

Quinn Pollock's



Exploration into Sci-Fi & Fantasy

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Allerleirauh

While reading *Allerleirauh*, I had many thoughts. I think it is fascinating and especially the way it plays with the fantastic as a mode. *Allerleirauh* also really plays in the fairy tale realm while kinda subverting the standard “happy ending” we have come to expect nowadays with these stories. There were a few things that caught my mind, but the main one that stuck with me is how the story plays with the concept of love a specifically “a mother’s love.” In Rosemary Jackson, the “*Fantastic as a Mode*,” she talks about the idea of Non-Signification and how the fantastic structures itself upon contradiction and ambivalence. As well it talks about how the fantastic tries to remove the signifier from the signified. The way the poem uses and talks about love connects to that early on in the poem while the king’s wife is dying, she tells him to love the child. The idea our culture has of what a mother means when she was love is particular; there is a reason we have the saying “a mother’s love.” I think the author knew this and just as the “*Fantastic as a Mode*” states, they strip the connection between the signifier and the signified creating a sense of the surreal or uncanny.

When we later learn in the poem, he takes this love to mean the love that he had towards his wife and not a “mother love” to then go and justify the molestation of his daughter. This act strips the signification assumed by the reader of “a mother’s love” and moves the reader into the fantastic and the uncanny. Sure the king did keep both off his promises to “love” the child and only to marry someone as pretty as her. However, the author strips the signifiers used for both the promises from their cultural signification. By having the king marry and then molest his daughter, it takes the standard assumption of these phrases and flips them on its head. I find the way the author interacts with both the fantastic as a mode to break these expectations very haunting. It allows for a story that seems like the setup to a standard fairy tale but make a very horrific story out of it.

The Handmaid's Tale

I was excited to read the handmaid's tale graphic novel I've read the book and enjoyed it. Adaptation has the power to take a narrative and use what the new medium is good at to highlight new elements of that narrative. So when reading the handmaid's tale, I was excited to see how it would use the Comic medium to put a new lens on Gilead. Unfortunately, the handmaid's tale graphic novel does not do this.

One of the critical aspects of the handmaid's tale was Offred everywomaness, her lack of any specific personhood. She had allowed the reader to not look at Offred's journey as a specific journey but as any one of the handmaids in Gilead. The adaptation consistently pulled me out of that mode there were too many scenes within the book — especially the night scenes — that offered Offred some form of subjectivity. By offering Offred subjectivity, the text is now longer asking us to think of her as an everywoman but as an individual, watering down the message of the text.

Due to the visual nature of a graphic novel and the illustration style of the text, I often knew out of all the handmaids who Offred was, and that she was our protagonist. The way Offred was centred by the novel consistently pulled me out of the book. Rather than having the reader look at society as a whole and the handmaids as an idea, I felt like I was focusing on Offred, which was just less interesting. The worst part of this is that sometimes I saw a glimpse of greatness from the graphic novel, especially early on, there were some great panels. The first panel where everyone was sleeping and the panel where the handmaids are disclosing how one of them is pregnant made Offred fade back into the everywoman she was meant to be. The way those panels use colour and repetition did make me feel the potential of this medium. However, too often, the way the panels centred Offred pulled me out of

those few times where that lack of subjectivity shine. Also, the way colour, in general, was used in the graphic novel too often made the world of Gilead feel more beautiful than scary and horrific. The benefit of a book is its just words on-page. We are never forced to visualize anything in a specific way, so our mind's eye crafts the world, taking elements not just from the description of the surroundings but the feeling the characters give us and the nature of the story. A Graphic novel or a comic does the opposite; it gives us the world and asks us to play in the space provided. This medium, when used at it, best gets to ask different questions and uses the disjunct between the visuals and the words to show us inner meaning and change. For that reason is why I love the graphic novel *Anya Ghost*. The way every character is drawn shows us that Anya is different. The stylization of each character gives us a look into them and at the same time, gives us a glimpse into Anya by contrast. It uses the medium to enhance the story, not just tell it. I think that were this adaptation went wrong, it did not use the benefits of the medium the text was adapted too, and because of that lack of focus on the medium, the flaws came out, and nothing truly shined.

Black Gods Kiss

Black Gods Kiss was a fascinating read. It plays in a very interesting space — the rape-revenge. I think throughout the text Black Gods Kiss subverts some tropes of this narrative in an *interesting* way. However, I believe in doing this, it still really plays in a lot of the standard rape-revenge narratives, and because of this, I think it fails to reach its potential as a truly subversive piece of writing.

