

The Archive

By Kate Hill and Aaron Sunshine

Stat blurb:

Time: 4 hours

Players: 4-6 (including facilitator)

Tone: The characters take themselves seriously, and fragments are in many cases taken from very serious games. The game you make may be serious, but the process of stitching it together could make something extremely silly. Any humor should come from the situation and be out of character.

Materials: Selected fragments cut out, an outdoor place to play, index cards for character creation, and paper weights to weigh down the fragments during outdoor play. We also recommend wearing masks for Covid safety if playing indoors. They can be diegetic as protective measures for handling fragile documents.

The Premise:

A long time ago, people abandoned the planet called Earth. It had become unlivable and so they took to the stars. But they never went very far, and its memory stayed in their hearts. About 100 years ago, the people returned in small numbers, not to settle but to study and reconstruct a past whose language persisted, but whose cultures had passed into ritual and story. Currently, all of earth is an archeological excavation. When these scholars returned, they found that the technologies that had supported Earth's cultures had corrupted, rusted, and decayed. That which could still be accessed was unintelligible and incompatible with modern technology. As archaeologists and archivists before them, they were left with objects, imprints of buildings, graves, and, due to some stroke of preservation luck, a lot of paper. Through excavations, a good amount of Earth's culture at that time has been pieced together, and now attention has begun to turn to the study of everyday life, including how people passed the time. The study of historical ludology has recently taken off.

During this study, a type of activity that has been translated as larp has been discovered and is now the focus of study. You are scholars with a speciality in play. Recently, during a dig the largest cache of fragments of this thing called "larp" have been found. You have been brought together to study this cache, decide what it tells society about this form of play, and, if you can, piece together the fragments into a more or less cohesive whole.

What you know about larp:

- Larp is also sometimes called live action role play, but there is a debate as to whether this came after the original term or if larp is an acronym. This has caused major frictions in academic discourse.
- Larps seem to have characters which were put on by the participants.
- Larps seem to have lasted only a few hours (though some fragments hint at rare longer events).
- Larps had ways to decide how a story progressed or how an event happened, sometimes. Sometimes it seems that people may have just all gotten in a room and yelled at each other, but that is likely due to limited existing text.
- Larps had a premise as well, and seem to seek to tell a story. You yourselves argue about their true purpose.

Character Creation:

You are academics brought here to examine a new cache of artifacts. You will be creating characters based on the below prompts. You can mix and match answers, or if you want, provide your own answers.

First, pick a discipline that you specialize in and your rank within it. Each discipline selected should have 2-3 characters representing it. Archeologists are required to be in the game.

- Disciplines: Archeologist, archivist, historian of ludology
- Ranks: Graduate student, Postdoc, Assistant Professor, Associate professor, Full professor, Professor emeritus

Second, select your major theory about larp that is the hill you will die on:

- Larp is a religious ritual for telling stories that are vital to the people.
- The term larp came before live action role playing and anyone who says differently is delusional.
- Larps were performed before a large audience, like plays.

- Only specific members of society could write larps, a caste of artists tasked with this work.
- Larps were a form of group psychotherapy and were only performed in that context.
- Larping was a profitable and lucrative business, vital to Earth's economy.

Third, select what your goal is for this project.

- You know all these fragments are connected and this is your chance to finally put on a real larp for other scholars. They will have to take you seriously!
- Your funding is about to run out, and you need a big discovery. This has to be galaxy shaking (or at least, the study of ludology shaking).
- You are on the hook to write a book chapter and it is due in five weeks. This has to fit into the theme of "Ludological examinations of the construction of self" or you are screwed.
- There is no way these fragments are connected and by putting them together, we are creating a false narrative and, worse than that, false history.
- Your rival takes away all your opportunities and you are tired of it. You will prove them wrong, regardless of what they say ("Whatever it is, I'm against it!").
- Academia is the worst. You just want to play a larp and stop theorizing about them. More play, less talk. And then you are gone.

Finally, name your character and introduce yourself to the other players.

It is now time to build relationships. First, form a line based on academic rank, professor emeritus down to graduate student. Connect the end of the line to the front of the line to form a circle. The person to your left is a positive relationship, be it personal or academic. Each person should take a minute to agree with what this relationship is in front of the others. This should result in each character having two positive relationships.

Then, get into your pairings (or trio) by academic discipline. This person is your rival, at least academically, but likely also personally. What do you two vehemently disagree on and how has this manifested publicly?

Playing the game:

Discussing the Fragments:

To represent the field conditions, this game should be played outside. If played indoors, players are encouraged to use masks due to the fragile nature of the artifacts.

