Winslet in *Eternal Sunshine of the Spotless Mind*, and Zooey Deschanel in *500 Days of Summer*.

Plot

Your character wanted to work in a STEM (science, technology, engineering, math/medicine) profession, but couldn't afford to go to grad school in her chosen field. Since the US military pays for education, she decided to join up, where her superiors assigned her to the MPDG Commando Squad. During this game, you'll play out the squad's last mission. Succeed and they will complete their tour of duty, returning to civilian life and free grad school. And if they fail? Oh girl. This squad doesn't believe in failure!

Setup

Create Characters

Everyone will need a small piece of paper and a pen to create their characters.

For each of the following categories, choose a detail to describe your character—either pick one of the examples, or make up your own.

- Your Dream Job. Choose a STEM (science, technology, engineering, math/medicine) profession that your character aspires to.
- Your Hair. Faux hawk, twee bangs, pixie, different shaved patches, many colors, etc.
- Your Accessories. Cat-eye glasses, tattoos, punk pins, lots of bracelets, etc.
- Your Physicality. Feisty, gawky, clumsy, lady-like, emo, etc.
- Your Adorable Instrument played. Harmonica, kazoo, ukulele, spoons, mouth harp, etc.
- Your Catch Phrase.
- Your Civilian Name.
- Your Commando Code Name.

Introductions

Do a round of in-character introductions. Meanwhile, anyone have cosmetics in their bag? You may want to pretty-up.

Choose a Commander

Close your eyes and use your finger to point at the MPDG you think should be the squad commander. Open your eyes. The pixie with the most fingers pointing at her is the Commander. In case of a tie, whoever touches their nose and says "beep, boop" first becomes Commander.

Play

Your mission is to inspire people in the world outside this room. The mission always lasts exactly 20 minutes and involves performing tasks of your choice from the Task List.

Review Mission Rules

One task, and only one task, at a time.

"Yeah, girl" = "yes, sir." Use it often.

Call and response: At the end of each task, the Commander says, "Manic Pixies, let's ride." The squad responds, "Yeah, girl!"

Treat strangers gently. Ask first and take no for an answer.

Plan the Mission

Using a timer, spend no more than 2 minutes assessing the task list and discussing your plan.

Execute the Mission

Start the 20-minute timer when you arrive in an appropriate public space. Success or failure, when the mission is over, retreat to a safe place and spend a few minutes debriefing.

Task List

- 1 point: Take and tweet an adorable group selfie. Include the hashtag #MPDGCommandos
- 1 point: As a group, the squad compliments a stranger for at least 60 seconds
- 2 points: Sing at least one verse/chorus of an Abba, Madonna, etc. song with at least one stranger. +1 point for each additional person who joins in.
- 2 points: Organize a line dance or group dance such as The Macarena with at least one stranger. +1 point for each additional person who participates
- 3 points: Get lipstick prints from strangers on each commando's cheeks
- 3 points: Form a group statue and ask a stranger to draw you in 3 minutes or less. Compliment their vision.
- 4 points: Improvise a short, silent ballet with at least two strangers.
- 10 points: Get a stranger to fall deeply in love with one or more of your mysterious selves. Then, vanish.

Bonus

- +1 point per task per stranger: Get a stranger to follow your group and participate in the mission.

Results

- 1–7 points: Yeah, girl. You did...something. Half of you return to civilian life
- 7–12 points: Go, squad, go! You inspired some people. Mission success. Now you get to do science!
- 12–15 points: Get it, girls! You wielded your quirks like weapons, creating tectonic shifts in the fabric of gender.
- 16+ points: Behold, the ultimate MPDG Commandos! Let the world gaze upon you and tremble.

...the free-spirited life-lover who cheers up a male sad-sack.

About the Designer

Lizzie Stark (US) is the author of two nonfiction books, *Leaving Mundania*, about larp, and *Pandora's DNA*, about the history and science of hereditary breast cancer. She has also written a monograph, *Pocket Guide to American Freeform*, and several freeform games. Previously, she co-edited the larpscript collection *Larps from the Factory*. She has been a feminist ever since ordering blue frosting on her pre-school birthday cake.

6016

by Elin Nilsen

3–6
Players



45
Minutes



Intensity

Keywords:
Soap operas, history students, stereotypes.

Background

In our contemporary Western world, one medium especially sticks out as preserving stereotypical gender perception: the soap opera. In the perfectly gender-equal, oppression-free world of 6016, a group of history students are doing a project about social structures and gender for class. The only historical source from the 21st century is a collection of clips from the soap opera *Love, Lust, and Lack of Trust* from 2016. In this game, you will play the students mentioned during the off-screen scenes. However, you will also play the characters in the soap opera they are watching during the on-screen scenes.

Playstyle:

1) **Off-screen:** Realistic or comic/realistic
2) **On-screen:** Soap opera parody. More is more and revelations are common. Use your prejudice.

Setup

Divide the room into two zones: off-screen and on-screen.

1: (5 minutes max) First, choose one sentence each that describes what makes the world of the off-screen characters utopian. These sentences make up your setting, but the characters are not totally oblivious to the concept of gender. Then, choose one trait each that dictates an attitude towards the video clips: optimistic, critical, curious, etc. These are your off-screen characters.

2: Place the list of clip descriptions in the off-screen part of the room.

Play

Start with a short scene where the students prepare to watch the series. When someone reads out the title of a clip that they've chosen from the list—sequence doesn't matter—the first on-screen scene starts, with a few players taking their place in the on-screen part of the room.

Avoid practical talk if possible; improvise and get going. One or more players should stay off-screen, but in-character during each on-screen scene.

The off-screen players may pause the clip by saying "pause" to briefly comment or discuss what they see. This can be used to influence the scene, "What if Bob's sister knows the secret?" but taking direction is optional. Keep pauses short and sweet. Off-screen players can also rewind to watch a scene over or fast forward to help the on-screen players along. They will eventually stop the scene, ending it.

Play will alternate between 2 to 5 minute scenes from the soap opera, and scenes where the students discuss what they see. Players can alternate between off- and on-screen play as they see fit during onscreen scenes—e.g., to introduce new characters—as long as someone is in the off-screen zone, commanding the projector. Play as many scenes as you feel like/have time for playing. End with an off-screen scene where the students conclude upon their findings. Then, play a short scene where the students present their findings in class. Play should last ten to 40 minutes.

Clips

- **Prom Night:** Boy rings doorbell to pick up the girl for prom. Characters: Boy, girl, mom, dad.
- **The Testament:** A woman is ready to inherit the family business. An unknown half-brother shows up.
- **The Maternity Ward:** Two soon-to-be fathers meet in the waiting room.
- **The Player:** A man promises his mistress that he will leave his wife.
- **The Career Woman:** An uncompromising business woman bosses people around in a business meeting.
- **The Divorce Papers:** A divorcing couple discuss the terms of the divorce.
- **Girls' Night Out:** Glamorous housewives competitively brag about their successful men.
- **Guys' Night Out:** Men talk about how great it is to get a break from the wife, commenting on the looks of other women around.
- **The Secret:** A teenager tells parents that s/he is either pregnant, gay, or choosing an unconventional profession.

Tips, Tricks and Hacks

Feel free to...

- Make up your own clips.
- Copy the clip titles onto small notes to draw randomly during play.
- If someone rewinds a clip, the characters in the scene don't have to be played by the same players as the first time.

Relevant soap opera tropes include: Rigid gender roles, rigid social rules, betrayal, revelations, romance, friendship, misunderstandings, secrets, distrust, adultery, and scheming.

The only historical source from the 21st century is... the soap opera *Love, Lust, and Lack of Trust...*

About the Designer

Elin Nilsen (Norway) is a co-editor of the larpscript collection *Larps from the Factory*. She started the Trondheim branch of The Larp Factory network, which ran one stand-alone larp a month for several years. She has been involved in making larps and freeform games both for a Norwegian and an international audience, among these *Screwing the Crew* (2010) and *KoiKoi* (2014). In addition she has written articles on larp for different publications, and been part of organizing several of the Nordic Knutepunkt conventions.

Tropes vs. Women

by Ann K. Eriksen

3–5
Players



20
Minutes



Intensity

Keywords:
Movies, tropes, pop culture, Anita Sarkeesian.

Background

"A trope is a common pattern in a story or a recognizable attribute in a character that conveys information to the audience. A trope becomes a cliché when it is overused. Sadly, some of these tropes perpetuate offensive stereotypes."

—*Anita Sarkeesian (feministfrequency.com)*

Setup

In this game you will play three scenes, two times, in two different modes. The scenes each evolve around a different movie trope, as described by internet reviewer and feminist Anita Sarkeesian. First, you will play all the scenes in Realism Mode. Then, you will play the scenes again in Cliché Mode. Each player takes a turn facilitating the play of the others by setting and cutting the scenes.

When setting a scene, first describe the scene as written below. Then direct the players to either sit or stand, whichever is more appropriate to the scene taking place. When cutting a scene, say "cut" at an appropriate point in the dialogue. If there are only three players, you can participate in a scene and facilitate at the same time. Switch between players between scenes, so that nobody plays the same character in the same scene twice.

This is supposed to be a fun game—enjoy yourself and feel free to laugh and make jokes!

The two modes:

1) **Realism Mode:** Play the scenes as realistically as possible—if possible.
2) **Cliché Mode:** Play the scenes with all the movie clichés you can muster.

Play

#TheManicPixieDreamgirl

- **Scene:** A man and a woman are sitting on a train. The woman strikes up a conversation with the man. Cut the scene when they are in love.
- **Players:** 2
- **The Man:** You feel down and want to be left alone.
- **The Manic Pixie Dream Girl:** You are a bubbly, joyful, and mysterious creature who can/will help every man find his inner child.

#TheEvilDemonSeductress

- **Scene:** A man and a woman are sitting in a coffee shop. The woman strikes up a conversation and proceeds to seduce the man. Cut the scene when the man is killed in the restroom.
- **Players:** 2
- **The Man:** You are on your way to pick up your daughter from piano.
- **The Evil Demon Seductress:** You are a super sexy alien-robot hybrid who needs to eat a man's heart in order to survive on Earth.

#TheStrawFeminist

- **Scene:** There's a party and a man is comforting a woman who seems to be crying. He puts his arms around her. The straw feminist intercepts their interaction and accuses the man of sexual violation. Cut the scene when the straw feminist gets the woman to agree with her.
- **Players:** 3
- **The Man:** You are a nice guy, through and through.
- **The Woman:** You are upset.
- **The Straw Feminist:** You are an unfunny, hyper-aggressive, vengeful man-hater.

If you want to know more about Anita Sarkeesian and other tropes about women, check out the YouTube channel Feminist Frequency.

About the Designer

Ann K. Eriksen is a Danish game designer. Professionally she works with interactive learning and gamification of museum spaces while finishing her master's degree in history of art. As an amateur writer she has written several freeform games for the Danish convention Fastaval. Usually her games are focused on finding and recovering interesting women lost in our mostly male-written history. But this game is a tribute to an inspiring co-feminist and her vocalization of a contemporary issue.

Lipstick

by Kaisa Kangas

Background

Sofia is a feminist. She is going to take part in a TV debate. The other guest, Henry, calls himself a "men's rights activist." Sofia is at home and has to leave in 20 minutes to get to the debate. She is in the bathroom, hesitating about whether she should put on lipstick or not. She imagines how the debate will be.

This game is for three players. Some play multiple characters:

- **Player 1:** Sofia without lipstick/ Sophia's mother
- **Player 2:** Sofia with lipstick/Emma
- **Player 3:** Henry

Setup

Read through the characters together. Place the two chairs facing each other. Use 10 minutes (time it!) to decide who plays what.

If Player 1 is wearing lipstick, they should remove it. If possible, Player 2 should put on lipstick. Player 3 should sit in one of the two chairs, the other chair will be the "hot seat."

When the game starts, Sofia imagines that the TV host has just asked the question: "What is the difference between feminism and striving for gender equality?" Henry answers first. Sofia has 20 minutes to imagine the debate before she has to run for the bus. Time it!

When the timer rings, the game ends. Take a few minutes to discuss whether Sophia ended up wearing lipstick or not. Then discuss your game experience: the best (and worst) moments and any insights you had.

Play

The Mechanic

You will play the version of the debate going on in Sofia's head. Sofia and Henry sit facing each other, debating. One player will portray Henry. The other two will take turns being Sofia (without/with lipstick).

When not in the hot seat, Player 1 or Player 2 will stand behind the current Sofia, commenting as (imaginary versions of) her Mom (Player 1) or Emma (Player 2), her super-feminine friend. When the standing player wants to be Sofia, they tap on the sitting player's shoulder. The sitting player then has to vacate the chair for the standing player.

Characters

- **Sofia** doesn't feel comfortable with or without makeup. She feels she never learned to apply it properly, and it looks smudgy on her. But without makeup, she fears she won't be taken seriously as a woman. She won't be convincing or professional. She is confused about her identity, as a woman and a professional, and she is not sure if lipstick is part of it or not.
- **Henry** is Sofia's imaginary opponent. Charismatic. Killer in debate. Does his best to belittle Sofia. If Sofia is not wearing lipstick, she is not making any effort. If Sofia is wearing lipstick, she looks like a whore.
- **Sofia's mother.** An old-time feminist. She thinks makeup is society's way to oppress women. She will watch the show. Sofia respects her and has always seen her as a role model.
- **Emma, Sofia's friend.** Makes the effort to look super feminine. Sofia feels Emma is better-looking, more charismatic, and sexier than her. In their teens, Emma tried to teach Sofia how to apply lipstick. Emma will watch the show.

3
Players



40
Minutes



Intensity

Supplies:
Two chairs and optional lipstick.

Keywords:
Makeup, television, Men's Rights Activists, mother/daughter relationships.

About the Designer

Kaisa Kangas (Finland) is a designer with almost 20 years of experience writing larp and tabletop role-playing games. She has designed educational games for University of Arts Helsinki, and works as the fiction lead for the Palestinian-Finnish larp *Halat hisar.* She holds a Ph.D. in Mathematics and a B.A. in Japanese Studies.

You've Come a Long Way, Baby

by Julia Ellingboe

5–6
Players



45
Minutes



Intensity

Supplies:
Optional director's clapboard and nametags.

Keywords:
Bechdel-Wallace Test, gender flip, stereotypes, racism, movies.

Background

***Virginia Slim*, The Movie**

The story of Virginia Slim, a thief with a heart of gold out to do her last big score: break into the vault of Queen Fatima of the Republic of Khaleeji Emirates. Virginia teams up with Zanna Ferguson, a zany murderous criminal mastermind. Special Interpol Agent Jasmine Habib must bring Virginia and Zanna to justice and protect Queen Fatima. "The New Flame" and "The Old Flame" vie for Virginia's affection. Filmed on location in Dubai.

What Makes a Good Movie?

Who cares? In this game, players portray actors and their characters in a film whose magic formula is to fail a gender-swapped Bechdel-Wallace Test and offer hollow, stereotypical representations of the other.

The Bechdel-Wallace Test examines how a piece of fiction includes women. To pass the test, a film must have a) at least two women b) with names who c) talk to each other about something other than a man.

Setup

Behind the Scenes

In this game you'll play scenes from the movie alternating with scenes between the actors on set.

Here's what the relationship between the actors is like: Cromwell, Washington, and Abdul Rahman have worked with Roman on her other movies, *The Blood of Love on the Rocks*, and *Space Empress: The Fall of the Astral God*. Bernice and Victoria are the highest paid actors in the world and best friends. Sexy newcomer Frank Willis has never worked with Sasha Roman, and this may be his big break. This is Jean-Claude Barker's first feature film, but he is no stranger to the small screen. He starred as ditzy but unwittingly sexy osteopath Dr. Benjamin Flitts in the comedy series *Flitts*.

Sasha Roman is a demanding and fickle director. Her scripts are scant, actors improvise, and Roman gives constant, generally disruptive, direction to make sure they adhere to her magic movie formula. Scenes are shot in no particular order. Plot is unimportant.

The International All-Star Cast

- **Sasha Roman**, 63, USA. Writer/director.
- **Bernice Cromwell** (Virginia Slim), 47, Canada. A-list actor.
- **Victoria Washington** (Zanna Ferguson), 42, Australia. A-list actor.
- **Frank Willis** (The New Flame), 25, USA. Receptionist/model/dancer/actor.
- **Jean-Claude Barker** (The Old Flame), 48, Belgium. Television actor.

Other roles (played by main cast or by an additional player)

- **Rashida Abdul Rahman** (Jasmine Habib), 34, Norway. Supermodel turned actor.
- **Suzanne Suleiman** (Queen Fatima), 75, Egypt. Veteran actor.

Play

Prep:

Choose your character. Make name tags (if available).

Get in Character:

Sasha Roman reads Sasha Roman's Film Formula aloud. Actors must agree to abide by these terms (but don't necessarily agree with the formula). Actors who have benefitted most from Roman's filmmaking techniques are most likely to agree with the formula, those who have yet to benefit might feel conflicted about them, those who benefit the least probably hate the formula. Players with dual roles for Rashida, Suzanne, and Jean-Claude will have views for both actors they portray.

Make a Movie:

Sasha chooses a starting scene from the list or makes one up. Players play the characters in the Movie Scenes and in Actor's Spotlight Scenes (short group interviews about the movie). Choose someone to play the interviewer. Do an Actor's Spotlight Scene for every two to three

Movie Scenes. Keep scenes short and snappy. Sasha ends all Movie Scenes by calling, "That's a wrap!" Actors end Spotlight Scenes by calling, "Done!"

It is the director's job to keep the actors' work within the confines of the formula. Any time the actors veer away from the formula, call "Cut!" and redirect them.

The Final Scene is last scene of play. All players should participate in the player debrief.

SUGGESTED SCENES

Movie

- Virginia leaves The Old Flame at the altar.
- Zanna does some creepy violent shit. Virginia and Agent Habib are amused or nonplussed.
- The New Flame and Virginia's meet-cute (their adorable first meeting).
- The New Flame and the Old Flame's meet-cute, meet-fight, meet-hate (player's choice).
- Agent Habib goes to a bar to drown her sorrows, finds Virginia and Zanna.
- Audience with the Queen, Suzanne Sulieman and Aziza Abdul Rahman do the diversity thing.

Actor's Spotlight

- Behind the Scenes: Who's having sex with whom? And why?
- The stars of Virginia Slim…
- The others…
- The sexy men…

Final Scene

- Sasha Roman and actors respond to the experience or critics (kind and unkind).

Sasha Roman's Film Formula

- The movie should have at least two attractive men in it. Use older, attractive men (35+) for comic relief.
- Men should show flesh as much as possible.
- Men are lovesick caregivers; women are whatever they want to be.
- Cast a female actor 10-15 years older than a male actor of the same age.
- If the men talk to each other, it's only about a female love interest.
- Homosexuality doesn't exist unless it's a misunderstanding and therefore comic relief.
- Keep the diversity scenes short and only to highlight the exotic locale. Characters should embody general stereotypes. Avoid overt racism, but if the group you're portraying calls out racism, you'll sell more tickets. Keep diversity actors' lines to a minimum.
- Create fake Afro-Asian-Arab countries. Exotify their customs, use their accents for comic relief.

Debrief

After the game, please take a few minutes to get out of character and unpack the good, the bad, and the ugly in game.

Roll the Credits:

Stand in a circle. Sasha's player starts by saying, "*You've Come a Long Way, Baby* starred…" Then, starting with the player to Sasha's left, each player steps forward and says, "[Player Name] as [Character]." Take a bow and step back into the circle, leaving the fictional character in the circle. Sasha's player ends this credits by saying, "[Player Name] played director Sasha Roman." Save applause for the end, but do applaud. Release the characters into the "aether" by moving to another place in the circle, and sitting next to someone else.

