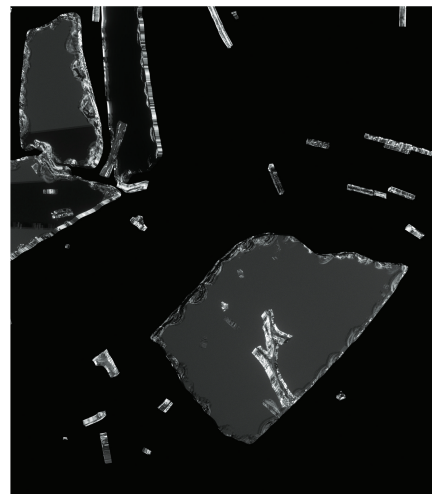
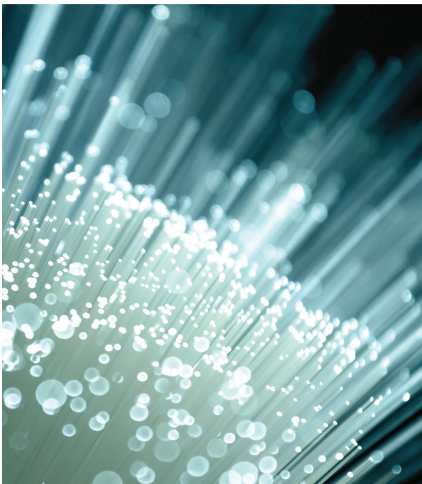


#Feminism

A Nano-Game Anthology



CONTRIBUTORS

Publisher

Pelgrane Press

Editors

Misha Bushyager
Lizzie Stark
Anna Westerling

Assistant Editor and Graphic Designer

Shuo Meng

Head Copyeditors

Sarah Lynne Bowman
Marshall Miller
Jason Morningstar

Copyeditors

Vicki Borah Bloom
Kristin Firth
Josh Jordan
Kirsten Hageleit
Shervyn von Hoerl
Eric Mersmann
Heather Silsbee
Emma Leigh Waldron
Jonathan Walton
Autumn Winters

Accounting

Anders Hultman

Crowdfunding Consultant

Cathriona Tobin

Sparring Partners

Tor Kjetil Edland
Anna Emilie Groth
Kat Jones
Dominika Kovacova
Jason Morningstar
Dev Purkayastha
Brand Robins
Grethe Strand
Susanne Vejdemo
Annika Waern
Sara Williamson

Members of the #Feminism Collective

Muriel Algayres
Tora de Boer
Vicki Borah Bloom
Emily Care Boss
Sarah Lynne Bowman
Baptiste Cazes
Rowan Cota
Tor Kjetil Edland
Karin Edman
Julia B. Ellingboe
Ann K. Eriksen
Katrin Førde
Kristin Firth
Kajsa Greger
Anna Emilie Groth
Kirsten Hageleit
Elsa Helin
Shervyn von Hoerl
Anders Hultman
Kat Jones
Josh Jordan
Kaisa Kangas
Johanna Koljonen
Dominika Kovacova
Frida Karlsson Lindgren
Kira Magrann
Eric Mersmann
Marshall Miller
Jason Morningstar
Elin Nilsen
Dev Purkayastha
Brand Robins
Liz Rywelski
Siri Sandquist
Heather Silsbee
Laura Simpson
Sofia Stenler
Rachael Storey
Grethe Strand
Livia von Sucro
Agata Świstak
Leïla Teteau-Surel
Cathriona Tobin

Evan Torner
Moyra Turkington
Susanne Vejdemo
Annika Waern
Emma Leigh Waldron
Jonathan Walton
Eva Wei
Sara Williamson
Avonelle Wing
Autumn Winters

For Pelgrane Press

Alex Roberts
Wade Rockett
Simon Rogers
Cathriona Tobin

This collection and arrangement © Pelgrane Press Ltd 2017, and is published by arrangement with Fea Livia. Pelgrane Press is co-owned by Simon Rogers and Cathriona Tobin.

The copyright of each game is owned by its respective creator.

First edition published by Fea Livia, a nonprofit organization, specializing in roleplay and larp-related books since 1993, and printed by Tallinna Raamatutrükikoja oü, 2016.

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.

The image shows three handwritten signatures in black ink. From left to right, they are 'Anna', 'Misha', and 'Lizzie'. The signatures are fluid and cursive.

Anna, Misha, and Lizzie

Intro

Page 6

How To Play #Feminism Scenarios

1

Romance

Page 10

First Date by Katrin Førde

A game about a date gone wrong and a rant about the orgasm gap.

2-5 /  /    

Page 11

Flirt by Agata Świstak

Flirt is an attempt to deconstruct the game almost everyone is playing—game of hook-ups, crushes, and scoring!

4-5 /  /    

Page 12

Spin the Goddesses by Karin Edman

A kissing game of lesbian witches.