The game starts with all characters except the two field archeologists first arriving on site to study and lend their expertise to the findings. The field archeologists should lead the creation of facts about where the cache was found, what context this location provides, and what is known about the people who left the cache, though others are welcome to elaborate. Be sure to establish why this could make or break all of your careers. Interwoven with establishing base facts, you should all use this time to banter, bring up personal grievances, and play into relationships.

After the initial conversation has died down, one of the archeologists should present the cache of fragments and lay them on the table. Each fragment should be read aloud. Be sure to allow time to digest and discuss each piece as it comes out.

At the end of this document, we have presented a first set of fragments to use. We also have provided an appendix of other fragments that may work well together. If you as players are creating your own set out of the fragments we have provided, be sure to select at least one character generation, one gameplay, and one ending the game fragment. We recommend using at least one fragment per player.

Once all fragments are out, it is time to try and decide what, together, they all mean about the past's use of larp. This is where you as players push your agenda and make sure that your academic voice is not lost! Try and come up with one (or maybe a few) answers for the following questions:

1. What do these fragments tell us about how larp was played?
2. What was this larp's purpose in society?

3. Are these fragments part of the same larp? Multiple larps? Why? (Note: Most of you should believe that some of them come from the same larp.)
4. Why was this cache assembled in the first place?

Constructing the Larp:

Now you have come up with some theories, it is time to try and put the pieces together into what it may have looked like and do some practical archeology by attempting to play this larp!

Work together to put the fragments in the order you think they go in and discard any you feel may be from other sources. Remember what you know about larp (or think you know). Use this as a chance to argue, push your agenda, and form unlikely academic alliances! As you put together fragments, you will need to make assumptions and fill in gaps. Work together to identify missing information and propose possibilities to make the game fit together.

Once you have stitched together your larp and come up with missing pieces, it is time to test your theories by actually playing this larp! This should take no more than two hours and could just completely fall apart before you finish. That is okay! If that happens, your characters have learned important things about how larps probably didn't work.

Ending the Game:

After you have finished the larp, two hours have passed, or the larp has fully fallen apart underneath its own flimsy weight, reconvene as academics to discuss what you have learned. Decide:

1. What has this shown us about larps as they are played?
2. Has this changed any of our minds about the purpose of larps?
3. How will we be able to use this to further our careers?

With some new papers forthcoming and a hard day's work behind you, raise a toast to larp. And then go hit the orbiting space camp's pub. You've earned it.

Fragments:

1. What do you want out of the ritual?

1. To feel something spiritual, something bigger than you. An ecstatic experience. 2. To call on the gods or spirits and have them do something clearly supernatural. 3. To express yourself, all of you, including your inner feelings, in a place that feels safe. 4. To have others praise your work and recognize you for the magical savant that you clearly are. 5. To have an excuse to finally talk to your crush and impress them. 6. To cause some trouble, get into some danger, go big or go home. 7. To find your patron deity or spiritual mentor to guide you on your path.

Why do you feel different from the other kids at your high school?

1. You moved from another bigger town and you're a stranger in this tight knit community. 2. You had a bad experience in your own religious organization and no longer go to it. It's a rift. 3. You're queer and not sure if anyone will accept you for this. 4. You have different political beliefs and are outspoken about them. 5. You have this feeling of darkness in me that I feel is bad or wrong. It isolates you from others. 6. You're better than these losers and none of them realize it. 7. Other

2. [You're In Charge] You're now in charge of leading the Reconciliation. Start the circle, then lead and direct it with the goal to have everyone in it support one another. When the first person joins you, welcome them and ask them the following questions one at a time 1) Why did this happened? 2) What will happen next? 3) Why are you valuable? C When another player joins your circle, quickly fill them in. Example "welcome to Reconciliation, the file clerk is sharing with us why they are valuable." When a character feels valued for reasons divorced from productivity, have them flip around their name tag so that their name is displayed. Make sure everyone gets asked these questions. The game ends when everyone's name is displayed.

3. When creating your character, consider those who you wish to give gratitude, forgiveness, or an apology. Consider those who you feel owe you gratitude, forgiveness, or an apology. Consider those to whom you will never give gratitude, forgiveness, or an apology.

4. Gathering Objects Either before the game or at the beginning, players should gather six (6) objects. Look round your house or surroundings for any six things. The items players pick up could be a bus ticket, a fork with a nice handle, a hairbrush or just anything that catches their eye.. This process shouldn't take more than five minutes.