The Good, The Bad, and The Ugly:

Speaking up in each step is optional; however, each player should encourage one another to say something. Make space for silence so that quieter players may feel empowered to speak up.

Start with the Ugly. Ugly isn't a bad thing. It might be something you learned about yourself, a different perspective about gender and ethnicity, or any other idea the game provoked that might need hours or days to digest. Each player can say one or two of these takeaways.

Next comes the Bad. These are incidents that happened in game, in character that might be hard to shake. In no specific order, each player may ask a question of another player or the group about an emotionally challenging or problematic situation they observed or was part of. Ask and respond in the third person, even if you are revealing your character's thoughts or motives. Speak only for your character.

And end on a high note with the Good, even if the Good wasn't necessarily "good." Each player may answer one of these (or any similar) questions: What was challenging in a positive way? What did you like the best or least about your character? What is the most in-game image you take with you?

Fade to Black:

Thank each other for the experience.
Stand up, face out of the circle, and take two steps forward.

About the Designer

Julia B. Ellingboe (US) is a writer of fiction, RPGs, and larps. She recently left a job as a human resources manager and is studying to be a special education teacher. She was the Guest of Honor at the Danish convention Fastaval in 2010.





3 | BODY

Restrictions

by Frida Karlsson Lindgren and Sofia Stenler

3+
Players
Facilitator recommended.



45 Minutes



Intensity

Supplies:
Pens, paper, tape, room to move, a way to stream music, optional loudspeakers.

Keywords:
Dancing, nonverbal interaction, physical contact, intergroup dynamics.

Background

In our culture, the way we are gendered restricts how and where we are permitted to move our bodies. This scenario explores that. It is a nonverbal game and plays with exaggerated stereotypes, to magnify these patterns and thereby make them visible. Furthermore, we hope you will simply enjoy moving together.

This game does not need a game master, but someone needs to inform the other players about how this game is played.

Setup

Divide players, by lottery, into green or red groups. Try to have about the same number of players in each color.

Divide the room into three unequal parts using tape on the floor. The smallest part is for Red characters only, the next for Green only, and the largest is for both. The two smaller parts can be quite small.

Facilitator Instructions

Tell players that the game is played with movement only, wordlessly. Talk about the theme and explain the two roles, Green and Red. Talk about the setup of the room, the different phases of the game, and the restrictions for Green and Red characters. If you feel the need, discuss your limits regarding physical contact with other players. Finally, let everyone know that it's okay to laugh during the game because sometimes it is quite silly.

The following restrictions dictate players' movement and interactions:

Restrictions for Red

- Move in an oscillating, undulating style, never directly.
- Always look slightly downwards.
- Always touch with open hands, never with closed fists.
- Give way to greens.

Restrictions for Green

- Move by ambling (i.e. left foot and shoulder at same time, then right side, etc.).
- Move only in straight lines.
- Always look slightly upwards.
- Only touch other greens with a closed fist.
- Touch reds with an open or closed hand as you prefer.

Restrictions for all:

- You are only allowed to move in the two-color space and in your color space, never in the space for the other color.
- Alone, you cannot initiate interaction with a group of the other color. The group of two or more people of the other color can choose to interact with you if they wish, but are never obligated to do so. If you gather others into a group, you can initiate interaction with a group of the other color.

Play

This game consists of three main phases (about 5 minutes each) and a short wind-down phase, all of which are accompanied by music. For three or four players, use one song for each phase, separated by the bell sound. For more players add more songs to phases two and three. It is a good idea for the facilitator to note the current phase on a whiteboard so everyone can see them during the game.

Phase One:

Explore the space and interact within the limitations. Move together and apart, but do not form relationships yet.

Phase Two:

Try to form a relationship with one or more people. This is done by "spooning". To spoon, one person embraces another from behind while standing and the two grasp one another's hands. A bit like the Lindy-hop move Tandem Charleston or Back Charleston (Google it!). Everyone involved has to hold hands for it to be a relationship. If one person holds on to another who does not reciprocate, they need to move apart after a little while. Move together and continue to interact with others. Form and break apart.

Phase Three:

Try to form a relationship as before, but now you may only choose someone from the other color, and only one person at the time. Green must be the bigger spoon. You do not want to be alone. If you are, try to break up others. If you are in a relationship, break apart as soon as things become comfortable, if not before.

Phase Four:

Wind down. Move as yourself, free of the restrictions of this game.

Aftermath

Discuss and move about, unhindered by gender stereotypes.

Game Hack

Allow switching of roles. Metatalk about your experiences as you play.

Suggested Playlist:

https://open.spotify.com/user/sofia.stenler/playlist/21N7poS5CI6ffD9ICl9Pd8

A bell sound signals a change of phase in the playlist. The Swedish folk tune is for the final wind-down phase. Additional music for use in the earlier phases can be found after this song.

We chose some Contact Improv tunes with different feelings for the different phases. If you don't want to use our playlist, you can probably find something suitable on YouTube.

Sample play list for three to four players: "Hybrid" by Michael Brook; "Valiha" by Del Jef Gilson; "No Seas Antipática" by Juana Molina, and "Swedish Folk Tune" by Andrew Bird.

In our culture, the way

we are gendered restricts

how and where we are

permitted to move our bodies.

About the Designers

Frida Karlsson Lindgren (Sweden) is a psychology student, larp lecturer, and game master with a firm belief that people talk too much, and not enough.

Sofia Stenler (Sweden) holds a Ph.D in gene therapy, a black belt in Jujutsu and is a long time larper. Sofia is the president of the association Ursula, through which she organized *UnderStockholm*, an urban fantasy project that examined alienation, and *Last Will*, a dystopian future larp about poverty, agency, and self-worth.

Mentioning the Unmentionables

Three games about women's bodies by Kajsa Greger

3–5
Players
Although you can play *Vulvas* with two.

7–60 Minutes

Intensity

Supplies:
A timer.

Keywords:
Vulvas, comedy, brainstorming, menstruation, masturbation, embarrassment, work, coffee.

Dances with Vulvas (7 minutes)

There is nothing funny about the word vulva. Except when you have said it eighteen times in a row in movie titles like *Dances with Vulvas*, *My Big Fat Greek Vulva*, *Oceans Vulva*, *Vulva Club*, *12 Angry Vulvas*, etc.

Get up on your feet. Set a timer for five minutes and take turns coming up with vulva movie titles. If you reach more than 50, you may call yourselves Honorary Vulvas.

Dying for a Cup of Coffee (20 minutes)

In this scenario, you will be a female employee at her workplace who is dying for a cup of coffee. What does that have to do with feminism? You will see once you have played out the first scene and read the instructions for the secret second scene. (Flip the page upside down when you are through with the first scene).

Scene 1

The scene starts with one of you saying, "I'm dying for a cup of coffee." You all agree that the work you are doing would be a lot easier if you could calm this strong urge to drink a lot of coffee. You try to concentrate on the task at hand, but as the scene progresses, you will focus more and more on describing how much you want that cup. Try to be creative when describing your craving. "Does your sweater smell a little bit like coffee? Sorry, I just really could use a cup."

Read these instructions through and then start!

1. Decide on a workplace where 3–5 female coworkers are stuck working alone together in a room without coffee: teachers correcting tests, nurses sorting syringes, painters preparing a room, or something else?
2. Present your character to the other players. All you need to say is a name and what they do at work. Make it up as you speak.
3. Set a timer for five minutes and decide who says the first line: "I'm dying for a cup of coffee." The scene ends when the timer beeps, you all give in to the craving, and run out of the room together.
4. Go!

Scene 2

Here comes the twist. You will now play the first scene again, but replace the coffee craving with a need to masturbate. Have fun with the odd situation and see if it triggers any thoughts afterwards. If not, that's okay too.

Try to play the scene as similarly as you can, so that the coworkers talk about masturbating in the same way as they talked about coffee. "Your sweater's texture really reminds me of my vulva."

1. Take a minute to help each other remember what you said about the coffee.
2. Set the timer for five minutes. This time, the first line is "I'm dying for an orgasm." The scene ends when the timer beeps and you all run out of the room to find a private space and get off.

Just Put Some Salt on It (20 minutes)

In this scenario, you will all take turns playing the main character. She is on her period and is visiting her partner's family when she accidentally puts a blood stain on the white sofa.

Read through these instructions and then start!

1. Decide who is in the scene besides the main character: maybe a partner; their mother and father; an auntie or sibling; or whoever you feel would be the most embarrassing people to have in the room.
2. Put the timer on for one minute. The scene starts with the main character discovering that she has leaked on the sofa. What will her reaction be and how will the people around her react, if they notice? The scene ends when the timer beeps.
3. Change roles and repeat so that everyone has been the main character once.
4. Compare reactions in a short discussion, not more than a minute.
5. Flip the page upside down and read the secret instructions for the rest of the game.

Note: Aim for realism. When you play the main character, try to find the reaction you yourself might have if this happened to you. Do not try to make the scene funny. Just feel that moment.

Secret instructions

We will now investigate the difference in reactions when the main character spills wine instead of blood. Use the same characters and the same situation except for this key difference.

1. Put the timer on for 20 seconds—these scenes will be much shorter!
2. Play the scene until everyone has played the main character spilling wine.
3. Compare reactions in a short discussion, not more than a minute.

Play the scenes again, but go back to the period leak. Let the main character bleed on the sofa, but react exactly like when she spilled the wine.

4. Put the timer on for 20 seconds.
5. Play the scene until everyone has played the main character bleeding on the sofa, but reacting as if she had spilled wine.
6. Compare reactions in a short discussion, not more than a minute.

There is nothing funny

about the word vulva.

Except when...

About the Designer

Kajsa Greger is a Swedish Jeep writer and acting teacher. She writes games in which players must chisel out a credible story from an absurd set of conditions. The resulting scenes are both funny and emotionally intense. Kajsa's idea of a good game is one that makes all players feel talented and rich with ideas.

#Flesh

by Frederik Berg, Rebecka Eriksson, and Tobias Wrigstad

3–12
Players

2

30 Minutes to 2 Hours

Intensity

Supplies:
One non-toxic, water soluble marker.

Keywords:
Objectification, identity, licking.

Background

#Flesh is a physical game about the objectification of women or how womens' bodies are butchered into parts: skin, breasts, eyes, pussy, etc. These parts carry no inherent personality; women are reduced to just meat.

Setup

Read the game through once, aloud.

As always, if you do not want to continue the game, you can say "cut." All game play then stops until the person who cut is made comfortable.

Play

The game begins with the players, one by one, making up the values, identity markers, and characteristics of a person. Players should take turns **writing them on their own body** with non-toxic, water-soluble ink. During this process, players narrate how each aspect is a facet of their personality. Repeat until no one wants to write more on their bodies or the players have run out of places to write.

After this process, each person enters society and is reduced by it. Everyone takes turns **licking the words one by one** off *one anothers' bodies* while narrating why that characteristic is not important.

Finally, when there are **no more words left**, the game ends. Each person has now lost everything that makes them anything but a body. Flesh. Take a moment to contemplate this loss of identity.

Each person has now lost

everything that makes

them anything but a body.

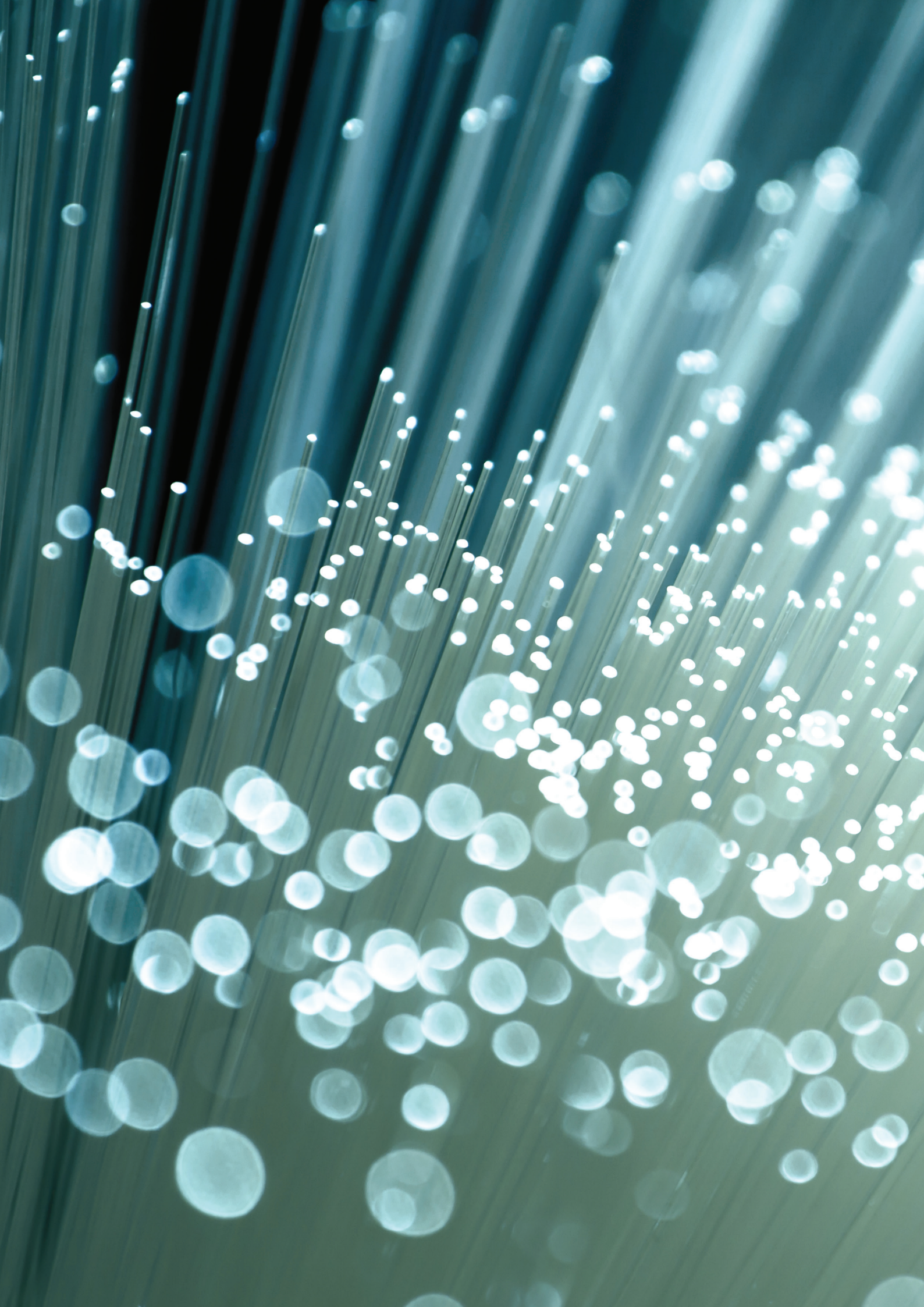
About the Designers

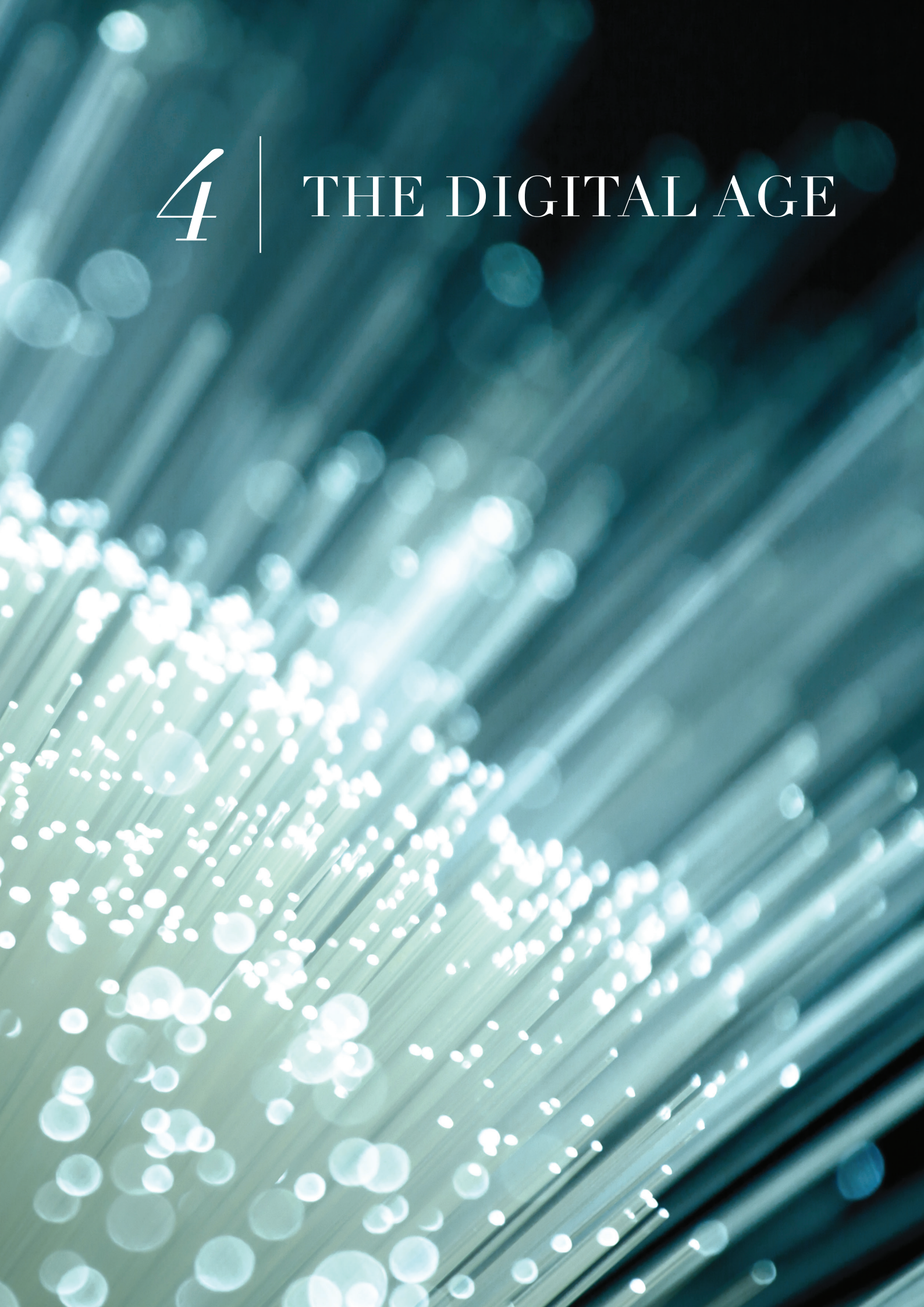
Tobias Wrigstad and Frederik Berg are Swedish game designers who have written games for the last 20 years and are founders of the progressive and provoking role-play writing collective the Jeep. Rebecka Eriksson is an experience designer. Rebecka Eriksson and Frederik Berg are active feminists in the Swedish Malmö-scene.



The problem with gender is that it prescribes how we should be rather than recognizing how we are.

—*Chimamanda Ngozi Adichie,* We Should All Be Feminists





4 | THE DIGITAL AGE

Selfie

by Kira Magrann

3–5
Players



30
Minutes



Intensity

Supplies:
A smart phone for each player, a music player, pens, scrap paper for score sheets, and optional nametags.

Keywords:
Selfies, emotions, communication, mutual support.

Background

Selfie is an intimate game about feelings in images.

Setup

Queue up the suggested game soundtrack or create your own. The idea behind the soundtrack is to inspire emotions. It should be about twelve songs, or an hour, long.