There is a conventional narrative in the rape-revenge. By god I mean it is in the title, some heinous act of sexual violence is done onto usually a woman by usually a man and because of this the victim, now “imbued” with male violence, goes on some journey to get often brutal revenge on the rapist. It is was a prevalent horror film sub-genre popular around the same time as the slasher. In a rape-revenge, it is one of the few times we get to see female against male violence, as it is a response to the most quintessential male against female act of violence. Typically, as media, in general, is made for a male audience, female against male violence is not common as it is not accepted; however, in the rape-revenge, men are supposed to find it acceptable, if not righteous. That is why it is so interesting that in a rape-revenge, the act of violence is rarely about the women but almost like men trying to show power and status. Almost as if the men are trying to prove their alphaness. Because in a rape-revenge, the violence against men is acceptable and the masculinity of the attacker is the reason they did what they did, the rape-revenge film can try to get a male “spectator,” not just to see the male attacker as the villain but masculinity itself. My only issue with that is that for all of this to be possible for us as a society to question masculinity, the victim must be shown to suffer; she must be filthy, nude and degraded to get men to that place of questioning. Black God’s Kiss could have done something to subvert that.

It was already on the path to doing it. During Jiel's journey, she is looking for a sword so terrible there is none on earth that seek her need if it stuck with that it would not be subversive Jiel not "imbued" with male violence seeks out a weapon — a very phallic one to add — and kills the male perpetrator with this. Nevertheless, this is not what a black god's kiss does the terrible weapon is not a sword but a kiss this was so interesting as it made the revenge no longer an incredibly masculine but instead unmistakably feminine. The way the kiss is written, it is as if she is taking back her femininity after it was stolen. I think the goal is still there it has men begin to question masculinity, I think the line "She was glad-she had wanted him to understand what it cost to take Joiry's kiss unbidden." shows that. But other than that, one action falls back in the typical rape-revenge holes specifically in order for us to get to this point Joiry must have been shown to suffer. Right after she gets sexually assaulted, she is beaten and stripped and thrown in prison. After she escapes, she must go through her literal hellscape, where her mental and physical fortitude is tested and sometimes broken before she is allowed to get revenge. Because in order for this to be allowed and for the text to put a spotlight on "toxic" masculinity the spectator must agree that what she has experienced is so awful that this revenge or this violence is allowed and at the same time extend that act of violence over the course of the story to make it viler hence the person who did more evil. While I'm not exactly sure if there is a "solution" to this within the rape-revenge there has to be a way to tell the audience to respect and value victims without needing to see them suffer, the suffering doesn't need to be shown for us to know it's there and Black Gods Kiss unfortunately does not do that

FRAY

Welcome to Fray a GM-less storytelling game for 3-4 players
Fray is a Hack of ECHO: by Kai Pod & Elisha Rusli

Preamble

Touchpoints

Book: Unwind, Neal Shusterman

Safety

Content Warning: *body horror, child abandonment, reproductive issues, bodily autonomy.*

Safety Tools

While playing the game because of the nature of this game it's possible that it could explore topics, subjects, and situation that could cause player to feel uncomfortable. Here are some tools to promote clear communication to help avoid these situations and help address them when they occur. None of these are mandatory and some overlap with each other. Read over them and use the one you think will be helpful during the course of play.¹

X-Card²

Draw an X on a card. Anyone can tap or hold up that card mid-game if something makes them feel very uncomfortable. If this happens the group should pause and edit out the content that caused this distress.

Lines & Veils³

Before you start the game the group should discuss and decide what line they want and what veils they want. While most will be decided at the beginning both lines and veils can be introduced at any time during play

1. I did not invent these one person did not invent these. So I can't link to a specific page where I got these. Thank you for the TTRPG community for collectively coming up with great tools. Though I do list the specific person I found often listed as created each tool this may not be true

2. John Stavropoulos

3. Emily Care Boss

A **line** is a firm designation of what topics will not be explored though the course of the game. Topics and events behind a line will not be part of the game in anyway

A **veils** is a “fade to black” or “pan away moment”. The event is still part of the story but when something is behind a veil if that topic or event occurs during play the group will fade away and not add further detail

Cut/Brake⁴

While these specific tools came from Nordic Larp they are still useful at the Table

Cut: When someone says “Cut” this means the situation has ventured into subject matter that makes a player feel unsafe or the player believes they may be in danger of being hurt accidentally. When “Cut” is called all roleplaying must stop and the game takes a short intermission as everyone works together to work out how they can adjust the session to make it safer and better for everyone

Break: When someone says “Break” it signals that the current situation is going in a direction that a player is not comfortable with. When this is said the game doesn’t pause but the players should find a way to change the direction or reduce the intensity of the play.