Ask your players to number their objects 1 through 6. Throughout the character generation process, you, the facilitator will call out numbers and the players will pick up the objects and match them to the tasks. The objects are there to inspire - they do not have to feature exactly in the prompt. The only thing that is true about the characters is that for some reason they feel different, weird or out of place in their day to day lives.

Objects 2 and 4 - These objects represent the characters' past and present respectively. Give everyone a minute to think about these and then get people to introduce what they have come up with. No need to rush into this and players are welcome to think out loud. After this point, get everyone to note down their characters' names and pronouns and if your platform allows for it, change their nicknames to those names.

5. Taking a minute: When being with everyone becomes too much, go to the bathroom. Spend a minute alone. Look at yourself in the mirror. Ask yourself these questions: Who am I? Why did I come here? Why do I still exist at all? If you find answers, return to the main room, to your friends and the light. If you leave questions unanswered choose one option. 1) Become a ghost. You fade away, you draw a slip from the bag. Act on this new information. 2) You blow out a candle when you reenter the main room.

The Firestarter: You have something small left to give. Even as the light is dying you carry a flame within you, wavering and tentative, but there nonetheless. Once during play you can inspire hope, give comfort, and change the atmosphere of the room. You can do this through words or a gesture, perhaps a song. The method is up to you. When you feel inspired you may inspire others. When you feel that you have given the room some new hope or comfort, relight a candle that has gone out.

6. You are all beings trapped in a cave. Who knows how you got there. You talk to each other about your feelings and tell stories when the lights are on. When all lights are on, you talk to the others. Find at least one other, but don't make large groups. When you are talking to them, there are 3 different prompts you may give and respond to: (1) "How do you feel right now?" (2) "Tell me a story." (3) "Let's talk about our relationship."

7. Players have 20 minutes to play out scenes of their character outside of their typical work hours. They can include as many or as few other players as they wish. Multiple scenes should run concurrently. Before the scene begins, players must agree on a time & place & a question about a participating player that you want to discover an answer to during the scene. Scenes can last the whole night round, can be quick snapshots lasting merely seconds, or anywhere in between. (Shorter scenes leave more time for more scenes.) Any player in a scene may end it by announcing, "Scene!" If players overhear something from a scene they are not in, they may use that knowledge in-character as gossip. If you are not in a scene, consider what your character does & thinks about when they are alone. We will only play 2 night rounds.

8. The selected is once again blindfolded and lead to the Beast's lair. The select players return to their seats and chant. The selected player spends as much time as is necessary in the lair before returning to the circle (really twist the knife). Starting with the player to the selected's left, each player says one or two sentences about what they are doing 10 years after the ritual. Finally the selected will say what happened to them. They can say as little or as much as they wish, including saying nothing. When the selected stands and leaves, the ritual is over.

Appendix I: Additional Fragments

Character Generation:

9. Can *Witches* fall in love? Do they lose power when doing so?

Possible husbands: white-collar, blue collar, career-focused, undead automaton, astronaut, overbearing ghost, politician

10. On your own, assume the role of an *art historian*. The historian you create will have a particular academic focus on your artist. Answer the following questions:

- What are your historian's name and pronouns?
 - What stage are you at your academic career? In order of seniority, you can be a grad student, postdoc, professor, or emeritus.
 - What first interested you about your artist's works?
 - Who among the other academics do you think is the biggest hack and why?
 - What is the pettiest hill you will die on in defense of your academic views? Please make this extremely petty.
-

11. The majority of your time in character creation should be spent on your 2 friendships. The team knows each other, and are probably generally friendly, but this game will explore 2 connections in more depth, so use the guide as a jumping off point - make sure you have enough to work with. These friendships are mutual (2 characters are close with each other.) If you have an odd number of players, pick someone to have 2 close (or 2 rough) friendships, instead of one of each. The diagram below shows how a 3 and 4 person game might arrange their connections.

Who do you have a particularly close friendship with? _____ If you have an odd number of players, pick someone to have 2 close or 2 rough friendships instead of 1 of each. What's something they did for you recently? (Discuss and decide together with the other player) What do you secretly wish were different about them or the friendship? Who do you have a particularly rough friendship with? _____ What about them bothers you so much? (Discuss and decide together with the other player) What about them do you secretly admire?

12. Talk about a town. All players are from the same town. Go round your group. Each person in turn should name one truth about this town. These can be things about the history of the town, sights, monuments, the local schools. Anyone can chip in to elaborate on the truth once the player has stated it.