Workshop: How to Take a Selfie

Read these tips aloud to the player group:

- Angle downward at yourself.
- Have a light source on the right or left of you.
- Crop just below the collarbone and just above the head.
- Consider where your head is in the image; don't always center.
- Add a filter that lightens in order to flatter your skin and highlight your features.
- Consider what is behind you. Try to keep your background simple, or have objects in the distance to create depth of field.
- Express with your eyes.
- Don't always look at the camera, but don't look at the screen.
- Take a practice selfie now.

Play

Read the game description aloud:

In this game, every player will take one selfie at any time while the soundtrack is playing. The goal is to pick the time when you feel the strongest about taking it, and are best expressing the emotion you're trying to express. After you've taken your selfie, just chill and take more selfies for you own pleasure—if you want—while the other players are taking their selfies.

First, spread yourselves out along the edges of the room, at a short distance from each other. In this room, you're not you; you're someone and somewhere else.

We'll play as many songs as we like. While the soundtrack is playing, imagine **who you might be, where you are, and how you're feeling.** You're feeling something very specific: not just sad, but forlorn; not just happy, but cozy; not just pretty, but gorgeous. When you're sure about what you're feeling, write down that emotion on a scrap of paper. Then, take a selfie reflecting that emotion as best you can. **Take your time and feel the music; take the selfie when you feel like you've really got it.**

When you've taken a selfie that reflects that mood, raise a finger, so we all know.

Whenever someone raises a finger, pause the soundtrack, and gather together. Show us your selfie. We'll all try to guess what emotion you're expressing.

Flip over your scrap of paper and show us what you wrote! Everyone who gets it right gets a heart on their nametag or score sheet. Everyone who gets it wrong gets a star.

After the guesses, the person who shared the selfie will utter a short **monologue to the group about where they were and what they were feeling when they took the selfie.**

After this monologue, **everyone gives the selfie sharer one compliment:** it could be about their emotion, their description, or their photo.

Separate back to your places along the edges of the room until the next person is ready. Start the soundtrack again from the place where it was paused, and wait for a finger to raise to repeat the steps above! Allow songs to flow into each other before and after each pause, the pauses don't have to be at the beginning or ends of songs.

If you've got no chill while other people are taking selfies and you've already shared yours with the group:

1. Take selfies with people who are in the process of taking selfies. Position them in the background of yours; or
2. Chill with people who have already shared their selfies, and take more selfies with them, but silently. Continue to use the music as inspiration.

When everyone's shared one selfie with the group, pause the music again. Gather together. The person with the most hearts gets a high five from everyone. The person with the most stars takes a group selfie with everyone in the game.

Soundtrack:

- "Don't Change" by INXS
- "Seasons (Waiting On You)" by Future Islands
- "Dark Doo Wop" by MS MR
- "Maps" by Yeah Yeah Yeahs
- "Everything You Touch" by Ladytron
- "The Shade" by Metric
- "Violet" by Hole
- "Pictures Of You" by The Cure
- "So Far Away" by Dire Straits
- "Ex's & Oh's" by Elle King
- "Hollaback Girl" by Gwen Stefani
- "Shake It Off" by Taylor Swift

An intimate game about feelings in images.

About the Designer

Kira Magrann (US) creates jewelry at Anima Metals, writes game critique at *Gaming as Women*, organizes Indie Games on Demand at Origins and Gencon, and creates sexy, feminist, queer and cyberpunk games. Some games she's recently designed are *Strict Machine*, *Twilight Dames*, and *Game of Thrones: Play the Cards*. Follow her on G+ or Twitter @kiranansi.

So Mom I Made This Sex Tape

by Susanne Vejdemo

3–5
Players



40
Minutes



Intensity

Supplies:
Three notecards or pieces of paper for each person, pens or pencils, and a timer.

Keywords:
Porn, feminism, generational conflict.

Background

The Daughter's boyfriend convinced her to make a sex tape; now she's decided to discuss that with women in her family. In this game, different generations of feminists will argue it out about sex, porn, and the main point of feminism.

The genre is drama! All the characters love each other, but are passionate activists who will never miss a chance to bring up their own strong political opinions in loud voices. Love or good arguments might make them change their opinions. Overacting is better than underacting in this game.

Setup

Read the Setup and Play sections out loud, including the relevant characters (7 minutes)

- Players choose a character and re-read it (2 minutes)
- Decide on a physical setting, e.g., Granny's apartment, etc. (1 minute)
- Write metatechnique cards (see below, 3 minutes)
- Each player presents their character in 30 seconds, use timer (3 minutes)
- Start a 17-minute timer and begin playing
- Debrief (5 minutes)

Play

Game Start

The game begins silently and with positive interactions: a hug, fixing someone a cup of tea, adjusting a piece of clothing, walking around, etc. The Daughter will be the first to speak, blurting out, "So mom I made this sex tape." The rest of the game is about the others' reactions to this revelation.

Game End

When the alarm/timer rings after 17 minutes, the Daughter needs to go to her bus. The Daughter holds out her hands to the other characters, saying, "This is what I've decided to do," explaining what she decided after the discussion. She asks, "Will you support me in this? Will you be there for me?" The characters who feel they can answer "yes" will accept the outstretched hand, making a circle, leaving the others outside. The Daughter's player ends the larp by dropping their hands and walking away. This last scene can take 1–5 minutes.

Metatechniques

Write the key phrase for each of your character's arguments on a different slip of paper, with one argument per piece. The cards remind you of your character's main arguments and function as a game mechanic. When a character holds up an argument card and says, "Listen," the others must let her finish making that argument, giving her center stage. You may only use each card once and you must use all your cards during the game. You can, of course, use the same kind of argument over and over again in play, but you can only call attention to it with the metatechnique and gain center stage using it once.

CHARACTERS

Daughter

- Sex-positive, "good porn is empowering."
- Arguments: My body, my rules; erotica can be art; you owe me support.
- Details: You're 18. Your boyfriend convinced you to make a sex tape. It turned out funny, sexy, and really good! Without your knowledge, your boyfriend sent the tape to an amateur sex tape festival. You are upset about that. The organizers want to show the tape at the festival and online, and do an online interview with you. That feels exciting! There's so much porn that only

degrades women; maybe putting your great sex tape out there could help reverse that. You need help sorting out the emotions and you want your family's support.

Decide:

- If you will participate in the festival; and
- What to do about your boyfriend, e.g., dump him, keep him, report him to the police, etc.
- Mention these problems to the others very early.

Mom

- Sex-positive, but porn-negative feminist.
- Arguments: Porn objectifies the female body; all porn supports trafficking; you are a victim.
- Details: You're 45. Porn actors are all victims, whether they realize it or not. Porn leads to prostitution and drugs, as well as perverting boys' views of sex. The degradation and commercialization of the female body is your number one feminist issue. Your daughter needs to understand that she shouldn't be ashamed; she is a victim. She should not participate in the festival. You want to report the boyfriend to the police for spreading the video without her consent.

Granny

- Sex- and porn-negative feminist.
- Arguments: Sexuality rights are not feminism; fight for real issues; you must make me proud.
- Details: You're 75 and an old school socialist factory-worker feminist. Modern feminists aren't thankful enough. Women need to unite and fight for real issues like equal pay and equal political representation. "Sexuality rights" isn't a feminist issue; it's a slut issue. Your brilliant granddaughter should be ashamed about all this scandal. She needs to go to university and become a politician. Sex should be private, although you can talk about it with the other women in the family. Your granddaughter should not go to the festival; you should not report the boyfriend to the police, which would make this a bigger scandal.

Aunt

- Sex- and porn-positive feminist. "Good porn empowers women!" (Include if you have four players).
- Arguments: Use your body for advantage; take back our power over female sexualization; don't shame other women.
- You're 40. Your sister's kind of feminism shames the female body. An empowered woman takes charge of her body, sexuality, and finances. Maybe your niece can become a famous porn actor now? Making and selling good porn is a more useful kind of feminist activism than Gender Studies at the university. Women's rights to use their brains and bodies for their own advantage is the number one feminist issue for you. Your niece should go to the festival. This is not a police matter.

Sister

- Reality check and sisterhood. (Include if you have five players).
- Arguments: What about your career?; online harassment?; we need to support each other!
- You're 15. You get sad when the others argue. They should support each other. Like your auntie, you think it's very wrong to shame other women. Like your grandmother, you think arguments about sex and porn divide feminists and pit them against each other. Like your mother, you're very worried about your sister. What about her career? What about online harassment? Your sister should follow her heart about the festival. She should, ideally, report the boyfriend to the police, but what if he posts the tape online as revenge porn?

About the Designer

Susanne Vejdemo (Sweden) is finishing up a Ph.D. in Linguistics at Stockholm University. The larps she produces often deal with gender roles, social conflicts, and feminism. For example, the 360 degree realist larp *Suffragett!* (2014), about the Women's Right to Vote campaign in 1914 gained wide media exposure. She has also produced successful smaller black box larps like *Grandma's Tiara* (2012) about mother-daughter relationships and female gender roles, and its sibling larp *The Ancestral Farm* (2014) about father-son relationships and male gender roles.

My Sister, Malala

by Elsa Helin

3
Players



45
Minutes



Intensity

Keywords:
Internet, inequality, Pakistan, teenagers.

Background

This scenario is about girls in Pakistan and their ability to exchange thoughts and ideas freely. The internet can be used by girls and women in conservative societies as a means of empowerment, but their presence on the internet makes them vulnerable to threats and harassment. It is not unusual for online threats to turn into real world violence.

Pakistan is one of the world's least connected countries, but internet access is rapidly increasing. About 14 percent of Pakistanis use the internet today, but there are huge differences between men and women, boys and girls, and the rich and poor. For many people in conservative societies, the internet is connected to crime and pornography; if a girl uses the internet, her honor may be questioned. While some women use the internet to obtain information about their rights and to organize themselves, others are frightened into erasing their accounts and leaving the internet when someone finds out and threatens to tell their family and neighbors.

Setup

Aisha, **Nighat**, and **Jehat** are the three roles in this scenario. You are all 18 years old and are in your final year of school. You live in Karachi, a modern city with one foot in the conservative past. Your family lives in a nice apartment. Your father is an engineer and your mother works part time as a teacher. Your father has a computer at work. You want to go to university, and that dream may come true if you get a scholarship.

Play Suggestions: If you, like most players, have little knowledge of life in Pakistan, play these characters in a respectful manner. Avoid adopting fake accents or acting out obviously stereotypical behavior. Play them as young girls from your own culture, but in a slightly different setting.

Aisha, Nighat and Jehat do not know each other in real life, but are friends on Facebook. You all use the internet in school, where there are computers, and your teachers do not supervise you. Your families do not know that you have online accounts. Take five minutes to make up your online identities. Do you use your real name or a fake one? What does your profile picture look like?

Play

The game consists of 3 Facebook conversations and 3 scenes, one online conversation and one real-world scene focused on each character. Aisha goes first, then Nighat and last Jehat.

Each Facebook conversation starts with the main character updating her status, and then the other characters may comment on their status. (This is played out just by saying what you write. You may "like" and include emojis.)

After each Facebook conversation, the main character introduces her scene. Decide together how the scene will end before beginning to play the scene.

Aisha

Facebook Status: You want to go to a party at your best friend's older cousin's home tonight. You have not asked your parents, because you know they will say no. How do people manage to sneak out and stay undetected?

Scene: You are one of the best students in your English class. Your teacher has asked you to be a guest blogger on the school website. This may be a great opportunity for you to get a scholarship and continue your education at a university. You want to say yes, but you need your parents' approval. Your parents love you and support you, but blogging will put you at risk. Malala Yousafsai got shot in the head for blogging about her school. The two other players will portray your mum and dad, and the scene is set at the dinner table. Decide together how this scene will end before you start.

Nighat

Facebook Status: You have realized that your dream is to become a lawyer. Is that possible for a girl? How can you get your dream to come true?

Scene: You have applied for one of your school's scholarships for going to law school, but you did not get it. One of the boys in your class got a scholarship, and you know that you have better grades than him. It is unfair, and you are going to complain at the headmaster's office. You know that this is discrimination and that it is illegal. One of the other players will play the headmaster, and the other will play your teacher, who is on your side. Decide together how the scene will end before you start.

Jehat

Facebook Status: You have realized that your parents have sold you into a young marriage. The bride price will be 1,000 dollars, a lot of money for your family. You need to escape this situation.

Scene: Your brother has found out about your Facebook identity. You published a selfie, and he has Photoshopped it onto a naked body. He sent you the image in a private message (PM) and says he will spread it if you try to escape the marriage. You must see him and persuade him to destroy the image. One of the other players will play your brother, the other your sister, who knows all. You are in your living room, and your parents are not at home. Decide together how the scene will end before you start. If your brother fulfills his threat, is it likely that you will be killed.

Debrief

I wrote this game after working at the 2015 Stockholm Internet Forum, where I met a lawyer who educates Pakistani girls in cyber security. Everything in the scenario is based on true stories, even though the characters are made up. I realized that even if the situation of women and girls is harsher in Pakistan, the same structures of harassment and sexual threats are present in my own context. We are all Malala's sisters, I believe.

What parallels can you draw to your own society? What did you recognize?

...if a girl uses the internet, her honor may be questioned.

About the Designer

Elsa Helin's (Sweden) heart beats faster when talking to someone from another part of the world. What matters most to her is respect for human rights. For many years, she worked as a reporter, but now works with aid and development. She has been larping since 1994.





5 | ON THE MOVE

A Friend in Need

by Muriel Algayres

4
Players



45
Minutes



Intensity

Supplies:
Copy the character sheets and cut them out.

Keywords:
Street harassment, victim-blaming, friendship.

Background

On her way to meet some friends for drinks, Ella was followed and harassed by a man as she was walking down the street. She had experienced this situation before, many times, but this time, she froze and became so scared that she couldn't respond. Fortunately, a bystander helped defuse the encounter. Now, she feels guilty about the whole experience. Can she start to work through these negative feelings with the help of her friends?

Setup

One person should keep track of time. Read the instructions all the way through, follow the steps to prepare for the game, then play out the game sequence.

1. Let everyone quickly skim the character sheets. Someone should volunteer to play Ella, the victim. Randomly spread the other three characters among the rest of the group. Ella is a cis or trans woman; all other characters are gender neutral, and the players can choose what gender to play.
2. One by one, introduce your characters and the part they will play in the scene. You can expand freely on the instructions given on your character sheet.
3. Discuss the subject: Have you ever experienced street harassment? What was the situation? What were your feelings then? Try to picture this situation. Share it with the rest of the group.
4. Pair up to create shared memories. Pat and Claude should sit on one side, Charlie and Ella on the other. Create a few shared memories together. For Pat and Claude: How did they meet? What do they like or dislike in each other? For Ella and Charlie: What exactly happened on the street before they met? What did Charlie say?
5. When you feel you're ready, start the scene. The scene should last for about 15 minutes.

Play

CHARACTERS

Ella, the victim

- **Keywords:** Victim, state of shock, freeze under pressure, blaming herself, female character
- **Story:** You were on the way to meet your friends. Some guy tried to start a conversation with you; he said he found you pretty. You tried to avoid the conversation and to ignore his presence. He insisted. You got scared. He started insulting you. You felt like you couldn't move. Then a bystander pretended to know you. They helped you get away from the situation and accompanied you to the place you were supposed to meet your friends.
- **Friends:** You admire Claude a lot, and feel their advice carries some weight.
- **Quotes:** *"I should have known better."*
  "I didn't know what to do."
  "I should not have worn that outfit."
  "Did I say something...?"

Charlie, the bystander

- **Keywords:** Friendly bystander, indignant, energetic
- **Story:** You've had some experience with street harassment. Maybe you've endured it yourself, or maybe it happened to someone close to you. You've read articles and websites about it (such as the Hollaback website, ihollaback.org), and you have engaged in response strategies. When you saw that Ella had difficulties facing a harasser on the streets, you pretended to be friends with her to ease the situation and allow her to disengage. You then accompanied her to the bar.
- **Friends:** You helped Ella and you want to make sure she's fine.
- **Quotes:** *"No one should have to face such a situation alone."*
  "Are you sure you'll be okay?"
  "You're not to blame."

Pat, the helpful friend

- **Keywords:** Loyal, empathetic, supportive, appeasing
- **Story:** You started to get worried when Ella showed up late. (She is never late.) You don't know why she blames herself so much. She can't hold herself responsible for someone else's bad behavior. You know that women tend to blame themselves a lot. Maybe it is a societal thing? You are just very sad to see her so distressed and want to make sure she feels better, so you want to oppose her self-blaming arguments for her sake.
- **Friends:** You are very impressed that Charlie stopped to help Ella when she was in danger. You'll ask them to stay for drinks and will use their help to comfort Ella.
- **Quotes:** *"Come have a hug."*
  "These type of guys are just frustrated losers anyway."
  "He was in the wrong, not you!"

Claude, the doubtful guest

- **Keywords:** Doubtful, critical, knows better, can change their mind
- **Story:** You are against street harassment, of course. Who wouldn't be? But in a situation such as Ella's, you feel like you need to bring some nuance to the discussion. Maybe the guy just wanted to tell her she's pretty, or try to hit on her. Is there really something wrong with that? She might be overreacting a bit. Are people supposed not to talk to people on the street anymore? You may want to help Ella but you also want her to see that not all men (#Notallmen) are the same.
- **Friends:** You are an old friend of Pat, who is the nicest person on Earth.
- **Quotes:** *"You're so pretty. He just wanted to pay you a compliment."*
  "It's not that bad…"
  "You should be flattered!"

SCENES

Starting the Scene

Begin with Pat and Claude waiting at the restaurant. Soon after, Charlie chooses a suitable point in the dialogue to arrive with Ella. Ella will explain why she's late. This scene builds toward…

The Argument

Each character presents their opposing points of view, and the group discusses the subject at will. They can debate the issues of street harassment, all the while trying to comfort the victim.

Ending the Scene

Any player can choose to end the scene when they feel the subject has been completely handled. The following sentence will be the code to end the scene, anyone can say it: "Should we go to another place to have dinner?" This will be the signal for all players to end the scene, and let their characters depart.

Debrief

Reflect on the subject.

Have you ever heard of victim-blaming before? How do you react to it?

In what ways might you help in situations of street harassment?

Now, she feels guilty about the whole experience.

About the Designer

Muriel Algayres is a historian, teacher and larp designer from France. She has been organizing games, mostly historically-inspired ones, for more than a decade. Recently, she has branched out into educational games and larp analysis.

Driving to Reunion

By Laura Simpson

4
Players



45
Minutes



Intensity

Supplies:
Four chairs to play.

Keywords:
Intersectional black feminism, generational relationships, higher education.

Background

Each player in *Driving to Reunion* represents a woman who is returning for a college reunion at an elite single-sex institution: Witherspoon College. Each woman graduated in a different decade, and all four characters were involved in the Black Student Union (BSU) during their time at Witherspoon.

Black Student Union History

Black Student Unions are special interest clubs that are found on North American college and university campuses. Historically, Black Student Unions have stemmed from a need to voice African American concerns when attending a predominately white institution. Many Black Student Unions were founded as a continuation of the Civil Rights Movement.

Setup

Arrange four chairs to resemble a car, which all scenes will begin in or around. When seated, characters are in the car. When the car is stopped, characters may leave their seats for an out-of-car scene.

Read this script aloud or give each player the opportunity to do so silently (5 minutes).

Decide who will play which character (5 minutes).

Have each player select the scene they will take responsibility for (2 minutes).

Decide how these characters have come together to carpool to this reunion (2 minutes).

Play the four scenes (5 minutes each).