Ok Check In⁵

While this works better in a game with a GM or Facilitator if you want to use this one just decide someone to be the “mood checker” for the game. When-ever the mood checker feels appropriate they should flash the “OK” hand sign and a player they want to check in with. The play should respond with Thumbs Up if they are Ok, Thumbs sideways if

4. Colin Fahrion

5. Kira Magrann

they are a little uncomfortable or worried with the direction of play or thumbs down if they are they are very uncomfortable with how the game is going or need a break. If thumbs side or thumbs down the group should pause and decided an appropriate course of action.

The Game

A land at "peace". The Heartland War has ended and Children play in the wreckage. Knowing that if they are harmed they can be fixed. Organs are always ready thanks to Unwound. However as we all know the unwound never truly die.

1) The Unwound

You went AWOL you wanted to live but you were caught, you where Unwound, but you still live, knowing that you will never be one. Everyone plays the Unwound.

Introduce your self

Name and pronouns?

What age you were unwound?

Why you were were marked to be unwound?

Why you went AWOL

Try to only spend 5 minutes on this you will explore the Unwound more through the course of the game

2) The Children

Everyone will play a child under the age of 13 with no threat of being unwound. However you have all had some injury that has needed and organ transplant.

Introduce your self

1. What is your name and pronouns?
2. How old are you?
3. What body part has been replace how did you lose it?
4. How do you know each other?

3) The World

Children learn about the **Unwound** and how they existed in this town. The Unwound can feel the unwound can exist but they can not speak they can not see. When did you first notice you unwound. Was it at home, a playground, a road. Create a Map and mark where this happened

As you describe more locations during the game feel free to add more Points of interest during the game.

Choose is the City you are in URBAN or RURAL. Are there skyscrapers and stadiums or are there farms as far as the I can see

4) The Home Town

Each person choose 1 element of your **HOME TOWN**

RURAL	HOME TOWN	UR-BAN
1	Crop fields spread out as far as the eye can see	
2	An Abandoned Farm House	
3	A Water Tower	
4	A Mass Graveyard From the Old War	1
5	A Statue of the old war	2
6	A Juvey-cop office	3
	A remnant of a clapper attack	4
	Towers and great halls of government and commerce	5
	A massive skyscraper the towering in the centre of the city	6

5) The Journey: 1 per Child

Children each of you, in turn leads the group on a journey.

You're not sure why but the **Unwound** leads you there.

They lead you to a **LANDMARK** a place the the **Unwound** knows. a place they remember, is there a good memory or bad one. Any child can add details to what it is like now and what you know of this place

Unwound, why do you remember of this place, were you here while AWOL or as a kid. Why did you bring the **CHILD** here? What do you miss?

Ask Question about the Landmark until you are satisfied then say "Let's move on"

The Next Child takes their turn to journey to another land mark, Until you reach the **FINAL LANDMARK**

6) Final Landmark

This is the final memory of the unwound. **Child**, Describe the landmark same process as above.

After the scene plays out your journey has ended and the ****Unwound**** loses control

Unwound meet your end , stoically or in tears. Did you want to change to world or just stay together. Are you angry or sad. Do you wonder if the people who decided your fate still love you did they regret what they do.

Children bear witness, Think about the world you live in now. Question the system.

The 100

So the 100 is an utter garbage fire of bad tropes and weak characterization. So let us take a deep dive into the shallowness of each character. Preemptively I have only watched 26 minutes of the show, but from that, I think I have a pretty good understanding of how the show views each character and the lack of a nuanced approach taken when crafting them. Let us start with our main character Clarke, in theory, the character we should care and know the most about. There were a couple of things interesting about her that we learn quickly one she likes to take care of people more than her self, she had a good relationship with her father, she does not like being called a princess, and she is good at the outdoors (somehow). Welp that is it. That is all we get of her character. Now time look at Wells, the second character of the landers we are introduced maybe he will be better, again all we know about him is that he cares about Clarke and wants to protect her so much so that he forced his way on to the ship going to earth. What else do we know about Wells, let me think... nothing. let's quickly look at our other female character Octavia and see what she has to offer, she does not like Clarke, the first shot we see of Octavia is just her scowling face. As well we learn that she is a fun-loving spirit that "just need to do something crazy", which seems to be her reason for disliking Clarke. Finally, the last character I am going to focus on is *Asian kid* once again we have a character who is extremely one-note his whole character is that he knows about exotic herbs. Who thought that making the one Asian kid in the show the "exotic" herb master that screams orientalism. While watching this show, the only thing I can think of is how this show continues to have poor representation of every woman and non-white man introduced. It feels like someone just vomited the book of Tv tropes all over this

show. Sure, I guess you could say that it is just 26 minutes what can you say but the show does a lot in those first 26 minutes to show its true colours. The 100 consistently shows that women cannot defend themselves whenever it is some random boys hassling Clarke at the begging of the landing or the eel-like creature attacking Ocativa that need *other* to save her. Having all the men need to defend the women honestly, I would say, is not just disappointing storytelling but offensive.