13. Have everyone stand in a circle and come up with the best old-timey ghost name they can think of, starting with the oldest person. As the person statistically closest to the grave, they should be more in touch with the wishes of the spirits. After everyone has said their ghost name, the group votes by pointing at the person with the best ghost name. If there are more than 5 people playing, there should be multiple ghosts, approximately one ghost for every four people. If more than one ghost is needed, continue the voting until the appropriate number of spirits are met

Gameplay:

14. As you journey towards the religious site over the course of (at least) several days in game time, perform rituals to get into the appropriate mindset for entering the shrine. Each one should be 10/2021 3“suggested” in-story by one of the characters, whose player will set the scene initially by describing the environment and mood where it will take place.

- Share a meal with your fellow pilgrims and strengthen your bonds of community. While you eat and drink together, each character should spend approximately 2 minutes talking about a) your impressions of a cool thing you saw while on this journey underground, b) an anecdote of a frustrating situation or person at your job, or c) upcoming plans when you return from the pilgrimage. This is more of a conversation than a series of monologues.
- Tell your fellow pilgrims your favorite story from your religion. Is it about the actions of a divinity and/or believer(s)? Is it from scripture, commentary, subsequent miracles/revelations, history, anecdote, or even joke? Tell the others what you like about this story. Each character should spend approximately 3-5 minutes on this.
- Share your plans/considerations for which of the items you brought you intend to leave at the shrine, and which you intend to get blessed. Discuss the significance of the items you are considering (especially items you may leave at the shrine -- see below) and seek other pilgrims’ advice on your decision if needed. This conversation should take approximately 15 minutes.
- Chant together as an act of concentration and worship. On a hum, a (held) syllable, or a word/name/short phrase that is significant in your worldbuilding, everyone will begin on a

15. Once both sides have revised proposals, come together, present your new offers, and repeat. At any time, anyone may invite anyone to speak privately by text, Discord DMing, side-barring in a hallway, or whatever. During play, players might invent details about their characters, their lives, or the world around them. Assume any such invented fiction is true as long as players are cool with it.

16. The Judge should call the meeting to order and remind everyone why they’re present: to report any breaches of community etiquette Committee at the recent ball at the local assembly hall, and discuss whether action should be taken. • Proceeding in order of social standing, each character should introduce themselves to the others in obnoxious “As you all know, of course, I am...” fashion to establish identities and roles. Then each character should introduce one minor, petty trouble from the recent ball that they hope the Committee will address.

Any character may introduce other troubles Lord Lethe-Bywood has caused since his arrival in the community. Those actions may be vapors-inducing, hardly fit to mention in polite society, but they should never include behavior that would make the game uncomfortable or unenjoyable for players, e.g. sexual assault (beyond the Regency level of “He asked Lady Pequod if she would describe her ankles as wellturned!”), or significant physical harm to others. The Committee has the option to Do Something About Lord Archibald, which could take many forms, from a Sternly Worded Letter to Sending Someone To Have A Talk With Him to disinviting him from all future gatherings where the Committee has a say. They also have the option to ignore the question and stick with minor infractions. From the moment the Vicar first mentions him, the Committee has 60 minutes to make the decision.

17. And very importantly, look around what others are doing: imitate them, learn from what they are doing. This is swarm behaviour: do what others are doing, chime in – it’s very important for these social creatures. Imitate for a while and then converge until everybody makes the same motion. Then somebody should naturally start something new and others follow them again. Do so, until you have about five different moves. Our language We are now establishing signs from the warm-up exercise for which we will have fixed semantics. That means, that these signs, gestures etc. mean something we define now. Three players can pick one of the habits learnt in the warm-up to mean one of the three concepts: Understanding, empathy, community Disagreement, annoyance, disgust Excitement, joy, fun. Practice them a bit. One of you will say the name of the concept and the others quickly do the sign.

18. The Settling: Oldest remains of permanent dwellings. -How did our People adapt to this environment? -What tradition arose at this time? 2. The Obstacle: Signs of mass cremation -What threatened the migrants in their new home? -How

did the people collectively come together against the Obstacle? 3. The Finding: Many myths refer to “The Finding of the New Home” -What told the migrants that they had arrived? -How was disagreement quelled? 4. The False Paradise: Children’s stories warn of a “Land that Betrayed Us” -What hope did the migrants see in the False Paradise? -What insidious danger emerged? 5. The Fugue: Neighboring countries all have stories about “a people, lost & confused” -What social problem did the Migrants encounter? 6. The Homeland: Fragments of tools and art hinting at a distant past -What few facts do we know for sure about life in the Homeland? -What custom is attributed to life in the Homeland? 7. The Great Trial: The oldest bones show signs of great suffering -What happened in the homeland that prompted the Passage? -What happened to those who stayed?