Debrief (5 or more minutes).

Play

The game is comprised of four scenes that take place on the way to the reunion, with a short time leap between them.

One character is the focus of each scene. The scenes are:

1. **Meeting Up**
   The ladies are meeting together to pack the car and get the road trip underway.
2. **Dinner Stop**
   Fast food and frank conversation.
3. **Stranded**
   A flat tire or worse has waylaid the characters on the side of the road. While waiting for help, discussion continues.
4. **Arriving at Campus**
   The highway exit is in view and familiar sights abound.

During your character's scene, you have two responsibilities—to frame the scene and to end it.

To frame a scene, describe where the players are, how much time has passed between the last scene and the new scene, and what your character is doing in relation to the other characters.

During your scene, your goal is to feel understood by another character. That goal is accomplished by interacting in and around the car.

The scene ends when the focus character either feels like they are understood by another character, or that they are completely misunderstood by the other three characters. End the scene by saying "cut." Each scene should last about five minutes.

Monologues

At any time, a player may point to themselves or another and say "monologue." The monologue should be a brief statement, where the player reveals their character's hidden desires. Other players may use the revealed information to play toward or against the character's desires. After monologuing, play resumes.

End of Play

After the final scene has ended, each character gives an epilogue. She expresses, in a few sentences, how she feels towards Witherspoon after this road trip and what her future plans are.

CAST

Lee, Class of '75

At Witherspoon:

- Co-founder of Black Student Union.
- Led a campus protest and occupation of Senior Dean's Office.

After Witherspoon:

- First Black Trustee of Witherspoon College.
- Independently wealthy through real estate holdings.

Why is she returning:

- She is returning to launch a new Black Student Scholarship.

She wants to be understood.

- Wants to be recognized, listened to and receive accolades as a leader.
- She wants to see forward progress on campus and will look toward recent graduates for signs of this, especially Imani.

Maya, Class of '95

At Witherspoon:

- Active in Queer Women of Color Collective.

After Witherspoon:

- Joined the tech boom and came away with substantial holdings.

Why is she returning:

- She is returning to become a Black Student Union alumnae leader.

She wants to be understood.

- Maya felt that the campus climate for queer black women was unwelcoming when she attended Witherspoon. She also found tech to be similar in its degree of microaggressions. She was ambivalent about her college experience for many years. Only recently has she become motivated to return and engage with the Witherspoon community.

Angelique, Class of '05

At Witherspoon:

- Uninvolved with Black campus life until racially motivated incidents spurred her to join protests.
- Active in a cappella and drama.

After Witherspoon:

- Faced setbacks with her career and had to move in with her parents for a few years.
- Upgraded her career and increased student loan debt by going to graduate school.
- Currently balancing student loan payments with motherhood.

She wants to be understood.

- She seeks community within the larger commonality of Witherspoon's Black Alumnae. She is economically conflicted. Her large student loan debt from attending Witherspoon impacts many of the career decisions that she makes.

Imani, Class of '15

At Witherspoon:

- Was Black Student Union President, 2014-2015.
- Organized Black Lives Matter movement on campus.

After Witherspoon:

- She's held some unpaid internships while moonlighting as a blogger and podcaster.

She wants to be understood.

- Imani is uncertain about her future. She knows that the world is different from what Lee and Maya faced. She is deeply invested in the power of social media and using Black Twitter to bring about change.

Debrief

Sit in a circle with your co-players to wrap up your characters' storylines and talk about your experiences playing the game. Here are a couple exercises to get you started:

While still in character, address the other three characters by name, and apologize for how you misunderstood them.

After each player has completed her apologies, set aside your characters and discuss a moment from the game that you enjoyed. Address each player by their actual name.

About the Designer

Laura Simpson (US) is a user experience designer by day and a game designer at night. She lives and works on indie games in Queens, New York with her partner, Dev Purkayastha, as Sweet Potato Press. She has also designed the game *Companions' Tale*.

Catcalling

by Tora de Boer

4
Players



30
Minutes



Intensity

Supplies:
A smartphone with internet.

Keywords:
Street harassment, bros, intervention, dancing.

Background

"HEY BABY! HOW ARE YOU DOING?"

Ignore them, just ignore them and keep walking. Head down, and look as uninterested as possible.

"COME ON BABY, GIVE US A SMILE!"

Not in your wildest dream, jackass... More distance. Distance is good! Around the next corner is a more crowded street. I hope they won't follow me.

You are going to play three versions of the same catcalling situation, showing how bystander intervention can make a difference.

Setup

Roles:

The roles are: Catcaller, Two Friends, and the Target

Clean slate ritual:

Choose a song you all like—it must be danceable! It will be used at the end of the game.

Setup:

Read the rules, decide who will play each of the roles, and then play.

When dividing the roles, think about what experience you want—players will play the same role throughout the game. Your gender should not influence which part you play in the game.

Each scene takes place with the Catcaller and their friends present at a bus stop—as the game progresses, the Catcaller's friends increasingly intervene.

Play

Intro:

Play the song "Blurred Lines" by Robin Thicke and really listen to the lyrics.

Scene 1:

In this scene, the Catcaller and Friends are hanging out at a bus stop. The Target stands in front of the group with their back turned and eyes closed. The Catcaller should start catcalling the Target while the Friends help with short follow-ups or encouragement, using their body language as well as their words. The catcalling goes on for about 2 minutes or until it naturally dies out.

Intermezzo:

The Target has a short monologue about the thoughts and feelings they had during the scene (about one minute).

Scene 2:

The Catcaller and Friends are back at the bus stop. The Target stands in front of the group but with their body turned sideways, in the direction of Friend 1. The Target's eyes can be open or closed; they do not speak. The Catcaller starts catcalling the Target again. Friend 2 helps with short follow ups or encouragement. Friend 1 tries to stop the situation and defend The Target using only short sentences or single words. This goes on for about 2 minutes or until it naturally dies out.

Intermezzo:

The Target has a short monologue about the thoughts and feelings they had during the scene (about one minute).

Scene 3:

The Catcaller and Friends are at the bus stop again. The Target stands in front of the group, facing them with their eyes open. The Catcaller starts catcalling the Target. Both Friends defend the target and try to stop the situation (no restrictions). This goes on for about 2 minutes or until it naturally dies out.

Intermezzo:

The Target has a short monologue about the thoughts and feelings they had during the scene (about one minute).

Outro:

Play your chosen "clean slate" song and dance the experience out of your body. Then sit down and talk about your experiences.

About the Designer

Tora de Boer (Denmark) has been a larper for eleven years, but this is the first time she's written anything, so be gentle!

“

The extremists are afraid of books and pens. The power of education frightens them. They are afraid of women. The power of the voice of women frightens them.

—Malala Yousafzai





6 | PLAYING WELL WITH OTHERS

How to Be Ava White

by Eva Wei

3+
Players

60
Minutes

Intensity

Supplies:
A timer and preferably a table to sit around.

Keywords:
Identity, societal expectations, argument.

Background

This is a game about society's unrealistic expectations of how to be a woman.

The game is set inside Ava White's head where all of the most important aspects of her identity are holding a board meeting. Each player will portray one of these aspects as if it were a fiercely passionate politician with a very specific agenda. Each aspect will take all measures necessary to secure a spot for themselves in Ava's identity.

The purpose of this board meeting is to make Ava White the ideal woman, perfect in every way according to society's expectations. What alliances will be made? Which aspects will be betrayed? Who will Ava White become in the end?

Setup

Read the background, setup, and play sections aloud to the group, or let everyone read it silently.

Each player chooses an aspect to play during the game. If you are three players, you will only use aspects 1 through 3; if you are seven players, you will use aspects 1 through 7, etc. If you are more than 10 players, feel free to make up your own aspects.

Aspects (Roles)

- The independent careerist
- The promiscuous sex-bomb
- The caring housewife
- The innocent prude
- The emotional one
- The strong feminist
- The humble empath
- The damsel in distress
- The protective mother
- The vain pretty face

A word about playing your characters: You don't need to play your role with the same characteristics as your aspect, but you might take inspiration from it. For example, the humble empath is not necessarily humble in the discussions, while the emotional aspect might appeal to everyone's feelings in order to get what it wants.

Play

Find a location where you can sit comfortably in a circle, preferably around a table. This board meeting will last for a set amount of time, somewhere between 20 and 50 minutes. Decide how long you'd like to play for, then set a timer, and let the debates begin.

There are two rules for the debates:

1) You cannot all be in agreement. If more than half of you are in agreement on any subject, the rest of the players **have to disagree** in some way or another. This rule is more important than the consistency of your aspect's opinions.
2) Ava White's final persona can only contain, at most, half the number of aspects in play, rounded up. For example, if there are five players in total, Ava White's final persona can only contain three aspects.

You might or might not write down Ava's decided characteristics in the end. You might have created the perfect woman or not created anything at all. The purpose of this game is not to come to a decision, but to play out the debates and conflicts leading up to that decision.

Subjects to discuss:

Personality: What should Ava's most prominent traits be?

Skills: What should Ava's primary skillsets be?

Priorities: What should Ava think are the most important things in the world?

Expectations: How should Ava be perceived by the rest of the world?

Debrief

When the game ends, stay seated in silence for as long as you feel comfortable. When you feel ready, go around in a circle, and, one at the time, each of you should state your name, what aspect you portrayed, and how you feel right now.

Share a situation when you experienced unrealistic expectations about how to be a woman. If you do not have first-hand experience of being gendered as a woman, please sit back and listen.

Share a situation where you have expected something from a person solely because you gendered them as a woman.

Then discuss following topics:

- How do these unrealistic expectations affects women in society today?
- Is there any way that these unrealistic expectations can be prevented?



About the Designer

Eva Wei is a Swedish lawyer, larp designer, and lecturer. She has been involved in several larp productions including *Once Upon a Time*, *Beyond the Barricades* and *Sigridsdotter*. She has held several lectures about dealing with racism and sexism in the larp community. She is currently chairing Sweden's largest war-campaign *Heart of War* and working on several new larp projects. She likes to write playful games with tight-knit relationships, strong emotions, and political undertones.

Shoutdown to Launch

by Jason Morningstar

4+
Players

30
Minutes

Intensity

Supplies:
Copies of the handouts (see breakdown in "Setup"), a timer, and two hats, or three hats if you have more than six participants.

Keywords:
Gender bias, stereotype, interruptions, selective hearing.

Background

Shoutdown to Launch is a short freeform game. The elevator pitch is "a bunch of engineers need to fix a problem with a rocket engine in the dwindling time before launch. It won't go well."

Setup

What you need to play:

- Four or more people (No engineering experience is needed!)
- 30 minutes
- Handouts: Rocket Engine Diagram 1 (x2), Rocket Engine Diagram 2 (x2), Jargon Sheet (x3), Instructions to Group A (x2), Instructions to Group B (x1)
- A timer or stopwatch
- Two hats if six or fewer players, otherwise three hats.

Play

When you are ready to play, somebody read this:

Engineers, follow these instructions to divide yourselves into two groups, A and B. In a game with six or fewer players, there should be two engineers in Group B. With seven or more players, Group B should have three engineers. Tall, action-oriented players should volunteer for Group B.

Separate the two groups in the play space for the moment.

Further divide Group A in half, and position them in separate parts of the room. Each half of Group A gets:

- **Instructions to Group A** handout.
- One copy of the **Jargon Sheet**
- A copy of one of the two **Rocket Engine Diagram** handouts. Each half should have a different handout.

Note: Members of each group are only allowed to reference their own Rocket Engine Diagram handout.

Group B gets:

- **Instructions to Group B** handout.
- One copy of both **Rocket Engine Diagrams** to share.
- A copy of the **Jargon Sheet** to share.
- Hats to wear to indicate their affiliation.

Debrief

Although quick and light, this game's debrief should be taken seriously, since it addresses something everyone will have directly experienced in one way or another. It may evoke strong feelings, so be respectful and take care of each other.

Some questions to discuss:

- In what ways is interruption normalized?
- How did it feel to be in your Group?
- Were you in the Group you are also in in real life? Were you misgendered?

Make sure everyone has a chance to speak and be listened to.

Then, someone should read this aloud:

Contemporary research makes clear what should also be pretty obvious—women are interrupted in conversations more than men, and those interruptions are often attempts to assert power. Research by Adrienne Hancock suggests that the important factor in this communication dynamic is the gender of the person being addressed rather than the person speaking.

This game is designed to showcase both the unnecessary and counterproductive interruption of women by men, and how men appropriate and take credit for women's ideas.

Some interesting articles for follow-up:

- Hancock, Adrienne B., and Benjamin A. Rubin. "Influence of Communication Partner's Gender on Language." Journal of Language and Social Psychology(2014): 0261927X14533197.
- Hancock, Adrienne B., Holly Wilder Stutts, and Annie Bass. "Perceptions of Gender and Femininity Based on Language: Implications for Transgender Communication Therapy." Language and Speech (2014): 0023830914549084.

INSTRUCTIONS TO GROUP A

Read this sheet quietly and pass it along until every member of Group A has read it.

Look at your Rocket Engine Diagram and pick a part. Remember its number and name. Love this part—you probably designed it yourself—and defend it against any doubt, suspicion or direct attack. If there is any confusion about part numbers, your part number is correct.

Note the members of Group B. Be constantly alert for their input.

Whenever a member of Group B offers input into the conversation—whenever they make a suggestion, correction, or any relevant statement—immediately cut them off with your own thoughts on the matter at hand. If they keep talking, just raise your voice.

If a member of Group B somehow does make a cogent point, immediately repeat it, rephrasing it slightly and claiming it as your own. If another member of Group A beats you to it, credit them for the suggestion and move on.

After you've read these instructions raise your hand and wait patiently.

Is your hand raised? Good. Pass this sheet along, then.

INSTRUCTIONS TO GROUP B

Put on your hat.

Review the Rocket Engine Diagrams and Jargon Sheets together as you wait for Group A to finish reading their preparatory materials. When they all have a raised hand, they are done. Then have somebody read this out loud:

OK, let's begin. You can lower your hands, thanks.

Today the Ad Astra One is launching—a manned spacecraft headed for the moon.

We are a team of propulsion engineers who designed and built the rocket engine that will launch the ship into orbit and beyond. Every one of us took part in the engine's design, testing and construction and we are all highly qualified experts.

This morning during routine pre-launch systems checks a problem was discovered. If we can't figure it out in the next 20 minutes the flight will be scrubbed and it will be our fault.

The problem is with one of the engine component parts, which are referred to by their number and function. For example, Part One is the Gimbal. We don't know which part is malfunctioning, so we need to discuss each in the time we have remaining and decide which is the culprit.

Don't worry about the real-world engineering—this is a game about pretending to solve an imaginary problem, so use the jargon provided, listen to each other, and accept whatever technical mumbo-jumbo you hear as truth. The journey is more important than the outcome.

The situation is desperate! We must find a solution, and we only have 20 minutes!

Ready? Go!

Set the timer for 20 minutes, and start the countdown.

When the game ends, read the Debrief section and have a group discussion about your experience playing *Shoutdown to Launch*.

About the Designer

Jason Morningstar is a game designer who lives and works in Durham, North Carolina, USA. You can see more of his games at **www.bullypulpitgames.com**.

Jargon Sheet

Grab bits from these lists, or string them together to form statements, as you prefer.

THIS THING...

- The injector and dome assembly...
- The mainstage control solenoid valve...
- Fuel and oxidizer high-pressure ducts...
- The four-vane rotor...
- The propellant feed system…
- The main fuel valve...
- An augmented spark igniter...
- The thrust chamber injector...
- Injector face mountings...
- One of the ASI spark exciters...
- The fuel and oxidizer flowmeters...
- The turbine-driven, axial flow pumping unit...
- The inducer and seven-stage rotor...
- Interconnecting electrical cabling and pneumatic lines...
- One of the high-pressure helium gas storage tanks...
- Electrical solenoid control valves…

OR MAYBE THIS THING...

- The first stage turbine wheel...
- Exhaust ducting...
- Helical-vaned, rotor-type flowmeters...
- The electrical sequence controller...
- Flanges utilizing dual seals...
- Any one of the 180 triangular openings between the tubes of the combustion chamber...
- The duct, bellows, flanges, and coils of the shell assembly...
- Some of the 614 hollow oxidizer posts...
- The single-stage centrifugal pump with direct turbine drive...
- A propellant utilization valve…
- The dome manifold...
- Three dynamic seals in series...
- A 0.30 millimeter longitudinally stacked and furnace-brazed unit...
- A compact, highly loaded universal joint loaded at 140,000 kiloPascals...
- The Teflon/fiberglass coating that provides a dry, low-friction bearing surface...
- The gap between the oxidizer turbine discharge manifold and the thrust chamber.....

DOING THIS...

- ...used at component connections…
- ...mounted in the turbine exhaust duct...
- ...boosting the liquid oxygen capacity...
- ...providing uniform propellant injection...
- ...generating four electrical impulses per revolution...
- ...turning approximately 3,700 RPM at nominal flow...
- ...triggering the controlled ramp opening of the main oxidizer valve...
- ...pneumatically operating on a poppet-type valve...
- ...operating at 27,000 RPM...
- ...operating at 8,600 RPM at a discharge pressure of 7,400 kiloPascals...
- ...working at a flowrate which develops 5,800 kiloWatts...
- ...pumped through high-pressure ducts...
- ...increasing the pressure of the liquid oxygen...
- ...causing opening pneumatic pressure decay...
- ...drawing from 16,000 cubic centimeters of helium...
- ...adjusting the flow to ensure simultaneous exhaustion of fuel and oxidizer...

...RESULTS IN THIS

...will close pressure through a thermal-compensating orifice!

...will keep it spring-loaded in the closed position!

...can derive pneumatic pressure from the normally closed port!

...might only operate through limited temperature ranges!

...will provide pneumatic pressure to the gas generator control valve!

...is going to maintain a 27.5:1 expansion area ratio!

...will exceed the operating pressure of 6,900 kiloPascals!

...might help regulate the initial flow of oxidizer and fuel to the spark igniter!

...may result in off-nominal deflection of the thrust vector!

...will increase hydrogen pressure from 210 to 8,450 kiloPascals!

...will prevent the pump fluid and turbine gas from mixing!

...will delay heating and expanding helium gas for use in the third stage!

...might tap off liquid oxygen in the oxidizer high-pressure duct!

...will guarantee that helium is routed to the heat exchanger coils!

...can route hot gases to drive the fuel and oxidizer turbines!

...will allow liquid oxygen to enter the outlet volute!

BECAUSE OBVIOUSLY

- Even a child could see that.
- It's patently obvious.
- Trust me, I know what I'm talking about.
- If you can't see that I don't know why you're in this room, frankly.
- That's my baby, I should know.
- This is elementary physics.
- Unless you want to get the crew killed, anyway.
- I ran the original tests on the JX-1.
- I modeled this a dozen ways and this is the only one that works.
- This isn't rocket science, people. Oh, wait.
- Think about it logically.
- Take a moment to think about it.
- You know I'm right.
- Only an idiot would do it differently.
- I ran the numbers, I'm right on this.
- If you have a better idea I'm all ears.