4-5 /  /    

Page 14

Willful Disregard by Anna Westerling

A love story.

3 /  /    

2

Women and the Media

Page 18

Manic Pixie Dream Girl Commandos by Lizzie Stark

A military unit undertakes its last whimsical mission before retiring to civilian life.

3-5 /  /    

Page 20

6016 by Elin Nilsen

In 6016 the only historical source of the 21st century is a collection of clips from the soap opera *Love, Lust and Lack of Trust*.

3-6 /  /    

Page 22

Tropes vs. Women by Ann Eriksen

Explore well-known movie clichés and tropes about women in a fun and not too serious way.

3-5 /  /    

Page 23

Lipstick by Kaisa Kangas

Sofia hesitates about whether to wear lipstick to a TV debate on feminism.

3 /  /    

Page 24

You've Come a Long Way, Baby by Julia Ellingboe

A game about gender, cultural, and ethnic representation in the movies.

5-6 /  /    

3

Body

Page 28

Restrictions by Frida Karlsson
Lindgren and Sofia Stenler

A non-verbal game on how we are and aren't allowed to move together, as two genders.

3+ /  /    

Page 30

Mentioning the Unmentionables
by Kajsa Greger

Three games about the anatomy of women.

3-5 /  /    

Page 32

#Flesh by Frederik Berg, Rebecka Eriksson, and Tobias Wrigstad

A physical game about the objectification of women or how women's bodies are butchered into parts.

3-12 /  /    

4

The Digital Age

Page 36

Selfie by Kira Magrann

An intimate game about feelings in images.

3-5 /  /    

Page 38

So Mom I Made This Sex Tape
by Susanne Vejdemo

Different generations of feminists argue it out about sex, porn, and what the main point of feminism really is.

3-5 /  /    

Page 40

My Sister, Malala by Elsa Helin

A game about freedom of thoughts and ideas for girls in Pakistan.

3 /  /    

5

On the Move

Page 44

A Friend in Need by Muriel Algayres

A nano-game about street harassment, victim-blaming and friendship. After a bad encounter on the street, can Ella get over victim-blaming with the help of her friends?

4 /  /    

Page 46

Driving to Reunion by Laura Simpson

An intergenerational game about four Black women trying to understand each other, as they drive back for college reunion.

4 /  /    

Page 48

Catcalling by Tora de Boer

Street harassment feels different depending on whether bystanders support the harasser or the victim.

4 /  /    

6

Playing Well With Others

Page 52

How to Be Ava White by Eva Wei
At a board meeting, parts of Ava White's personality decide how to make her the perfect woman.

3+ / ● / ●●●●●

Page 54

Shoutdown to Launch by Jason Morningstar
In this game about gendered interruption, a bunch of engineers need to fix a problem with a rocket engine in the dwindling time before launch. It won't go well.

4+ / ● / ●●●●●

Page 60

"Something to Drink with That, Sir?" by Evan Torner
A woman flight attendant performs emotional labor to serve three different male passengers.

4 / ● / ●●●●●

Page 61

"Ma, Can I Help You with That?" by Emily Care Boss
A game about family, age and the gendered nature of care-giving.

4 / ● / ●●●●●

7

At Work

Page 66

Glitzy Nails by Kat Jones
Glitzy Nails is a freeform scenario about intersectional feminism, interactions between women, and nail salons.

2+ / ● / ●●●●●

Page 68

Stripped by Dominika Kovacova
A game about stripping off the stigma.

3-5 / ● / ●●●●●

Page 70

President by Kaisa Kangas
The war-waging Akhaian empire has elected its first female president, a very successful lady general, and feminists with conflicting agendas are trying to draft a press statement together.

4 / ● / ●●●●●

Page 71

Curtain Call by Sarah Bowman
A larp about the experiences of a woman in the music industry over the course of four decades.

3-10 / ● / ●●●●●

8

Difficult Decisions

Page 76

The Grey Zone by Siri Sandquist
A larp about the grey zone between rape and consensual sex in a relationship.

5 / ● / ●●●●●

Page 78

Family Planning Clinic by Baptiste Cazes and Léila Teteau-Surel with Laura Guedes
A game about women's health where players will play short scenes from the daily life of a French family planning clinic inspired by real stories.

3-4 / ● / ●●●●●

Page 81

First Joyful Mystery by Cathriona Tobin
Players examine the impact Ireland's prohibitive abortion laws have on people who find themselves pregnant.

3-5 / ● / ●●●●●

9

Violent Encounters

Page 86

Girl: A Game for Boys

by Livia von Sucro

A small exercise about empathy, designed for cis gendered men to take a glimpse of what it feels like to be a victim of violence against women.

3+ /  /     

Page 88

Her Last Tweet by Rowan Cota

A microgame exploring being a potential victim of a campus shooting event.

5 /  /     

Page 90

Tour of Duty by Moyra Turkington

A freeform nano-scenario about what it's like to serve and defend as a woman in the US Military.