19. Silence

This game is supposed to be a contemplative experience. Sit with the emotions in the game. Leave time after you speak and don’t try to fill every moment.

WORKSHOP: take turns asking each other simple questions (“What’s your favorite color?”), and practice leaving ten seconds of silence after the answer. 2. Give & Take You will share the spotlight, all play the Protagonist, creating the world and story together in freeform conversation. The game works best if you slow down, and share the stage without speaking over each other.

WORKSHOP: Count from 1 to 10, one person speaking at a time. If two people speak at the same time, start again. 3. The Greek chorus The plants play two roles. As Plants, you force the player to monologue by watering you. As players, you are the Greek Chorus, You amplify strong emotions—sometimes literally by gently echoing words and phrases the Protagonist says. You may also flesh out details in the world. For example, saying out loud what the Protagonist might be feeling when they are silent, or adding details about the events on a card (“It was a raining hard”, “Jen had been late for work that day”) or the scene in the apartment (“The smell of fresh bread”). These are short, poetic details that support the protagonist—fragments, not monologues.

WORKSHOP: a player goes into the middle and shares a situation in a few words (e.g. “A bad day at work”). All the other players then take turns, giving & taking, adding sensory (e.g. “It was a swelteringly hot day”) and scene details (“Sat next to you was your workfriend, Jen”).

7. Pushing through

Stress. Burnout. Void.

The expected crunch. The unexpected resilience. The straw that breaks the back.

- *What helps you cope?*
- *Why did you keep pushing?*

8. Love

True & intoxicating.

The meet-cute. The escapades. Losing yourself. *Losing* your, self.

- *What does it help you forget?*
- *How do you know it can't last?*

9. An ending

This too shall pass.

Separation. Divorce. Layoff. The honeymoon ends.

- *What did you resent?*
- *Who ended it?*

10. Escape

DISLOCATION

Return to childhood comforts. Closing ranks. Family, good & bad.

- *What makes you feel safe?*

DISLOCATION: the plants may start to move freely around the room. the Protagonist takes them one by one. When they are all placed, the move is complete.

20.

PRODUCTION PHASE

During the Production Phase the Overseer plays a song and the workers begin to mime and dance the actions of their allocated jobs to the beat of the song (bearing in mind their card allocation) Yodelling is encouraged.

21. This meta-technique allows for a player to open a window to another player's mind and permits them to give a soliloquy. Anything said during this time players can hear but their characters cannot. Players must use this technique at least once during play. To initiate this technique, simply ask another player "tell me how you really feel." Likewise saying, "That's how I really feel" indicates the monologue is complete. Alternatively, you can initiate a monologue for yourself by saying "You want to know how I really feel?" During another character's monologue, players are to remain relatively silent and give them their attention. Have two players who wish to volunteer demonstrate this for the group. Opt Out: The door is always open. Players always have the choice to leave the game at any time should they feel the need and are welcome to re-enter play at any time.

22 Each player may present an in-character vignette to the group about their character's life. Imagine that you were telling a story about your life to a friend that you were getting coffee with. Talk about your life, the project, the group, and what it all means to you. These vignettes should be short, maybe a minute or so each. Everyone does not have to do one, but ideally everyone will do one at some point.

The facilitator should lead the group in quickly deciding where the party is and what it looks like before the scene starts. In this scene, players should feel free to walk around and engage each other in conversation about the project. Let details of it emerge in the free role-playing. Things to focus on, with your character, include: ● Are you satisfied with the final project? ● How is it different than you envisioned? Better? Worse? ● How has working on the project changed your relationship with the group or members in the group? ● How has working on the project changed you?

23. Once per game, a player can choose to Wish On A Star. They may do this simply by raising their hand and declaring that they are doing so to the facilitator. Wishing On A Star allows a player to do any of the following things:

- ask another player their question directly
 - ask another player what their question is
 - affect an inanimate object (for example: a player could knock another player's drink out of their hand, but could not place player A's hand on player B's head, or on player A's head, for that matter).
-

24. Maybe you're done. Get your ass cleaned up and go to Denny's or something and talk about it, whatever. That's all postgame.

25.

Day seven: What kind of research have you done to see if there's a cure?

Day eight: You need to find proof of their existence to show the world. What will you do to prove it on camera?

Day nine: Someone has tried to hack your social media accounts. Who do you think it might be?