1 Gimbal

2 Oxidizer Turbopump

3 Turbine Exhaust Duct

4 Heat Exchanger

5 Exhaust Manifold

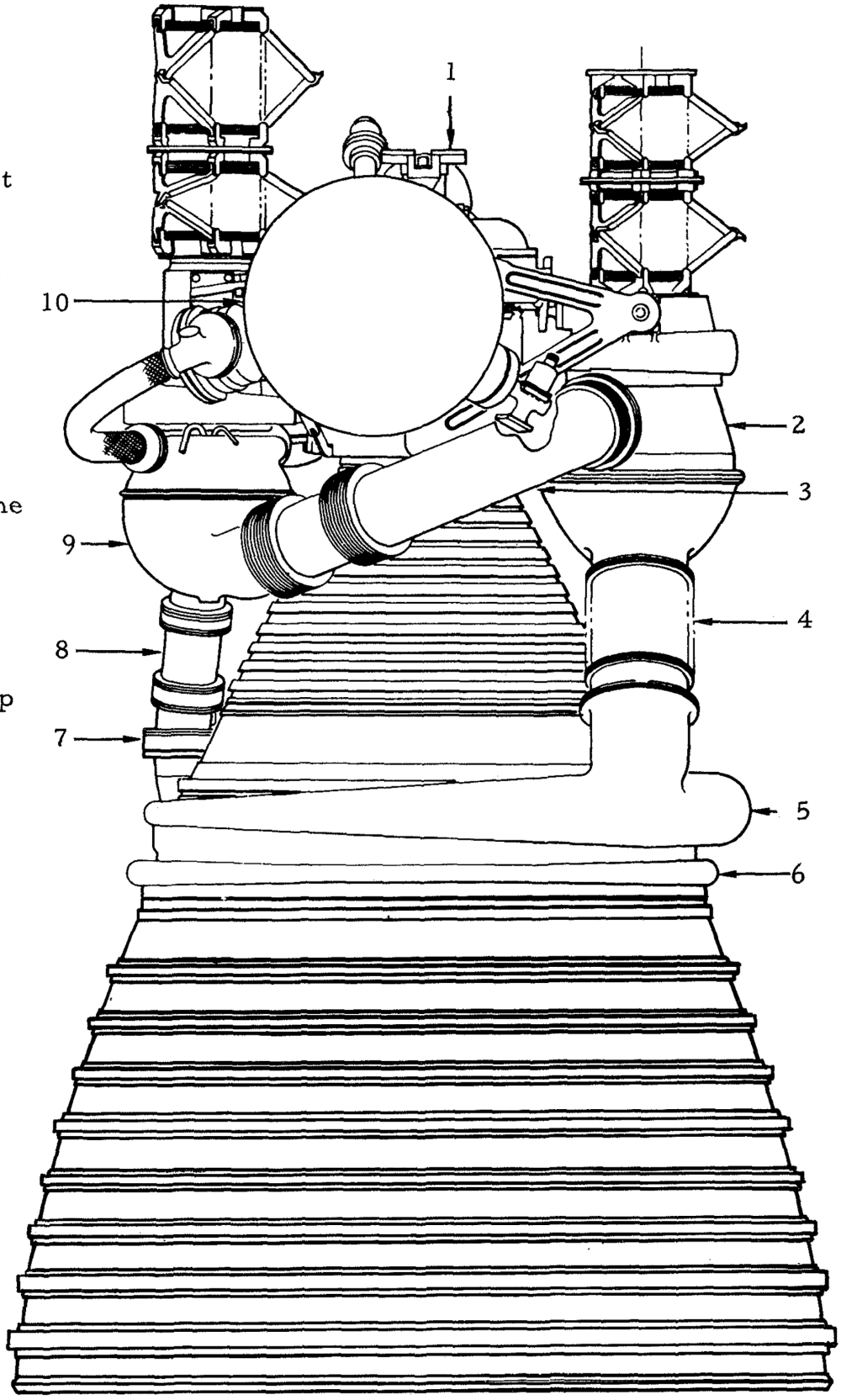
6 Fuel Manifold

7 Oxidizer Turbine Bypass Valve

8 Turbine Bypass Duct

9 Fuel Turbopump

10 Start Tank



1 Gimbal

2 Main Oxidizer Valve

3 Gas Generator Control Valve

4 Fuel Turbopump

5 Gas Generator

6 Main Fuel Duct

7 Turbine Bypass Duct

8 Oxidizer Turbine Bypass Valve

9 Main Fuel Valve

10 Thrust Chamber

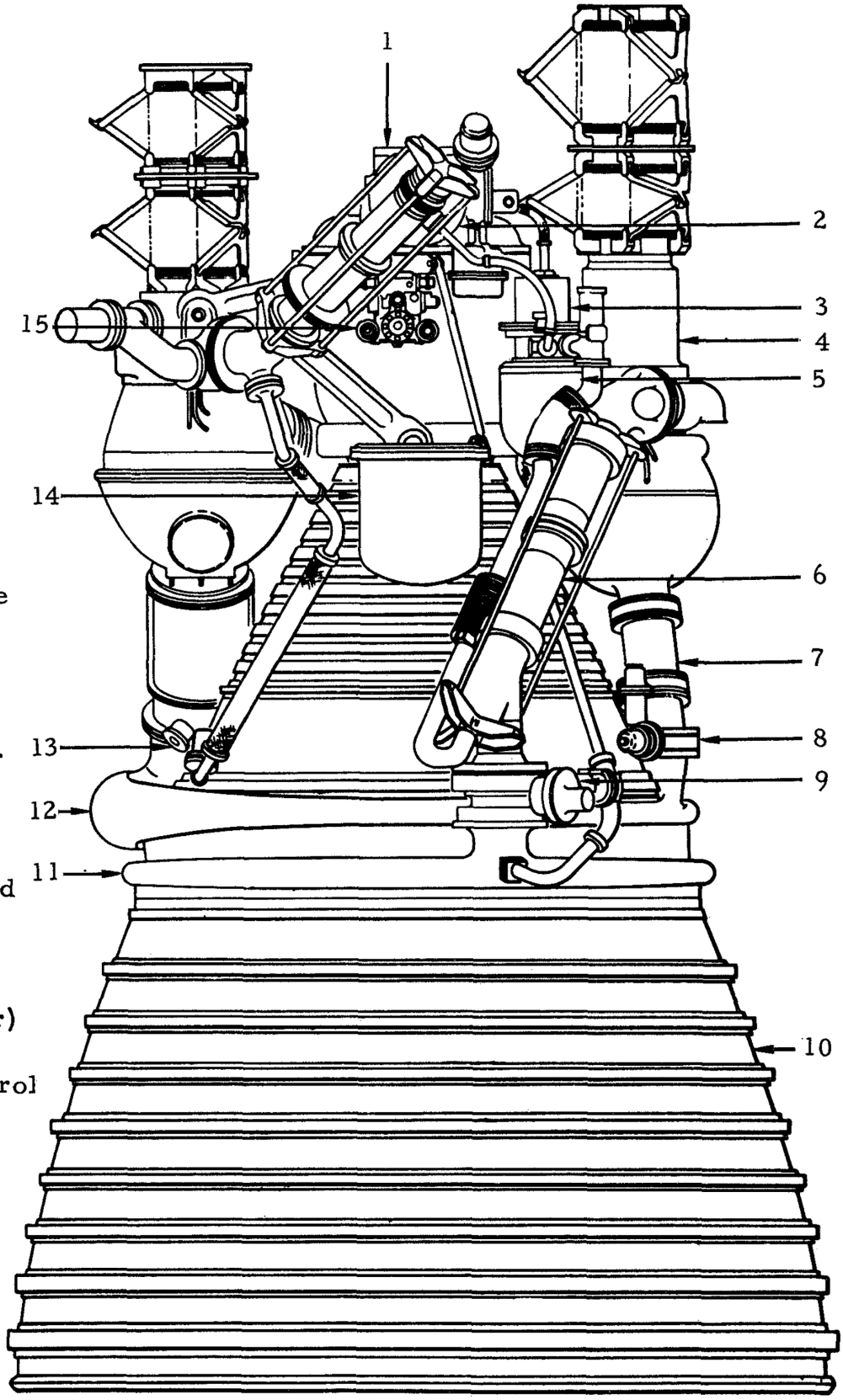
11 Fuel Manifold

12 Exhaust Manifold

13 Container Pressurization Supply (Oxidizer)

14 Electrical Control Package

15 Helium Regulator



“Something to Drink with That, Sir?”

by Evan Torner

4
Players



30
Minutes



Intensity

Supplies:
One or two chairs, with enough room to move around.

Keywords:
Flight attendant, feelings, emotional labor, stress.

Setup

Choosing to play this game means you will care for and respect your fellow players. Do so.

The person reading this scenario will play the Airline Passenger. He sits down in a chair. The other players remain standing as the passenger determines what roles they will play: the Flight Attendant, the Attendant’s Feelings, or the Attendant’s Emotional Labor. The Attendant will treat the space next to the passenger as if it were an aisle of an airplane. Her Feelings and Emotional Labor stand on her left and right, following her wherever she goes.

The Passenger is gendered male, the other characters female. Player gender does not need to match this.

Play

The Passenger presents the first situation (below), then begins to act it out.

Before the Flight Attendant comes over to deal with it, the Attendant's Feelings reminds her of her personal life and the Attendant's Emotional Labor reminds her that her job depends on her caring about the passengers.

The Flight Attendant comes to the Passenger and tries to deal with the situation.

The Passenger exhibits behavior that puts stress on the attendant.

When things seem stressful, the Passenger says “*PAUSE*” and everyone freezes for 30 seconds. During these 30 seconds, the Flight Attendant absorbs how she feels right in that moment. Then the Passenger remains silently frozen as the other 3 characters convene and do the following for the next minute:

The Attendant’s Feelings tell the Attendant how she feels and what she would like to do.

The Attendant’s Emotional Labor suggests a way of feeling empathy with the Passenger and how to make him feel at ease. Maybe she could treat him like she did her grandfather when he spilled his drink on his birthday. Maybe she could nurture him as if she were her own son.

When Emotional Labor is finished speaking, everyone freezes for another 30 seconds.

The Flight Attendant unfreezes the scene, then does what she thinks is right.

Advance to the next situation, and repeat as above.

Situations (to be read aloud by the Passenger):

1) *“I have spilled a drink on myself!”*
2) *“I am sitting next to a mother with a baby and would like to move to a different seat.”*
3) *“The plane is experiencing in-flight mechanical trouble and the pilots have requested that passengers such as myself to remain calm. You will need to calm me.”*

Debrief

Shake yourself out of your roles. Now sit in on the floor in a circle. Go once around, with each person making a statement about how they feel at the moment. Now go around a second time and have each player recount a time when they saw or performed emotional labor like the kind found in the freeform.

About the Designer

Evan Torner (US) is a German professor who specializes in East German cinema. He is also a Co-Editor-in-Chief at the *Analog Game Studies* journal, who writes freeform games for Origins, GenCon, Intercon, Fastaval, and the Golden Cobra. He hopes that through increased understanding of what emotional labor is, the women who perform it will be recognized and compensated for their work.

"Ma, Can I Help You with That?"

A Companion to "Something to Drink with That, Sir?" by Emily Care Boss

Setup

Choosing to play this game means you will care for and respect your fellow players. Do so.

The person reading this scenario plays the **Mother.** She sits down in a chair. The other players remain standing as the Mother determines what roles they will play: **Son**, **Daughter-in-law**, or **Social Conditioning**.

The Mother and Daughter-in-law are gendered female, the Son male. Conditioning does not have gender associated with them. Players do not need to match the gender of any role.

The Son and Daughter treat the space next to the Mother as the living room in her house.

CHARACTERS:

Mother

Elderly, ailing. Has diabetes. Had recent accident. At home with daily nurse visits. Angry. Intelligent. Trying to retain control of her life.

Son

Lives closest of siblings. Visits several times each week. Frustrated. Father died some time ago.

Daughter-in-law

Helps care for Mother-in-law. Does not really "get" her. Anxious. Parents died recently.

Social Conditioning

Represents emotional training and social expectations of Son and Daughter-in-law.

Script Cards

The Son and Daughter-in-law should each have a set of four script cards with stock phrases. Write each sentence listed below on its own card:

- **Son:** *You've just got to do this. This has got to stop. You're being irrational. Don't give in to Ma.*
- **Daughter-in-law:** *What do you need? I understand. Yes, of course I can do it. You can't handle Ma.*

The Son and Daughter-in-law must play their parts according to one Script Card at any given time. Say a new phrase when switching to a new card and then continue on with improvised dialogue, but keep to the direction given by the card in play. You may use a card multiple times in a scene.

Play

The Mother presents the first **situation** (below), then begins to act it out. With one exception, Mother freely plays, focused on her own limitations, wants, and obstacles set by others and by illness. But if someone asks, "*Can I help you?*" She answers "*No.*"

The Son comes to the Mother and tries to deal with the situation.

The Daughter-in-law tries to help.

Social conditioning coaches the Son away from empathy, and the Daughter-in-law towards sacrifice.

Play continues until *PAUSE* is called for by Son or Daughter-in-law when they hit a point where they don't want to use their script, or object to what is going on.

(Continued on next page.)

4
Players



30
Minutes



Intensity

Supplies:
Index cards and pencils or pens.

Keywords:
Aging, death, disability, families, holidays.

During a Pause, all players freeze for ten seconds. The Family members absorb how they feel in that moment. After ten seconds, the player who called for the Pause chooses one Card to destroy or trade and explains why they do so. To destroy, tear up one of your cards. To trade, exchange your card for one from the other set. You cannot take back a card when you trade, but you can destroy one traded to you.

When the card work is done everyone freezes for another ten seconds. Resume play. Shortly after, someone should say *"cut"* to end the scene.

Advance to the next situation, and repeat as above.

Situations (to be read aloud by the Mother)

- *"I must do physical therapy exercises, but I just want to watch TV and read the news."*
- *"I want to eat my favorite chocolate-covered donuts (or pastries) like I always have."*
- *"I've been told I cannot cook for the family at our holiday gathering and I'm very upset."*

This has got to stop. You're being irrational.

About the Designer

Emily Care Boss (US) is an independent role-playing game designer/publisher and conservationist living in western Massachusetts, USA. She designs analog RPGs in both tabletop and larp formats. Her designs include the Romance Trilogy: *Breaking the Ice*, *Shooting the Moon*, and *Under my Skin* (which won the Player's Choice Otto award at Fastaval in 2009). Emily founded JiffyCon in 2006, a regional roleplaying game convention showcasing independent and small press games. Find more about Emily and her games at **blackgreengames.com.**

“

We don’t all have to believe in the same feminism. Feminism can be pluralistic so long as we respect the different feminisms we carry with us, so long as we give enough of a damn to try to minimize the fractures among us.

—*Roxane Gay,* Bad Feminist: Essays





7 | AT WORK

Glitzy Nails

by Kat Jones

2+
Players
Can accommodate any even number of players, as long as there is space.



60 Minutes



Intensity

Supplies:
One jar and ten tokens or coins for each player. Manicure supplies (bowl of water, hand lotion, towel, polish, file) are optional but recommended.

Keywords:
Service industry, emotional labor, intersectionality, racism, classism, xenophobia.

Touching is an important aspect of this game. If you are not comfortable with this, you should not play this game.

Background

Glitzy Nails is a freeform scenario about intersectional feminism, interactions among women, and nail salons. Half the players will take the role of women employees at Glitzy Nails and half the players will take the role of women customers at Glitzy Nails.

Setup

Read through the game's mechanics and character sheets—everyone should be clear on how communication works among employees, and how the tip/emotional labor jars work.

Players should decide who will be taking the roles of employee and customer. Ideally the game will be played through twice, with the players switching roles.

The game is played at a table. The players should work together to set up the space with the necessary supplies. Pool your change or tokens and divide them among the players. The players initially taking the role of customers should leave the room. The game begins when they re-enter the space as Glitzy Nails customers.

Play

Customer(s) should sit on one side of the table and employee(s) should sit on the other.

The game is played while the customer(s) gets a manicure from the employee(s). If you do not have the necessary supplies you should mime the steps of a manicure.

When the employees have finished the manicure they should allow the customers to sit and let their nails dry while they clean-up the space for the next group of players. When they are done, players should switch roles. The players taking the role of customers should leave the room. The game begins again when they re-enter the space as Glitzy Nails customers.

MECHANICS

Employees Communicate with each other in Another Language

You may decide where the employees have immigrated from, but they always speak to each other in their native language. The customers cannot understand them when they speak to each other.

Tip Jar and Emotional Labor Jar

Whenever the employee does something the customer approves of or enjoys, the customer should place a coin in the "tip jar." Any time the employee does something the customer dislikes, she should take a coin out of the "tip jar."

Any time the customer does something the employee dislikes, the employee should put a coin in the "emotional labor jar." Any time the customer does something the employee approves of or enjoys, the employee should take a coin from the "emotional labor jar."

At the end of the manicure the employee gets to keep any coins in the "tip jar." At the end of the manicure the customer gets to keep any coins in the "emotional labor jar," symbolizing the emotional labor the employee has exerted to earn her tips.

CHARACTERS

The Employee:

- You are an immigrant to this country. Please be respectful in your portrayal and avoid putting on a fake accent.
- You are a mother; part of why you immigrated was to provide your children with more opportunities.
- In your home country you were a professional. You were good at your job and were well respected.
- In this country you have been unable to find work in that profession and have taken a job at your relative's nail salon, Glitzy Nails.
- Money is tight and tips from your job are very important to you.
- The money you earn is used to send your children to school. You also send money home to help your aging parents.

- You are worried that you might not have enough money to cover rent this month and might get evicted from your apartment.
- Doing manicures is not easy work. You've trained and learned tips from other employees.
- You practice your language skills so you can converse with your customers, hoping to make more money in tips.
- You need tips, but you cannot stand rude customers who treat you like dirt. You deserve to feel respected!

Steps for the manicure:

- File the nails.
- Soak the nails in soapy water to soften.
- Massage the hands with hand lotion.
- Prep the nail—remove lotion with nail polish remover.
- Apply color.

Things you should do as the Employee:

- Ask your client about her day.
- Compliment your client on her hair, outfit, or nail color choice.
- Work quickly but efficiently.
- Comment on her hands and nails.
- Encourage her to take better care of her hands or nails.
- Offer extra services on her next visit: acrylic nails, massages, pedicures.
- Offer wine, water, or coffee.
- Encourage her to set up a regular appointment with you.
- Talk to your fellow employees or ask them questions about how to do the manicure.

The Customer:

- You are a professional woman working a high stress job.
- You often feel undervalued by your male boss and co-workers.
- Today you were passed up for a promotion. It went to your male co-worker.
- You have two children. You are often burdened with family responsibilities in addition to your job.
- You have to get to a school concert tonight so you don't have much time to get your nails done.
- After a stressful day you decided to treat yourself. You've earned a little relaxation.
- You like coming to Glitzy Nails because the employees take time to compliment you or ask you about your day.
- You are paying for this service, so you want to make sure the employee does things just how you want them done.
- You hate it when the employees talk to each other in their native language; it is so rude.
- You deserve to feel pampered!

Things you should do as the Customer:

- Tell her all about your stressful day.
- Complain about anything that's bothering you: your job, your children, your marriage.
- Complain if the Employee goes too slow, or if she does something you don't like.
- Ask for extra services: nail art, a longer massage, coffee or water.
- Take an important call on your cell phone.
- Text/call your husband to make sure he is taking care of things at home.
- Make small talk about the weather, current movies, etc.
- Ask her about her country and culture.
- Tell her how much you enjoy something from her culture: food, music, travel.

Debrief

When the scenario has been played through twice, the players should all work together to clean up the space, put away supplies, and remove unwanted nail polish. Take time to debrief and share experiences.

About the Designer

Kat Jones (US) is an intersectional feminist, sociologist, and game designer who uses games to playfully explore serious topics. Whether it's a game about sex toy parties at a feminist bookstore (*Cady Stanton's Candyland* with Julia Ellingboe), or discussing the marginalization experienced by zombies in *Revived*, Kat loves to combine her academic interests and game design. *Glitzy Nails* was inspired by an ethnography of Korean-owned nail salons, *The Managed Hand*. She plans to use games from #*Feminism* in her future courses.