2-5 /  /    

Conclusion

Page 93

How To Make #Feminism

Page 94

Thank Yous

Page 96

Write Your Own #Feminism

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

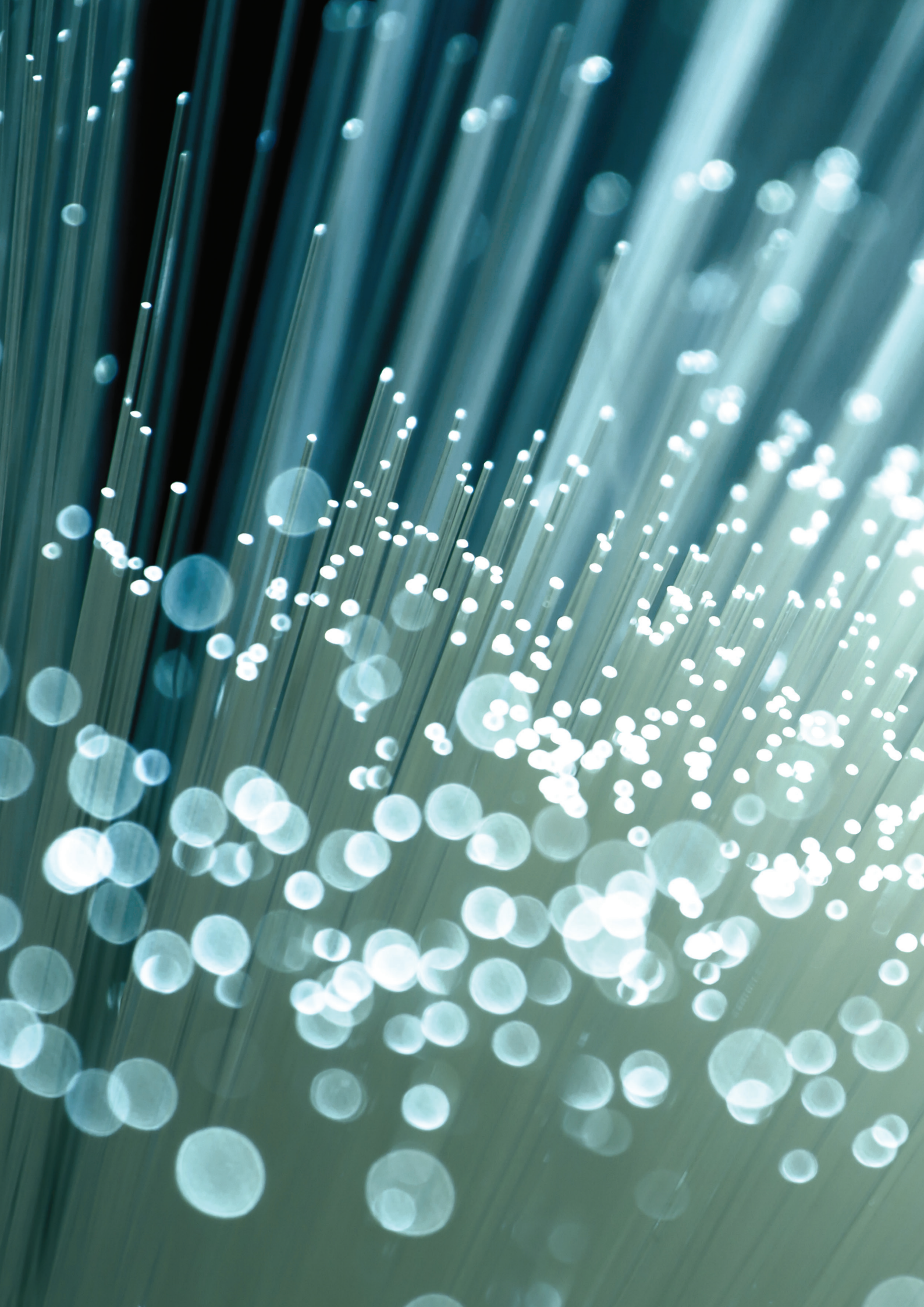
After the game or session your group might want to talk about how they are feeling, any problems that might have arisen during game, and any thoughts it sparked. We strongly encourage this. It's a great time to start processing your feelings about the game experience with your co-players. In general,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





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 your 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.

WRITE YOUR OWN #FEMINISM

Title

Players



Minutes



Intensity

Supplies:

Keywords:

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

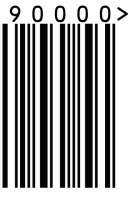
Written by feminists from eleven different countries, *#Feminism* offers bite-sized takes on contemporary feminist issues. Each of the 34 nano-games in this collection requires between three and five participants, simple (if any) props, and up to an hour of play time.

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.

ISBN 978-1-908983-74-9



9 781908 983749



Pelgrane Press



STONE SKIN PRESS