Day ten: How has the plan that you've implemented to find proof from Day Eight come along?

Day eleven: Someone was knocking on your door at home earlier that day. You didn't answer it. Who do you think it was?

Day twelve: This is the final day of your video post. Why?

After the last day, take a look at all the footage that you have taken. What will you do with it?

26. Before the game begins, the Elemental Forces should lead the group in defining touch boundaries. This game involves the EF gently repositioning players, so it is important to establish where the players are comfortable being touched. We recommend the EF keep a short list of where the different players are comfortable being touched, or having all of the players agree on places they are ok being touched. For example, all of the players could agree that arms and feet are a safe place for the EF to touch, and then the EF could reposition people using their arms, feet, and gentle verbal suggestions.

When a rock arrives at an answer to their question that they are satisfied with, they may stand up and explain what their question was, their answer to it, and how they cease to be the same rock (by turning into sand, melting into lava, breaking in half, etc). When a rock stands up to answer their question, all other rocks should stop any other conversations and pay attention. Rocks may learn something about themselves from other rocks' answers. A New Question. When a rock feels that their question has been answered, they can come up with a new one. This question should reflect their changed state, and should be something that the rock is interested in exploring further.

27.

A. THE GENERAL GUIDELINES ARE:

1. BUILD ON WHAT OTHERS SAY AND DO.

2. TO DO SOMETHING, ACT IT OUT.

3. IF IT'S VIOLENT, USE SLOW-MOTION.

**B. IF THE CONSEQUENCES OF ACTIONS
ARE UNCLEAR, DRAW FOR THE COST.**

**C. GAME EVENTS DON'T ALWAYS HAPPEN
IN REAL-TIME. JOURNEYS OR ACTIONS
THAT WOULD TAKE HOURS OR DAYS
CAN BE ACCOMPLISHED IN MINUTES.**

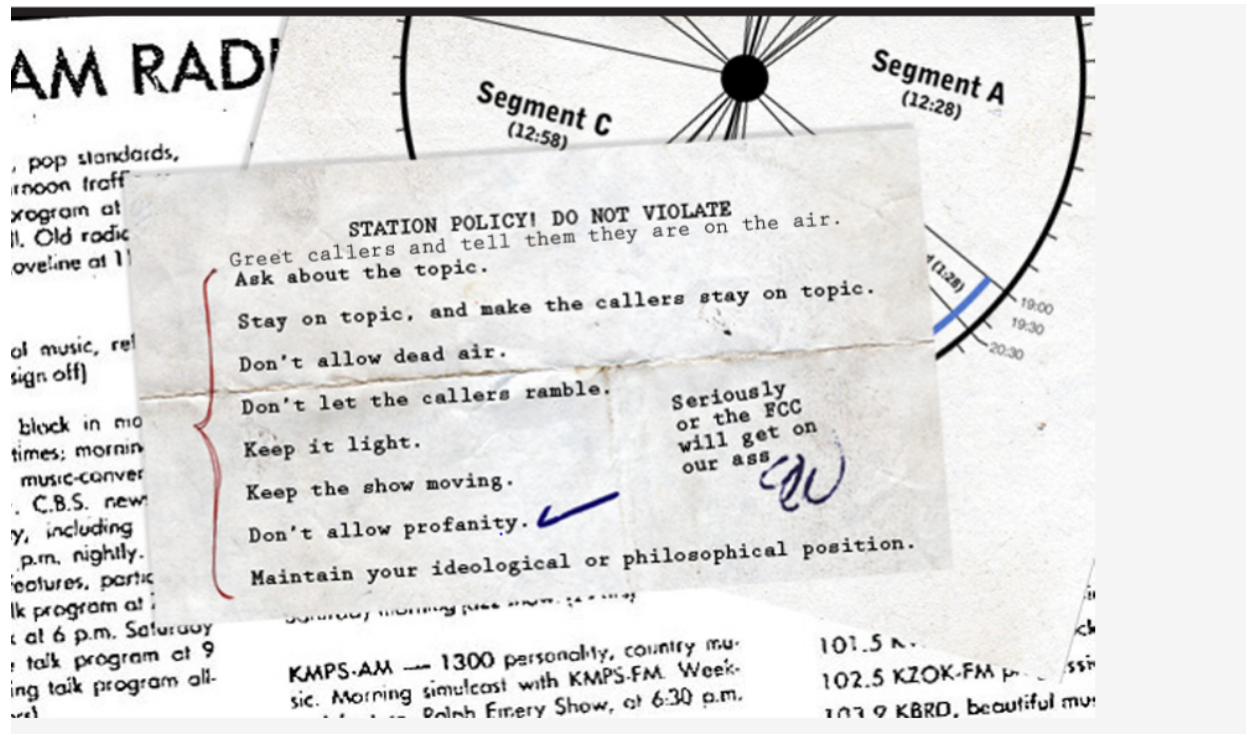
28. It's entirely possible that characters in this game might come to blows! If you want to launch an attack on someone, do it in super slow motion and announce what you're doing at the same time to make sure everyone's clear – "I punch you" and "I blast you with my explosive powers" might look the same in person but are very different in character. It's always