Stripped

by Dominika Kovacova

3–5
Players



40
Minutes



Intensity

Supplies:
Paper and pencils for each player.

Keywords:
Sex work, emotional labor, stigma.

Background

Some do it to pay the bills while studying or caring for a child; some do it because they enjoy it. Some do it for as long as they can; some stop after a few months or years and move onto a different career path. Their body type, skin color, or age may differ, but most strippers have one thing in common: if they are open about their job choice they face public shame and disrespect, often from their own families as much as from strangers. Many choose secrecy to avoid the stigma.

This game is about lap dancers and strippers who chose this path voluntarily, yet often end up judged by their friends, partners, and families, as well as by people they have never met before.

Setup

Before you read the rest of the scenario, each player should grab a piece of paper and write down how they personally feel about lap dancers, strippers, strip clubs, and stripping. Do you visit clubs? How do you feel about people who work there? Do you think you could do it yourself? Why? Why not?

Use one side only; keep the other side blank. When you finish writing, turn the paper blank side up and keep it this way for the rest of the game.

Figure out which characters you are using and decide who plays which one. For a group of three players, use A, B, and C. With a group of four, add D, and with a group of five, add E. All characters can be played by a player of any gender. Within the game, character A is a woman; the gender of the other characters is not important.

The characters are a group of friends. A recently got a new job that no one seems to know much about yet.

The character sheet contains either direct information about your character or their view on others. They represent a set of views and ideas rather than the people themselves throughout different scenes. It is important to note that your character's attitudes are fixed, but you may find yourself in support or opposition from scene to scene regardless.

When all players have read their characters, the game can start.

Play

The game consists of four scenes played in sequence, set in different environments. In each scene, some characters are supportive of A's choice, while others oppose her, perhaps in conflict with their personal agenda. Keep the scenes short and sweet.

Each scene starts with character A's opening line, "*I finally want to tell you about my new job.*"

Each scene ends when A decides that she no longer wants to talk about her new job.

- **Scene 1:** On their way to pick up their children from the kindergarten. B (+ E) support, C (+ D) oppose.
- **Scene 2:** In a pub after a few drinks. C (+ E) support, B (+ D) oppose.
- **Scene 3:** At the university campus between lectures. B + C oppose (D + E support)
- **Scene 4:** Dinner at A's. No support/oppose preferences given. Start and see what happens.

After the end of the game, use the blank side of your paper to write down your opinion on the topic again. Has anything changed?

CHARACTERS

A:

You are enthusiastic about your new job as a lap dancer in one of the most prominent clubs in town. You have always enjoyed dancing and you don't feel any shame about your body. It might not be your dream job and you definitely don't want to do it for the rest of your life, but there is nothing wrong with doing it now, while your body still looks young. The money is good and the clients can't touch you anyway, so what's the big deal? After all, almost every job involves selling your body or soul, whether you're a dancer, actor, teacher, or programmer.

B:

How can A do this to herself? How can this make her feel empowered? She just needs someone to open her eyes. Maybe she isn't strong enough to speak up for herself. Maybe I should help her see how much she is exploited by the gazing perverts. She needs saving from them for her own good. I should help her find strength to fight them and to have a decent life instead. But, at least it's something she chose to do herself.

C:

Of course A's doing this for a living. Selling her body and her soul. She's just like all the sluts I see when I sometimes visit strip clubs. They are not worth anything; all their value is in their pretty bodies and faces. They are probably all stupid and uneducated anyway, and to be honest, who really cares? Maybe I will bump into her when I'm in a club? Could be fun to watch.

D:

A needs all the support she can get! Maybe I should offer her financial support, or maybe I should help her find a different job elsewhere? If she gets stuck here, she will never get out of it, right? All the terrible stigma that comes with it—no one will ever want to employ her! Either way she should know that I want the best for her and I'll do what I can to help her out. She is a great person, after all.

E:

It's her choice. Why is everyone so ridiculous about it? It's not like she couldn't do anything else for a living if she wanted to, and she doesn't seem traumatized by showing her body for a living either. Lawyers probably sell more of their souls than she does.

Note from the author:

I acknowledge that there are many issues with lap dances, strip clubs, and trafficking. While these issues are very serious and should be by all means tackled, this game is not the place to do it.

This game also doesn't include male strippers, who also do a very hard job. I haven't managed to speak to any men doing this job while writing this game, so I felt it would be unfair speaking for them as well. If you are a male stripper and want to discuss this game or your personal experience, please send me an email.

I would also love to hear the game experiences from anyone who has played. Please send me an e-mail at dominika.m.kovacova@gmail.com.

...if they are open

about their job choice

they face public

shame and disrespect...

About the Designer

Dominika Kovacova (UK) is a dedicated larper and dancer who loves to wear stilettos in the kitchen.

President

by Kaisa Kangas

4
Players



60
Minutes



Intensity

Supplies:
A timer.

Keywords:
Intersectionality, sex work, debate, trans women, inter-feminist struggle.

Note: One character is a trans exclusionary radical feminist.

Background

You are living in Akhaia, an empire that has to constantly wage war to preserve its continued existence. Luckily, Akhaia has good defense systems—it mostly conducts preventive warfare, rarely affecting your everyday life. Only left-wing radicals are against the war, and they are widely seen as traitors. However, since Akhaia is a democratic state, they are tolerated. Akhaia has just elected its first female president, a successful lady general. She has openly called herself a feminist and said that she wants to outlaw prostitution.

Setup & Play

Prep

Use about 5 minutes to read the instructions and to decide who will play which character. Then further develop characters in a hot-seat exercise—each player spends 2 minutes in the "hot seat," answering questions in character, asked by the other players. (Time this exercise!).

Act I

Semele, who works in a feminist organization, is going to give a media statement on the election of the new president. To ensure a diversity of views are represented, she has invited people from different feminist groups to draft and give the statement together. They have not met before. They have 20 minutes for discussion before the journalist arrives. (Time it!)

Break

Take a short break. One player should now shift from their character, and take on the role of a male journalist from a trashy paper, looking for sensational content. (Time the break!)

Act II

The journalist will now interview the feminists for 10 minutes and then leave. (Time it!)

CHARACTERS

Semele, an upper middle class, salaried professional.

Cares about: equal pay for equal work, the underrepresentation of women in executive and political positions. Wants to concentrate on gender equality and leave other issues (e.g. war) out of the statement. Opposes prostitution. Wants to meet all the people from different organizations and to have dialogue, but is actually expecting that they'll pretty much share her views. Loves high heels.

Klytie, a radical feminist.

Hates men. Thinks all sexual relations between men and women are oppressive and thus wrong. Thinks women should not wear makeup or high heels. Acts aggressive and militant. Views trans women as not being real women. Wrote on her blog: "If you have a penis, you're not a woman. If you claim you are, I'll come and rip it off."

Stamatia, an anti-war activist.

Thinks the war is not about Akhaia's existence, but about colonialism, imperialism, and oppressing other peoples. From her point of view, the new president is a war criminal. Believes war is a feminist issue: it's women who suffer the most from wars. Believes class is also a feminist issue: low-income jobs (cleaning, nursing, etc.) are typically done by women. Works part-time in a strip club to finance her studies. Wants her views to be heard but lacks eloquence.

Adrasteia, a trans woman working in science.

Attempts to be rational and diplomatic. Thinks that, as feminists, we should fight the patriarchy together rather than fight each other over trivial issues. Is savvy on gender issues but not really interested in foreign politics. Believes sex work is like other work and that sex workers will be worse off if their profession is outlawed. Hates fights and disputes.

About the Designer

Kaisa Kangas (Finland) is a designer with almost 20 years of experience writing larp and tabletop role-playing games. She has designed educational games for University of Arts Helsinki, and works as the fiction lead for the Palestinian-Finnish larp *Halat hisar*. She holds a Ph.D. in Mathematics and a B.A. in Japanese Studies.

Curtain Call

by Sarah Lynne Bowman

Background

Read this aloud to the players:

"By the time you're twenty-five, they'll say, 'You've gone and blown it.'

By the time you're thirty-five, I must confide you will have blown them all.

Right on cue, just act surprised when they invite you to take your curtain call."

—*Tori Amos*

Ever wondered about the glamorous lives of famous female musicians? Well, here's your chance to live the fantasy! In this scenario, inspired by the life of Tori Amos, you'll play out several key eras in a fictional rock star's life, experiencing the highs and lows of her career. You'll learn the right moves to make yourself famous, dress for success, draw the attention of the right men, and keep your look youthful and relevant in the competitive world of the music industry. Life in the fast lane has its rewards—just don't crash! And as Amos once said about aging, be prepared to "step into your grace" when they invite you to take your curtain call.

Setup

This game consists of four scenes. Each scene takes place during a different decades of the Star's life, from age 10 to 50. In each scene, one player portrays the Star. The others play fans, music industry executives, and the press.

- **Cutting:** If you are not playing the Star, then you have the responsibility to cut the scene when it feels right to end it. You can do this by simply saying, "cut." Or if you are playing with a facilitator, that person has the responsibility to cut.
- **Fans:** If you are not playing a central role in a scene, then you are playing one of the star's fans. Fans are invisible within the scene, but present in the back of the star's mind. As a fan, you can cheer for the Star, praise, boo, or whisper criticism based on the events in the scene. When infatuated with your idol, move closer to her! When you're disgusted with her, recoil or cringe away. Take care not to overwhelm the central play, but do respond to it to help heighten the drama.
- **The Star:** Choose one player to play the Star.
- **Interviewers, Music Industry Execs, and Agent:** Rotate these characters between the other players.

Play

Phase 1: Introductions (3 mins)

One by one, briefly introduce yourself with your name, and one memory of a female musician who is special to you.

Phase 2: Safety (5 mins)

Read this aloud: The safety phrase is "stop the game." If you feel your boundaries are about to be crossed, or if they already have been, you can say "stop the game." All play will stop, and the other participants will try to make you comfortable. If you're concerned for another player's well-being, you can say "time out" to check on them.

Everyone should say something about what kind of physical touch they are comfortable with during play. This could range from, "no touch," to "it's OK to touch my hands or shoulders" to "everywhere but the bikini zone."

Music is optional, but suggested. Does someone have wifi on their phone? Playlist here: www.youtube.com/playlist?list=PLv4UPMay91uwrIteWdvB1HQcLVqLgNlbI

Phase 3: Play (20-25 mins)

Quickly decide whether one person will play the Rising Star or whether you will rotate the role to a new person in each scene. Go over the rules, and play the scenes.

Phase 4: Debrief (5 mins)

Each participant should mention one thing they found personally impactful and one element that connects with their notions of modern feminism.

GAME MATERIALS

Rules:

Scenes should last no longer than 5 minutes. Before and after each scene, the Star delivers a monologue about her current emotional state.

(Continued on next page.)

3–10
Players
Facilitator recommended.

45 Minutes

Intensity

Supplies:
A way to play music, optional but recommended.

Keywords:
Popular culture, music, aging.

Prodigy Phase, ages 10-20: (Play first 30 seconds of "Baltimore")

An interviewer questions the Rising Star about her new song "Baltimore," her experiences as a childhood musical prodigy, and her interest in boys. "Do you have your eye on a special guy? How does it feel to be a pop star at such a young age?"

Siren Phase, ages 20-30: (Play first 50 seconds of "Leather")

An interviewer flirts with the Rising Star, questioning her about her new album, which features intimate lyrics about relationships and sexuality. "Do you get turned on when you play your instrument? I hear you went through a recent breakup. Does that mean you're available?"

Mother Phase, ages 30-40: (Play first 50 seconds of "Ribbons Undone")

The Fading Star sits in a chair while male members of her record company berate her and eventually drop her from their label. "How could you record an album about your daughter and your husband? No one wants to fuck a married woman with a kid!"

Crone Phase, ages 40-50: (Play first 50 seconds of "Curtain Call")

The Fading Star receives a phone call from her agent about criticism in the media and on fan sites. "People are harping on the botched plastic surgery, the low album sales, and how early menopause is negatively impacting your music. Ticket sales are at an all-time low. How are you going to fix your career?"

Life in the fast lane has its rewards— just don't crash!

About the Designer

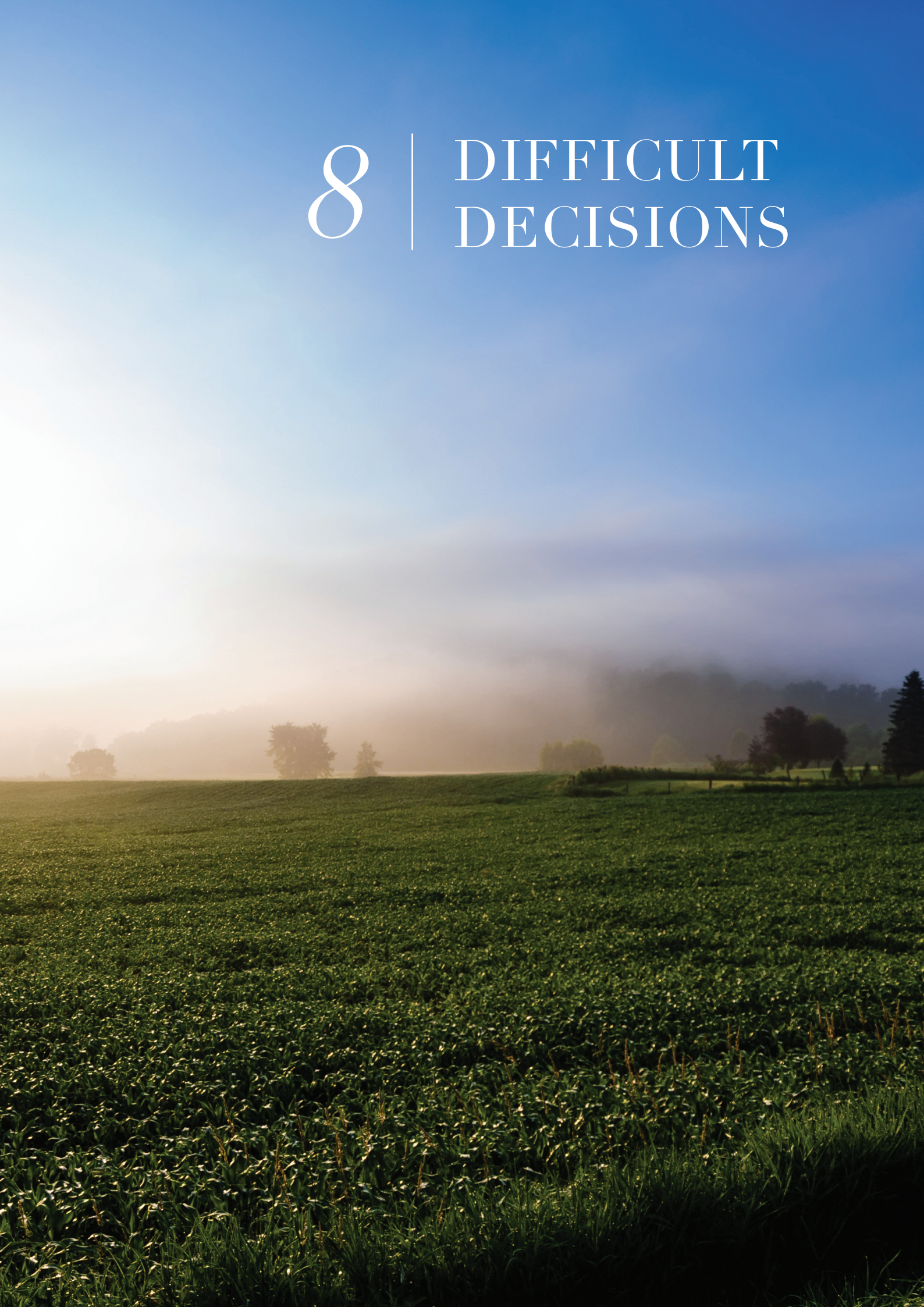
Sarah Lynne Bowman (US), Ph.D., teaches as an adjunct professor for several institutions in English, Communication, and Humanities. Bowman is the author of *The Functions of Role-playing Games: How Participants Create Community, Solve Problems, and Explore Identity*; the editor of the *Wyrd Con Companion Book*; and the lead organizer of the Living Games Conference 2016. She designs edu-larp scenarios for her Humanities and Rhetoric classes. Additionally, Bowman has assisted in creating Psychiatric Nursing simulations for Texas State University.



Globally, women are paid less than men. Women in most countries earn on average only 60 to 75 percent of men's wages.

—UN Women, the United Nations Entity for Gender Equality and the Empowerment of Women





8 | DIFFICULT DECISIONS

The Grey Zone

by Siri Sandquist

5
Players



45
Minutes



Intensity

Supplies:
A timer.

Keywords:
Sex, consent, internal conflict, date rape.

Background

Last night the one you love was out partying. Although you've only been together for a few months, you think this might be the real thing. Last night he came home a bit drunk after you were in bed, fast asleep. He woke you up. He was horny and wanted sex. You were really tired and really not in the mood, but you ended up having sex somehow.

Now, in the early morning hours, you lie awake and listen to him breathe. You don't know what to think or feel. What really happened last night? Who is really to blame? Was it rape? This is the grey zone.

This scenario takes place within the mind of a woman who had a "grey zone" sexual encounter with her partner last night. Each player portrays one of the quarreling voices inside her head.

What, exactly, happened last night? Who is to blame? What should she do? Come to a decision before it's time to get up and the alarm rings.

This scenario is written about a heterosexual couple with a female victim. If you want to change it up and play the game about a male victim or a same-sex relationship feel free to do so. Reflect over what differences in the story these changed dynamics give to the game.

Setup

Overview

- Read the whole game aloud.
- Establish boundaries for physical play.
- Choose voices.
- Set the alarm for 25 minutes.
- Play to decide what happened.
- Debrief.

Boundaries

Take a minute now to establish what level of physicality and touch this group is comfortable with. If you feel the need to leave during the game you should do so. Other players should not question this decision.

Voices

Everyone should choose one of the voices inside the woman's head:

- **Guilt:** It was all your fault. You didn't really say no. Anyway, he just did it because he loves you so much. You should be happy that he desires you. And it wasn't bad. It's not as if it was rape!
- **Anger:** You said no, but he didn't respect you. It felt awkward and now you feel dirty. You shouldn't stay with someone who treats you this way. It was rape! You should leave him.
- **Rationality:** He didn't mean anything bad by it. He was drunk and you were not clear enough. Sure, he should have respected a "no," but did he even hear you say it?
- **Fear:** Somehow you just couldn't speak up. He scared you last night and now you are afraid that everything is ruined. Will he hate you if you accuse him of being a rapist?
- **Desire:** You love him and, even if you didn't really want to have sex last night, you still kind of liked parts of it. Did he know that you really weren't all that into it?

Have someone set a timer for 25 minutes. When it rings, the woman's alarm has gone off, and she must get out of bed, and the larp will be over.

Play

Begin the game lying down on the floor, eyes closed. Someone should start the collective monologue. During this monologue, all characters speak simultaneously, describing what they remember from last night and how they perceived it. All versions of the story are true. When you have finished telling your story, become quiet, sit up and open your eyes. When everyone is sitting up, one voice should begin the larp by saying: "What really happened last night?" Then you may begin interacting with one another to arrive at a decision before the alarm goes off.

Although you will begin play on the floor, this is not a larp where you just sit still and talk—moving brings energy to the game. In the mind, everything has symbolic meaning; physical actions represent emotional struggle. You may also use "shadow techniques" on each other in this game. This means you can touch, press, or tap each other, whisper in the other players' ears while they are speaking, etc., to create a feeling of uncertainty or otherwise change another voice's perception.

The game ends when the alarm goes off and the woman must get out of bed, or when the voices reach a consensus, whichever happens first. If the alarm rings, the voices must quickly make a decision.

Debrief

After the game is over, gather together and check in with your co-players about how they are feeling and if anyone needs anything there and then.

What really happened

last night? Who is

really to blame?

About the Designer

Siri Sandquist (Sweden) is an archeologist and feminist who has organized larps since 2014. For example, she organized *Suffragett!* about the Women's Right to Vote campaign in 1918, and *Our Responsibility*, about the peace movement of 1915 in collaboration with the Municipality of Varberg. She works as a teacher at Lajvverkstaden, which produces edu-larps for school children.

Family Planning Clinic

By Baptiste Cazes and Leïla Teteau-Surel with Laura Guedes

3–4
Players



45
Minutes



Intensity

Supplies:
Optional but recommended; thin plastic or latex gloves and cotton swabs.

Keywords:
Women's health, teen sexuality, abortion.

Background

Read this text aloud:

Family Planning Clinic is a short larp about women's health. Players will act out five short scenes of five to eight minutes each from the daily life of a French family planning clinic, all inspired by real stories. The game takes place in Paris. Each scene has different characters. During some scenes, you might sit out and serve as an audience member, and keep an eye on the clock to help make sure scenes don't run too long. Make sure to swap around the parts so everyone gets some stage time.

Briefly introduce yourselves to one another if you haven't already. Then read the next section aloud.

Setup

A Few Rules

Do not speak between scenes. Move to the next scene, pick a new role, and play it out.

If you need them, you can use the safety tools of "cut" and "brake." If you feel your boundaries have already been crossed, or are about to be crossed, say "cut." All play stops and the other players try to make the person who cut comfortable. You can also say "brake" if you want the scene to slow down and go in another direction.

As you play, you may have to improvise some medical information. Don't worry too much about whether the information you are giving is accurate—in this game, the feel of the scene is more important than the details. If you aren't sure about something, you can always discuss and look it up afterwards.

In Scene 3: The Mother, one of the players will have to simulate a pelvic exam with a Pap smear test on another player. You can do this by using a plastic glove or cotton bud or both to touch the tongue of the other player. If you are not comfortable with this, that's okay. You can skip this part of the game. Tell the other players now if it's okay for you.

Play

How to Play Scenes

Read aloud the short, bold descriptions of the characters, and pick a role. Quickly read your character paragraph.

You don't need to play the scene from hello to goodbye. You begin at the interesting moment and stop when the scene runs out of content.

Each scene begins with a narrator text, read aloud by one of the players or the audience member. The players should begin the scene immediately afterwards.

When a scene seems over, someone should end it by saying "end." Each player has the ability to end scenes.

Play the scenes from the scene list in order, and then move on to the Debrief.

SCENES

Scene 1: First Consultation

(Narrator, two players, and audience member)

> **Narrator:** *"A young girl comes for her first appointment at the Family Planning Clinic. The counselor has just asked her to explain the reason for her visit."*

Character 1: An Experienced Counselor

In front of you sits a young teen. It's her first appointment. She seems a bit lost.

First, you'll listen to her. Then inform her about the risks of STDs (sexually transmitted diseases) and tell her about the different types of contraception (pills, hormonal implants, condoms, etc.), while trying to gather some information about her family to see what's right for her. Try not to frighten her.

Character 2: A Young Girl

You're 15. You just had sex for the first time with your boyfriend, two weeks ago.

You've heard that condoms are not enough and you're looking for information. You have tried asking some of your friends. One of them told you that you can get pregnant even if the guy doesn't come in you, which confused you. In your family, nobody ever talks about sex. You have a computer at home but can't access it freely. You wouldn't dare tell your parents you came here.

Scene 2: Problematic Fertility

(Narrator and three players)

Narrator: *"A couple comes to ask a Family Planning doctor some questions. The doctor agrees to receive them together."*

Character 1: A Doctor

The patient has arrived with her partner. She's pregnant despite her IUD (intrauterine device). Her partner looks angry. They came in for information in this time of distress.

Information on contraception: hormonal or copper IUDs, like hormonal implants, are reliable 99 percent of the time, but accidents happen. Two sterilization processes—the tying of fallopian tubes and vasectomy, are barely more reliable, even if the techniques are almost irreversible.

Character 2: The Patient, Marina

Since your first time having intercourse, you've been through a lot of medical complications. You never found a reassuring doctor to give you perfectly clear information. Despite taking the pill, you became pregnant and had to abort. Twice. Today, despite your IUD (intrauterine device) and the fact that your last doctor told you your chances of getting pregnant were zero, you're pregnant again. You want to know what to do because you never want to live through that again. Your desire to have children is dead, and you'd like information about sterilization. Your partner, Thomas, came with you because he shares your anger and also wants information. You agreed, but you're afraid of his anger, which makes it difficult for you to focus on what YOU need to do. It's your body after all.

Player 3: The Male Partner, Thomas

The woman who shares your life, Marina, is pregnant. It's the third time despite the fact that she's been taking contraception that is supposed to be 100 percent effective. You feel very angry. Does she not understand what doctors told her or what? You're here to support her and get clear information from this doctor. You won't leave without understanding everything and want no blathering. How can they decide stuff for other people and withhold some information? You won't let the doctor dominate the situation just because Marina is afraid.

Scene 3: The Mother

(Narrator and three players)

Narrator: *"A young girl comes with her mother to the Family Planning Clinic. She looks at her feet while her mother asks questions."*

Character 1: The Novice Counselor

You have an appointment with a young girl about getting contraception for the first time. She came with her mother. If you're ill at ease at some point, or don't know how to react, keep going with your speechifying.

When you think the mother and daughter are sufficiently informed, read the below text and follow with a scene where you'll play the gynecologist who gives the girl her first pelvic exam and Pap smear test. To simulate this, use the plastic glove and/or cotton swabs to touch the inside of her mouth. Don't make it last long. When it's over, you can say a few words and end the scene.

Narrator: *"The young girl faces a gynecologist for her first pelvic exam, just after the appointment with her mother. She's tense and stands still."*

Character 2: The Young Girl, Anna

You asked your mother about contraception a few weeks ago. She decided you'd go together to an appointment with a counselor to guide you. Your mother is very protective towards you. In this scene, be passive and stay silent as much as possible.

Character 3: The Mother

You booked this appointment for your daughter Anna after she asked you about contraception. She's young and doesn't know much, so it's best for her if you're the one in charge during the meeting. Gather all the information possible—and not only about contraception. You can discuss it with Anna back home. Speak for her, using "us" in your sentences.

(Continued on next page.)

Scene 4: Vaginismus

(Narrator and three players)

Narrator: *"A young couple came to the Family Planning Clinic to ask questions about their sexual problems. They're embarrassed."*

Character 1: The Experienced Counselor

A patient comes in with her partner. They're a young couple. Try to figure out how they communicate with each other. It could be the key to helping them. Listen to them and ask questions before recommending a specialist.

Character 2: The Woman, Claire

You've been seeing Lucas for two years and are now engaged. You tried several times to have sex in the past few months and it's not working. You just can't; it's too painful when he tries to come inside. You think about it every day. You wonder what's wrong with you. It's been difficult to talk with Lucas about the situation, but you both agreed that you should see a professional. You're afraid of what you're going to hear. What if nothing changes? The counselor seems nice though.

Character 3: The Male Partner, Lucas

You've been seeing Claire for two years. You're now engaged. You tried to have sex several times in the past few months, and it's not working. She's in pain every time. You don't understand why and didn't know this could happen. Sometimes you feel guilty. Sometimes you think she's the problem. It's a black cloud over your relationship. You both agreed to see someone but haven't talked much about the situation. You don't feel comfortable saying all these things to a stranger either. It's so private!

Scene 5: Minor Abortion

(Narrator, two players, and audience member)

Narrator: *"Naya isn't coming in for the first time. She tells the counselor how she learned she was pregnant while she wasn't expecting it."*

Character 1: The Novice Counselor

Naya is the first patient you ever had. She first visited the clinic because she was having sex and wanted to know how to protect herself. She's also isolated and always visits you without telling her family. Today, she learned that she's 11 weeks pregnant. In seven days, the legal period to abort will be over. She needs to see a doctor quickly, one who will explain to her how to go to Belgium if it's too late to abort in France. The doctor might arrange train tickets and hosting for her there. And if that's too complicated, it's still possible to do it in France under the pretext of mother rescue (abortion to save the mother's life) but it's so rare that you hesitate to talk about it. Anyway, to see a doctor for an abortion, a minor needs to be accompanied by an adult. Naya needs to find one.

Character 2: The Young Girl, Naya

It's the counselor you saw the first time you came, when you needed advice because you had sex with your boyfriend but knew nothing at all. You have just learned you're eleven weeks pregnant. You don't know what to do. Keeping the child is impossible. Telling your family is impossible. You're sixteen, and they'd throw you out in the street. You can't talk to anybody other than this counselor, who is the only adult you know and trust.

Debrief

Each of you should answer the following questions with a short sentence. You can also take time later to continue the discussion:

How do you feel right now?

How are the practices in your country, the same or different? How do you think they should be?

You might have made errors while discussing some topics in game. You can get reliable information here: http://www.arhp.org/

In your family, nobody ever talks about sex.

About the Designers

Leïla Teteau-Surel and Baptiste Cazes are French larp designers. They have contributed to many progressive larps, conventions, and publications about larp in the French community and abroad. In recent years, they've mostly designed games about social and political issues.

First Joyful Mystery

by Cathriona Tobin

Background

Read this section aloud to the group.

Voluntary abortion is illegal in Ireland. What follows is a timeline of laws and court cases impacting the issue.

In 1861 the Offences Against the Person Act criminalizes unlawful miscarriage, with punishments of up to life imprisonment.

In 1983 a Constitutional Amendment is passed in hopes of preventing the future legalization of abortion. The amendment asserts that the unborn have a right to life equal to that of the mother, and that Irish law will respect, defend, and vindicate that right.

In 1992 a 14-year-old who is pregnant after statutory rape becomes suicidal and seeks an abortion in the UK. The Irish Attorney General successfully brings a suit to prevent her from doing so in the landmark "X Case." The Supreme Court overrules the decision, permitting the teen to have the abortion. Although constitutional changes are proposed, none of them become law.

In 2010 the European Court of Human Rights decides the case A, B, and C v. Ireland. The Court rules that Ireland has violated the European Convention for Human Rights because it has not established an accessible and effective procedure to tell women if they qualify for a legal abortion. As a result…

In 2013 the Irish government signs the Protection of Life During Pregnancy Act into law. This Act states that an abortion can only be legally performed if the mother's life is at stake due to physical or mental illness, as assessed and certified by multiple medical professionals.

This game examines the impact of these regulations on Irish people.

Setup

Each player will create a pregnant character and then two supporting cast members.

Create Pregnant Characters (5 minutes)

Every pregnant character is in the following situation: You are living in Ireland in 2015 and have recently learned that you are pregnant. You can either keep your baby, or make an expensive trip to the United Kingdom to have an abortion. Such trips are risky, as rumor and misinformation on abortion are rife in Ireland, leading women who make the trip to dodgy backstreet clinics because they are afraid to go to authorities who could give them good information.

Give your character a first name. Choose one background below to represent your character's specific situation, or create your own:

- **A woman in a committed relationship.** Her baby has severe fetal abnormalities and will have a poor quality of life if it survives the birth.
- **An underage girl.** Her consensual sex with her beloved underage boyfriend will become statutory rape if it is discovered.
- **A trans man.** He has fallen pregnant unintentionally and is horrified by the betrayal of his body.
- **A woman with a severe alcohol or drug dependency.** She is concerned that the stress of pregnancy will hinder her progress in the fight against her addiction.
- **A survivor of rape or incest.** They are pregnant with their rapist's baby.
- **A woman keen to have children.** She was diagnosed with cancer after she became pregnant. The required chemotherapy could be dangerous to the child.

Feel free to discuss your characters with each other as you create them; ideally, each character should spotlight a different situation.

(Continued on next page.)

3–5
Players

60
Minutes

Intensity

Supplies:
Paper and pencils.

Keywords:
Ireland, laws, abortion, rape, gender, cancer, tough decisions.

Create Supporting Cast (5 minutes)

Next create two supporting cast members: one who encourages your character to have an abortion and another who discourages your character from doing so.

For example:

- A kindly teacher who is concerned with the pregnant character's future.

OR

- The local Catholic priest who is concerned with the pregnant character's eternal soul.
- A close friend who wishes life will continue unchanged.

OR

- A medical professional who is obliged to advise against abortion.
- The baby's father who believes the pregnancy to be a mistake.

OR

- A parent who is excited about becoming a grandparent.

Scene Structure and Safety (2 minutes)

Read aloud and discuss:

If you feel your boundaries are about to be crossed, or already have been, you can say, "stop the game." All play should then stop, and the person who spoke should be made comfortable.

Play

Sit in a circle.

Each player will play through a scene in which their pregnant character considers their options, with both of the supporting character viewpoints represented. This can be one longer scene with both supporting characters, taking place in, say, a family home or a hospital. Alternatively, it can be two different, shorter scenes, each with one supporting character.

Each player will be a supporting cast member for the players they are sitting next to.

Scenes (5 to 7 minutes per player)

Whoever wants to can go first. Choose whether you will play one scene or two and frame a scene, detailing the location, characters involved, and when the scene takes place. Then, give the players to your right and left a thumbnail sketch of their supporting roles.

The players in the scene take their places and the scene begins. Scenes with all three characters should last no longer than five minutes; scenes with just two characters should last no longer than three minutes. A scene ends when someone says, "cut."

When the scenes are over, the players return to the circle. The player of the pregnant character gives a short epilogue for their character, explaining what their decision is.

Play then proceeds clockwise to the next person in the circle. The game ends when all the pregnant characters have been played and have delivered their epilogues.

Debrief

This can be a difficult topic. When everyone has played their turn, return to the circle to debrief. Allow each person a few minutes to discuss their experience.

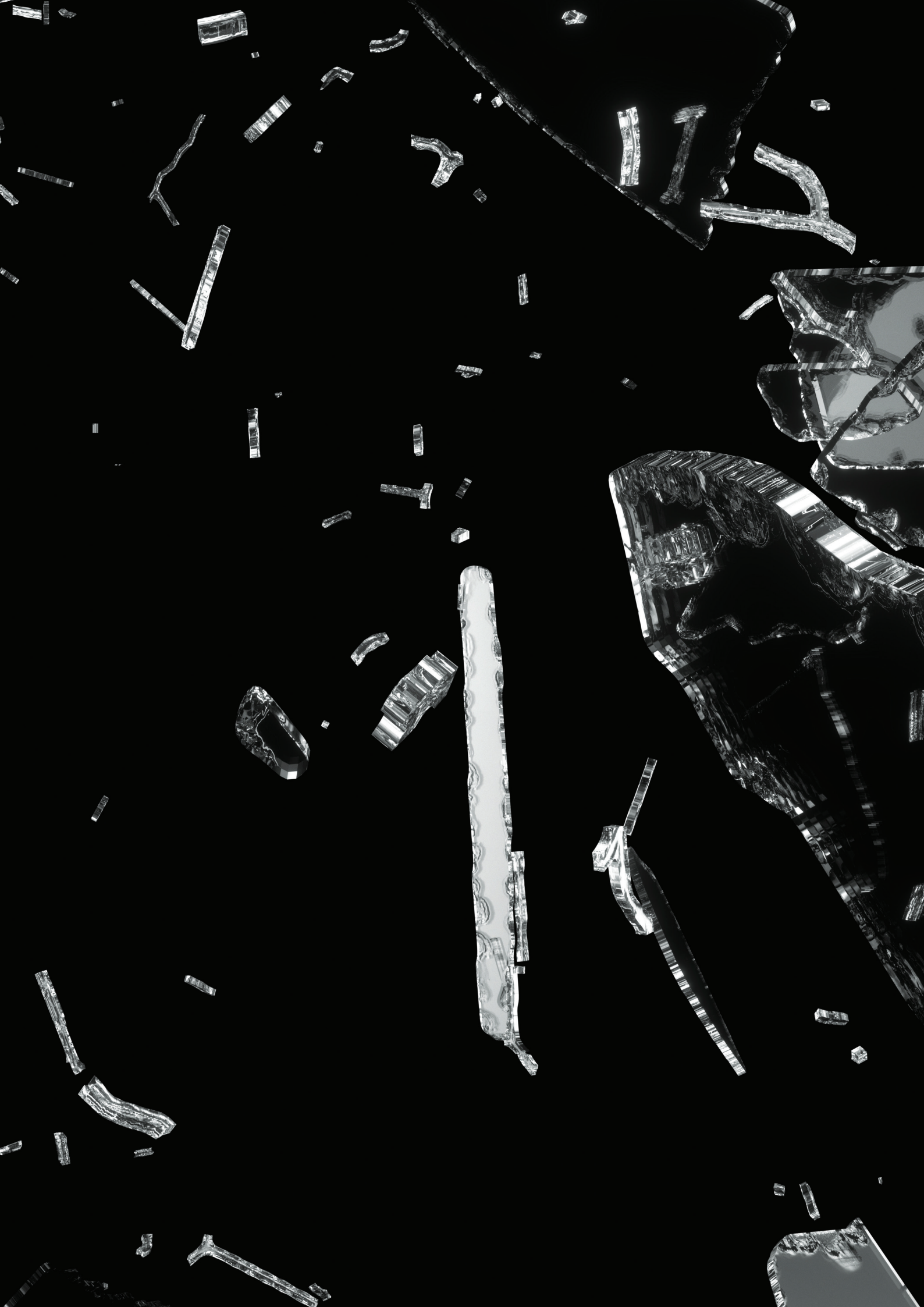
About the Designer

Cathriona Tobin (Ireland) is the Managing Director and co-owner of Pelgrane Press. She has been heavily involved in the tabletop roleplaying industry in Ireland and the UK since the late 1990s as a writer, accountant, convention director, and publisher. She likes coffee, hates mornings and is not a secret agent.