up to the person on the receiving end of the attack to decide what happens – do they take the blow or dodge out of the way? Are there unexpected consequences? React in super slow motion too, and describe what's happening as you do.

There are no winners or losers. If your character falls out with everyone, makes a fool of themselves, disagrees with the majority, or even dies, it doesn't mean you've played the game badly or lost as long as you contributed to the story. Sometimes a character falling foul of their flaws can be the most satisfying plot arc to be a part of.

Ending the Game:

29.



After each call and new revelation, cross one rule off the list and act accordingly. You are no longer bound by that rule. Once you've crossed off the last rule, take one more call, after which the game, the show, and probably the world come to an end. Keep this pacing in mind as you cross off rules,

30. At the end of two hours (or however long the group has agreed to play for), the EF will announce that play is at an end. They will then choose rocks, one at a time, to make their closing statements. The EF will continue choosing rocks until all of the rocks have stood up and made their closing statements.

31. After the predetermined amount of time (60, 90 or 120 minutes, whatever you decided upon) or the Alex's feel like they've decided, a vote is had. If anybody has any last things to say, they may do so in a sentence or two, but then each Alex must decide how they view their teaching career. All Alex's who look at their time with pride, that teaching was good for them, or decide that the good they've done was ultimately worth it will move to the left side of the room. All Alex's who feel their life was destroyed, that their efforts were futile, or that none of it was worth their sacrifices will move to the right side of the room. The only Alex who doesn't vote is the oldest Alex, who must look over their younger selves and choose how they themselves feels. That Alex may choose if they tell the rest of their Alex's, but will then close their eyes and narrate their final actions in the real world before leaving their classroom for the last time.

Appendix II: Works Cited

Surprise! These fragments are not all from the same larp! A huge thank you to all of the wonderful golden cobra larps written throughout the years that provided us with the delightful fodder for our game.

We also want to especially thank Liz Stong's Drawing Down the Demon, which we did not remake, but which was a deep inspiration for our tone and content.