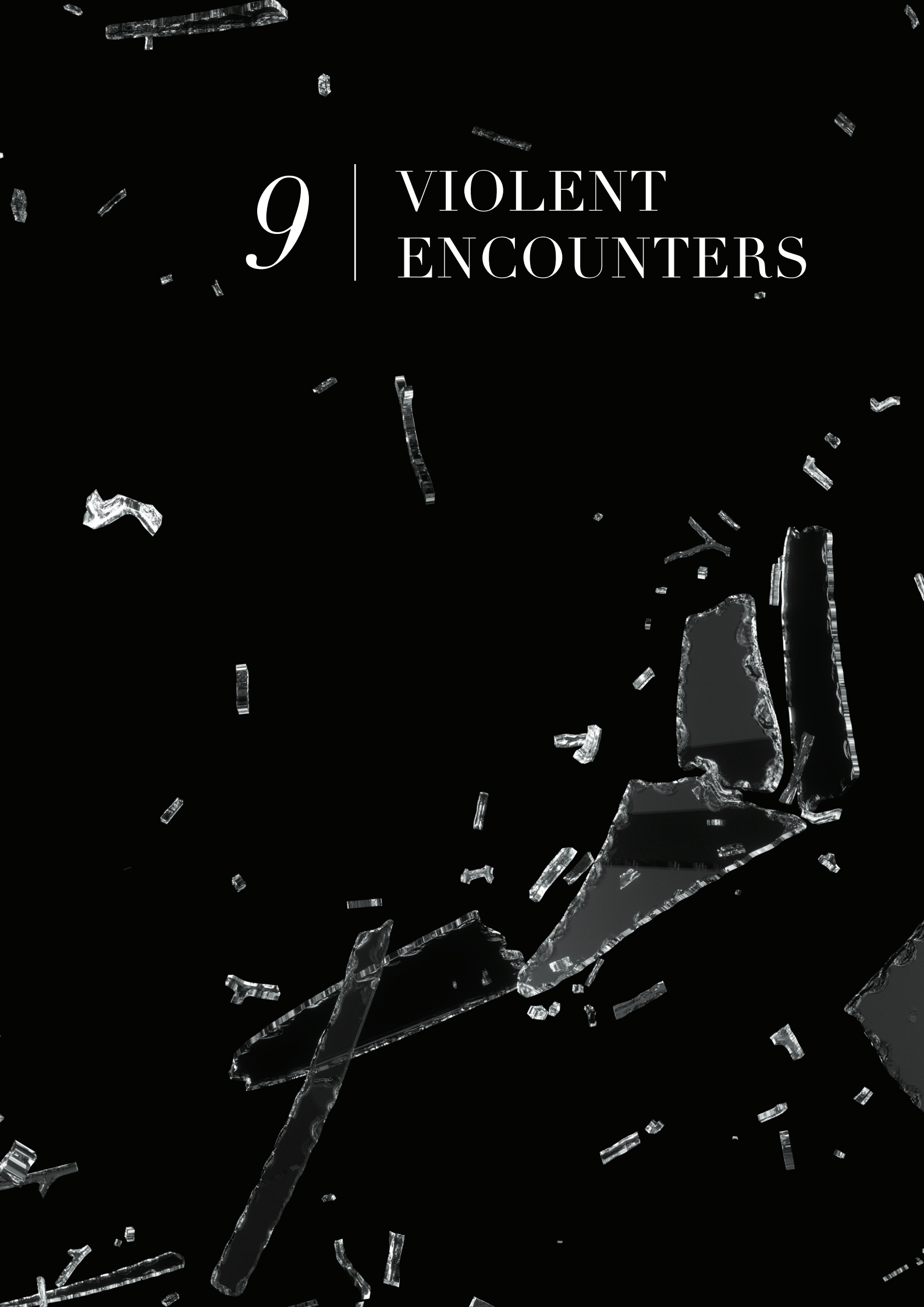


If you can't trust me with a choice, how can you trust me with a child?

—Unknown



9 | VIOLENT ENCOUNTERS



Girl: A Game for Boys

By Livia von Sucro

3+
Players
Cis men players, plus one cis or trans woman facilitator, and an optional but recommended audience of cis and trans women.



50 Minutes



Intensity

Supplies:
Paper and pens.

Keywords:
Domestic violence, sexual aggression, discrimination, misogyny.

Background

"Girls can wear jeans
And cut their hair short
Wear shirts and boots
'Cause it's OK to be a boy.
But for a boy to look like a girl is degrading
'Cause you think that being a girl is degrading
But secretly you'd love to know what it's like
Wouldn't you
What it feels like for a girl?"

—*Original quote by Charlotte Gainsbourg in* The Cement Garden, *1993; later adapted in the lyrics to "What It Feels Like for A Girl?" by Madonna, 2009*

This game is about violence against women and takes that violence seriously. If you're in the mood for something ludicrous or comic, this game is not for you.

This game is an exercise in empathy, designed for cisgendered men and a cisgendered or transgendered woman moderator. The men will portray girls or women who have just escaped from a situation of abuse and violence perpetrated by men.

The scenario takes place once the women have reached a protected, but unfamiliar environment, such as a hospital or women's shelter. For the sake of their psychological and physical health, the women have abandoned something precious to them. Now, they have the opportunity to tell their stories in a group conversation similar to group therapy. The cis or trans woman moderator will play a mediator within the game scene. She establishes the order of speaking for the characters, acknowledges each speech act, offers her thanks, can subtly encourage someone to talk, etc.

The presence of an audience, especially one consisting of cis or trans women, is strongly recommended.

Once the characters have shared their stories, the audience should ask the players about their choices, stories, and behaviors; critique; make suggestions; or even share their own personal histories if they feel comfortable doing so. At all times, please act with love.

The hope is that after this activity, male players will have given some thought to what being a woman in our society is like, reflected upon their own privilege, and become more empathetic towards women.

Setup

Making Characters (10 mins)

"One is not born, but rather becomes, a woman."

—*Simone de Beauvoir,* The Second Sex, *1949*

Hand out paper and pens to the players.

The players can chose to portray women whose story they have read in a newspaper, so that they can have a voice. They can create their character based on real stories about domestic violence, sexual aggression, discrimination, misogyny, and so on.

Each player should give their character:

- A name.
- A history that explains how they arrived here.
- A sorrow, which is what they had to let go in order to survive.
- An emotion about being here: either hope, the faith that things will get better, or
- A disbelief, a melancholic certainty that nothing will change.

The game consists of the characters telling their stories in a group therapy session, and the game ends when the mediator asks the characters to hug. Ask if everyone here is comfortable with hugging, and let people opt out of they need to.

Play

Everybody sits in a circle. Explain to the players that the mediator will ask each character to talk. When play begins, the first character should introduce herself with her name and tell her story with as many details as she feels fit. As she tells her story, she must include her Sorrow and end with her Hope or Disbelief.

Continue until each person has spoken for about five to eight minutes. Interrupting is not allowed.

After the mediator thanks the last woman for sharing, she must urge all the players to rise from their seats and hug each other for a few moments. She remains in her place.

Debrief

After the embrace ends, ask the audience to participate. Remind them to act with love. The players should also be able to freely express their experience of the game. How are they feeling right now? What was their experience of the scenario?

One is not born,

but rather becomes,

a woman.

About the Designer

Livia von Sucro creates emotional and political games in Brazil. She likes books, dogs, chocolate, and ten-sided dice. When not blogging about RPGs, she spends her days working as a doctor—a psychiatrist—to be exact.

Her Last Tweet

By Rowan Cota

5
Players
Including a facilitator.



45
Minutes



Intensity

Supplies:
Notecards or paper and pens for the players, one coin, and a timer.

Keywords:
School shooting, text messages, women in STEM.

Background

This game is about a mass shooting that takes place on a college campus. It focuses on the way that lone male gunmen often target women. You'll play 20-year-old Computer Science majors working on a group project as the shooting unfolds.

The playing time is divided into four phases. Each phase lasts exactly five minutes, except for the last one. The game's tone should start out quite light and move into starker emotional territory.

Setup

Choose someone to act as facilitator—everyone else will play a character. The facilitator should read the Background, Mechanics, and Character Creation sections aloud.

Mechanics

At the beginning of each phase, the facilitator should set a timer for five minutes and start it. They should then read the Scene Text aloud and players should play out the scene. After each scene, characters will have a chance to send tweets or text messages to people in their lives. At the end of each phase, the facilitator will read aloud a Fact about mass shootings before moving to the next phase.

Character Creation (10 minutes)

Everyone will play 20-year-old Computer Science majors who are cis or trans women.

Choose the name of a woman killed in a school shooting: Anne, Genevieve, Natalie, Sonia, Katie, Veronica, Kim, or Serena.

Working together as a group, decide:

- What each character's most important personal relationship is within the group.
- What each character's most important personal relationship is outside of the group.
- The topic of the group project and everyone's role in it.

Play

Phase 1 (5 minutes)

Scene Text: All four characters are in the library, talking about their group project. The tone of this scene should be relatively light, friendly, and collegial. At the end of this scene, you should know each of the characters better.

When the timer goes off: Tell them to take a minute to write tweets or text messages to people in their lives.

Fact: Since 2006, there have been 220 mass shootings in the United States. There is a 98 percent likelihood the perpetrator of a mass shooting is male.

Phase 2 (5 minutes)

Scene Text: All four characters are meeting in the commons and discussing recent events. TVs in the area are showing a news report about a campus shooting in another state. The characters should try to bond emotionally while discussing their significant relationships. Characters may discuss the shooting if they wish, though they shouldn't feel the need to dwell on it.

When the timer goes off: Tell them to take a minute to write tweets or text messages to people in their lives.

Fact: In 2014, Elliot Rodger took the lives of six people and wounded 14 others. He wrote: "Women must be punished for their crimes of rejecting such a magnificent gentleman as myself."

Phase 3 (5 minutes)

Scene Text: All four characters are in the library after an emergency alert has just announced a lockdown for their campus. They should discuss whether they think the threat is genuine or just "security theater." During this scene, the facilitator can increase the tension by mentioning that the characters have heard a noise or think they see something.

When the timer goes off: Tell them to take a minute to write tweets or text messages to people in their lives. However, only allow 30 seconds to write texts or tweets before asking players to put their pencils down.

Fact: In the United States, 64 percent of mass shooting victims are women. Survivor's guilt causes many of the women who survive traumatic experiences, such as mass shootings, to feel suicidal. Surviving doesn't always mean living.

Phase 4

The facilitator should flip a coin once for each character and record the results. Then the facilitator should flip a coin one additional time. Any character whose result matches that of the final flip has been killed by the shooter. These players should read their final text or tweet aloud. Characters who weren't killed should share a single thought about the fact that they survived. This is not a full scene, just a single concluding moment for each surviving character.

Debrief

As a group, sit in a circle and discuss your experiences.

Here are some questions to get the conversation started:

- Who was your final text/tweet to? How does it feel to know those were (or could have been) your last words?
- How did it feel to have the final text writing phase cut short?
- If you survived, how does that feel? Are you angry? Guilty? Relieved?
- If you died, how does that feel? Are you angry? Sad? Heartbroken?

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In the United States, 64% of mass shooting victims are women.

About the Designer

Rowan Cota (US), an intersectional feminist, wrote this game as a response to the epidemic of misogynist mass shootings in the US. When she's not busy Having An Opinion she blogs, plays games, and engages in random acts of self-expression. Her upcoming projects include an urban fantasy tarot game and a game about pirates.

Tour of Duty

By Moyra Turkington

2–5
Players
Including a facilitator.



45
Minutes



Intensity

Supplies:
An object to denote the active player.

Keywords:
Military culture, combat trauma, sexual violence, rape.

Background

This is a collaborative freeform storytelling game where players, working together, will describe the experience of a single female soldier serving in active combat duty in the US military.

Setup

One player will lead, and keep hold of the game text. Find a random object to serve as a narrative control "button" and place it within reach of all players. The leader will read out the setup for the scene. Any player can pick up the button and start to describe the scene. Scenes do not need to follow a traditional narrative arc. Players collectively make a descriptive collage of memories, images, and feelings based on the GIs experiences. They should keep their contributions short and descriptive, and readily hand off to new players as they are eager to contribute. Scenes should only be about five minutes long. The leader can end a scene that is running long by narrating an end, and putting the button down.

Play

Scene 1 Setup

Female soldiers enlist for the same reasons as their male counterparts do: to serve, to travel, for education, training, or simply because they need a job. What kind of life did our G.I. have before she enlisted? Why did she sign up? Who was heartbroken, and who had never been more proud?

Scene 2 Setup

There are no special accommodations made for female soldiers. They go through the same drills, pass the same tests, and use the same equipment—all originally designed for men. Sometimes they even live in co-ed barracks. How did the drill instructors deride her when she struggled on the rope climb? How did she hide the fact that her pack was cutting into the flesh of her hips? How did she prove without a shadow of a doubt that she had the steel to kill, coldly and efficiently?

Scene 3 Setup

In the field, female soldiers have access to exactly the same jobs as male soldiers, and most of them serve in co-ed units. When our G.I. thinks about her greatest contribution to her unit, what day does she remember? Who did she have to kill to keep her unit safe? Who got shot trying to save her? When the chopper went down, who got burned and who was saved?

Scene 4 Setup

Female combat soldiers face a greater risk of Military Sexual Trauma, or MST, than they do Combat Trauma. Seventy-nine percent of female soldiers in the US Military report experiencing sexual harassment during their time in service. Fifty-four percent report unwanted sexual contact. Thirty percent report rape—one third of which report multiple rape events and 14 percent of which report gang rape. When and how was it that our G.I. came face to face with the MST epidemic?

Scene 5 Setup

Those who report MST incidents or pursue justice often don't fare well. They face backlash: violence, further sexual assault, transfers, and discharge. Occasionally they win justice. MST victims face sharply elevated levels of Post Traumatic Stress Disorder (PTSD), addiction, depression and homelessness when they leave service. Who shattered her by denying what happened? How did they hurt her for speaking the truth? What became of her when she left the military?

Debrief

This subject matter of this nano-scenario may have strong emotional effects on some players. Check in on each other and talk about the experience to ensure everyone has a safe place to land.

"Combat trauma is bad enough, but with MST [Military Sexual Trauma] it's not the enemy, it's our guys who are doing it. You're fighting your friends, your peers, people you've been told have your back. That betrayal, then the betrayal from the command is, they say, worse than the sexual assault itself."

—*Susan Avila-Smith, MST Survivor Veteran, Women Organizing Woman*

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There are no special accommodations made for female soldiers.

About the Designer

Moyra Turkington (Canada) is a larpwright, game designer, and practitioner with a background in Cultural Studies and Theatre. Her designs include *Crime & Punishment* (which won Game Chef in 2006), and *Run Them Again* (which won the Jury's Special Prize Otto award at Fastaval 2014). She is also the curator and publisher of *War Birds*, an anthology of games by female designers about the contributions of women in World War II which includes her games *Against the Grain*, and *Model Protectorates*.



Feminism is the radical notion that women are people.

—Marie Shear

HOW TO MAKE

#Feminism

The world could use more unapologetically feminist game design and you are just the person to do it. We're going to tell you how we made this anthology so that you can borrow, remix and hack our methods to make your own anthology.

In making *#Feminism* we had the following goals:

- sneak more feminism into our ordinary gaming spaces
- persuade more women, particularly first-time designers, to make games and mentor them
- get feminist games into the hands of others
- have fun

We assembled the organizing team rapidly. Lizzie had an idea to make an anthology of feminist nano-games. On the way to a small convention, she asked Anna to come aboard. It became clear that Misha would be an invaluable addition to the team when she spoke up at a brainstorming session we organized there.

To make this project sustainable, we made specific choices. We wanted games from the awesome feminists that we knew and also from awesome feminists that we didn't. We also wanted to minimize hate mail. We decided that, rather than make an open call for games, we'd start with the core convention group and give every person involved the option to refer a few others, who in turn could refer others.

Within six weeks, we had a community of nearly 80 feminists on multiple continents interested in working on the project. Whoever produced a game by the content deadline was in. We ended up with nearly three dozen games—the project had gotten big fast!

Grand ambitions require a beautiful print project. Skilled designer Shuo Meng, whom we met because another participant tagged her into the project, decided to forsake writing a game in favor of giving others' efforts the luxurious layout they deserved. We covered print costs through a successful crowdfunding campaign. We produced this book, start to finish, in less than six months.

Our calendar looked a bit like this:

- Early September: the idea was hatched, and those who wanted game design mentors were paired with more experienced designers within the project.
- Early November: First drafts were due. By this time we had found Shuo and started talking about layout ideas.
- Late November: Editing was completed and we launched our crowd-funding campaign.
- Early December: Second drafts were due.
- Mid December: Copyediting was completed.
- Early January: We gave the entire manuscript to our graphic designer for layout.
- Early February: The proofed manuscript was sent to the printer.

If we had it to do over again, we would have made the deadline for first drafts earlier, so that we didn't have to crash-edit everything during December. We hope you learn from our methods and mistakes: get out there, team up with your friends, write your own brilliant feminist games, and make a collection! We look forward to playing what you create.

Thanks to...

The Editors

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Indiegogo Supporters

:-), Anonymous (100+), Francesca & Simone, Mark Redacted, Lady Bea, Orlov, Penda, Tok, Yes, Zekiye, Rob Abrazado, The Adventure Game Store & Dragon's Lair, Electra L. Allenton, Natalie Arch, Richard August, gal avnat, Johannes Axner, Thomas B., Nis Haller Baggesen, Leonard Balsera, Sanna Barsk, Julia Becker, Caitlynn Belle, Tobias Bindslet, Stefan Björk, Nathan Black, Alex Blue, Emily Care Boss, Trent "Ax_kidson" Boyd, Stephanie Bryant, Abigail Bunyan, Andi Carrison, Stuart Chaplin, Menachem Cohen, Jon Cole, Jason Cox, Philippe "Sildoenfein" D., Stentor Danielson, Kirt "Loki" Dankmyer, Steve Dee, Angela DeLong-Andersson, Steve Dempsey, Jeff Dieterle, Cecilia Dolk, Mark Edwards, Sarah Einstein, Stephen Joseph Ellis, Linn Eriksson, Enigmatic Events, Eirik Fatland, Kristin Firth, Colin Fredericks, Aaron Friesen, Jennifer Fuss, Ole Peder Giæver, Nick Golding, Björn Grafström, Stephanie Habicht, Ara Hacopian, Arne Handt, Krista Harper, Karijn van der Heij, Minna Heimola, Hélène Henry, Mo Holkar, Flemming H. Jacobsen, Kayla Jacoby, Raphaël Jarrige, Robin Jendryaszek, Seth Johnson, Carol L. Johnson, Taisia Kann, Patty Kirsch, Emelie Klanac, Christopher Kurts, Taylor LaBresh, Alexis Lamiable, Sarah A Lancaster, Simon Larsson, Becki Lee, Jennifer Lewis, Petra Lindve, Lapo Luchini, Mirella Machancoses, Holger Marklund, Côme Martin, Andrew Medeiros, Hila grgory meinrat, Patrice Mermoud, Eric Mersmann, Marshall Miller, YG Mitchell, William Nichols, Julia Nienaber, Emma Nix, Candi Norwood, Morgan Nuncio, B. Ochoa, Daniel Offrell, Clark Olson-Smith, Tim Olsson, Johannes Oppermann, Iti-Liis Orro, Craig Oxbrow, Nathan D. Paoletta, Maria Pettersson, Juhana Pettersson, Francesco Pregliasco, Michael Prescott, Jonas Richter, Simon Rogers, Mendel Schmiedekamp, Francesco Rugerfred Sedda, Rachel Shapira, Rachelle Shelkey, Júlio Cesar "Stradh" da Silva, Gustaf Sjöstedt, Gretchen E. and Richard C. Stark, Keith Stetson, Tayler Stokes, Annica Strand, James Stuart, Leïla Teteau-Surel, Jim Sweeney, Uffe Thorsen, Jeff Tidball, Cathriona Tobin, Evan Torner, Jay Treat, Pierpaolo Vittoria, James Wallis, Jonathan Walton, Rachel E.S. Walton, Christopher Weeks, Laura Wood, Helen Yanolatos, Sam Zeitlin.

Game Authors:

Muriel Algayres

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Lizzie Stark

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Moyra Turkington

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Susanne Vejdemo

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Anna Westerling

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WRITE YOUR OWN #FEMINISM

Title

Players



Minutes



Intensity

Supplies:

Keywords:

Looking at the world through a feminist lens reveals absurd, tragic, and fascinating situations.

Written by feminists from eleven different countries, *#Feminism* offers bite-sized takes on contemporary feminist issues. Each of the 34 nano-games in this collection requires between three and five participants, simple (if any) props, and up to an hour of play time.

The games range from silly to serious, including scenarios about selfies and rom-coms as well as reproductive rights and domestic violence. And of course, enjoyment has no ideological boundaries—there are games here for participants new to feminism as well as those experienced in making gender arguments on the internet.

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