1. Charlotte Dragga and Kate Hill. "First Sabbat." *Golden Cobra Contest*. 2021. <https://www.goldencobra.org/pdf/2021/HillandDragga--FirstSabbat.pdf>
2. Rowland, Alex "Canned." *Golden Cobra Contest*. 2017. <http://www.goldencobra.org/pdf/2017/Canned-ARowland.pdf>
3. Bradshaw, Marshall. "Harvest Festival." *Golden Cobra Contest*. 2018. <http://www.goldencobra.org/pdf/2018/Bradshaw%20--%20The%20Harvest%20Festival.pdf>
4. Dixon, Hazel Anneke. "Nimble Things." *Golden Cobra Contest*. 2020. http://www.goldencobra.org/pdf/2020/Dixon_NimbleThings.pdf
5. Bies, Sadia. "Burial by Ash." *Golden Cobra Contest*. 2019. <http://www.goldencobra.org/pdf/2019/Bies%20--%20Burial%20by%20Ash.pdf>
6. Torner, Evan. "Sublime Flickering Light." *Golden Cobra Contest*. 2016. http://www.goldencobra.org/pdf/2016/SublimeFlickeringLight_Torner.pdf
7. Bradshaw, Marshall. "Harvest Festival." *Golden Cobra Contest*. 2018. <http://www.goldencobra.org/pdf/2018/Bradshaw%20--%20The%20Harvest%20Festival.pdf>
8. Wendy Gorman and Julian Hyde. "Beastfucker." *Golden Cobra Contest*. 2017. <http://www.goldencobra.org/pdf/2017/Beastfucker-AKirchnerWGorman.pdf>
9. Arons, Jason. "Be Witch." *Golden Cobra Contest*. 2021. https://www.goldencobra.org/pdf/2021/Arons--Be_Witch.pdf
10. Stong, Liz. "Drawing out the Demon." *Golden Cobra Contest*. 2020. http://www.goldencobra.org/pdf/2020/Stong_DrawingOutTheDemon.pdf
11. Felton, Acata. "Jewel Warriors." *Golden Cobra Contest*. 2020. http://www.goldencobra.org/pdf/2020/Felton_JewelWarriors.pdf
12. Dixon, Hazel Anneke. "Nimble Things." *Golden Cobra Contest*. 2020. http://www.goldencobra.org/pdf/2020/Dixon_NimbleThings.pdf
13. Stong, Liz. "The Real Ghost Hunters of Sandusky Township." *Golden Cobra Contest*. 2019. <http://www.goldencobra.org/pdf/2019/Stong%20--%20The%20Real%20Ghost%20Hunters%20of%20Sandusky%20Township.pdf>
14. Maxfield, Rebecca. "Pilgrimage to the Center of the Earth." *Golden Cobra Contest*. 2021. <https://www.goldencobra.org/pdf/2021/Maxfield--PilgrimagetotheCenteroftheEarth.pdf>
15. Dunnewold, Sam. "The Hench Union LARP." *Golden Cobra Contest*. 2021. <https://www.goldencobra.org/pdf/2021/Dunnewold--TheHenchUnionLARP.pdf>
16. Robison, Tara. "The Regency Committee on Decorum and Punchbowl Poop Prevention." *Golden Cobra Contest*. 2021. https://www.goldencobra.org/pdf/2021/Robinson--Punchbowl_Poop_Prevention_LARP.pdf
17. Reninghaus, Gerrit. "The Batcave." *Golden Cobra Contest*. 2020. http://www.goldencobra.org/pdf/2020/Reininghaus_TheBatcave.pdf
18. Biswas, Sharang. "The Stars Recall Our Passage." *Golden Cobra Contest*. 2019. <http://www.goldencobra.org/pdf/2019/Biswas%20--%20The%20Stars%20Recal%20Our%20Passage.pdf>
19. D'Amico, Ralph. "They Say You Should Talk to Your Plants;" *Golden Cobra Contest*. 2019. <http://www.goldencobra.org/pdf/2019/Biswas%20--%20The%20Stars%20Recal%20Our%20Passage.pdf>
20. Tegejl, Martin. "Polka Pillow Production." *Golden Cobra Contest*. 2018. <http://www.goldencobra.org/pdf/2018/Tegelj%20--%20Polka%20Pillow%20Production.pdf>
21. Rowland, Alex "Canned." *Golden Cobra Contest*. 2017. <http://www.goldencobra.org/pdf/2017/Canned-ARowland.pdf>
22. Jenn Martin and Todd N. "One Year." *Golden Cobra Contest*. 2017. <http://www.goldencobra.org/pdf/2017/One%20Year-JMartinTNicholas.pdf>
23. Byrk, Jacqueline. "The Porch." *Golden Cobra Contest*. 2016. http://www.goldencobra.org/pdf/2016/ThePorch_Bryk.pdf

24. Lalonde, Rose Danger. "Fight Truck." *Golden Cobra Contest*. 2015.
http://www.goldencobra.org/pdf/2015/Fight%20Truck_RoseDangerLalonde/
25. Chan, Banana. "They're On to Me." *Golden Cobra Contest*. 2016.
http://www.goldencobra.org/pdf/2016/TheyreOntoMe_Chan.pdf
26. Wendy Gorman, David Hertz, and Heather Silsbee. "Still Life." *Golden Cobra Contest*. 2014.
<http://www.goldencobra.org/pdf/Still%20Life.pdf>
27. Walton, J. "Lofty Beacons." *Golden Cobra Contest*. 2015.
http://www.goldencobra.org/pdf/2015/TheLoftyBeacons-102815_JonathanWalton.pdf
28. Piancastelli, Joanna. "UnHeroes." *Golden Cobra Contest*. 2014.
<http://www.goldencobra.org/pdf/Unheroes%20v0.2.pdf>
29. Detierle, Jeff. "Long Time Listener, Last Time Caller." *Golden Cobra Contest*. 2017.
https://www.dropbox.com/s/hacky56jkc7pozb/long_time_listener_last_time_caller.pdf?dl=0
30. Wendy Gorman, David Hertz, and Heather Silsbee. "Still Life." *Golden Cobra Contest*. 2014.
<http://www.goldencobra.org/pdf/Still%20Life.pdf>
31. Rothfeder, David. "It was a Beautiful Mistake." *Golden Cobra Contest*. 2018.
<http://www.goldencobra.org/pdf/2018/Rothfeder%20--%20It%20was%20a%20Beautiful%20Mistake.pdf>