Another thing I honestly find offensive is the need to have the two main women have an adversarial relationship for no reason, other than women cannot be friends in media. While watching this show, I felt like the writer's room opened up a book of tropes and threw them at the wall to see which stuck. In 2019 that is just unacceptable and in 2014, when this was written, it is lazy and dull.

Frozen

So it would be wrong to state the frozen does not have a queer 'essence' to it. There is a constant both visual and narrative cue that can be easily used to read Elsa a queer. The most common analysis of this is that Elsa is a lesbian, and while this reading is for sure there as someone who is Asexual, I saw an Asexual bent to Elsa. Elsa is one of the first Disney Princess to not express or focus on the want to be married or fall in love, nothing like this is ever mentioned throughout the entire film. Elsa's sexuality is not brought up by any character or herself during film, as well her breakaway moment during Let It Go begins when she finally gets to be alone and be all by herself.

Another thing that connected with me as an ace person was how Elsa relationships were focused on familial and non-sexual ones. The subverting of the true loves kiss trope showed that sexual love is not the only love that can change the world, and save people. Sexual love is not the only powerful form of love in this film, and I found that validating and moving. We exist in a world where you here and says things such love can move a mountain, love can break bonds, and when they talk about what it is often if not always about sexual and romantic love. For someone that is asexual and aromantic, that can feel a little disheartening like you will never be fulfilled or complete. Nevertheless, Elsa shows that, this is not true. You can be complete and powerful without the need for a partner or soul mate but with the love you find around you and love for yourself. As well while maybe not the best for representation, I thought it was funny at least that Elsa is cold and icy to common stereotypes associated with asexual people. Then this facade this stereotype is broken when she sees that people love her by Ana running in to save her the begins Ice melts away. While I still believe from an academic point of view the reading that Elsa as gay is a

stronger. While I watched this film it still connected with me as not often can any form of Ace representation can be seen in media. I say this all fully understanding that it is doubtful that in the upcoming Frozen 2 Elsa will continue to only show non-romantic and non-sexual forms of love. However, the fact that there is a movie, especially a Disney princess story, that focuses on this type of platonic love is incredible and heartwarming.

The Aschen and The Hypha



The preferred way to consume this is by audio. Scan this QR code or go to quinnpollock.net/gnds335 to find the auxiliary media

I was born of the ash and antler but there was a time, a time of miracles. Time before they knew of the divine, before they knew of you Past. There wasn't ash and I saw it they were so intricate, they were unique. There was a fleet moving across the stars guided by a strand. There was a great power and a great secret. All of that is lost now though it was never destroyed. But even you Past, can't see it. Ash is all that remains...

We were brightsky everything used to be so brightsky. But then divine. Divine ended it all. They were scared of us scared of what we knew, scared of who we were. Oh Timea I wish I could still feel you, I could still hold you.

Asper, My thread run today it was so perfect! I felt brightsky, it was so overwhelming the places we are going are so expansive and wonderful. There is so much out there I can't wait for you to see it.

Your Dearest Timea

Today Timea we met something, something divine? They called it Unity but it did not unite. Somehow The Strand was dispersed it was scattered. I mean statically it, it must have happened before but not in a lifetime I can remember. Where are we supposed to go now Timea.

Yours truly Asper

Timea come back to bed.

I'm sorry Asper I have to go again I wasn't suppose to have to leave for a while but you saw it, the unraveling we have to go run another one, a new thread to lead us. I wish I could stay.

Dear My Asper,

We took a break today from running and when we landed, we saw something and it was just Divine. There was a Stag head on a stake. People are scared of us we don't know why, we don't know what to do. We thought maybe the unravelling was a mistake. But now people aren't sure. Why do they hate us what do they want. I hope I can return soon. I hope everything will return to brightsky and we will keep moving along the strand. But I don't think these people will leave us alone.

Yours Timea

Timea I wish you were here. We saw something the Bonded saw it, a disaster and it is brightsky we will avoid it, but they saw something else a death. Not one of us, but one of theirs. A special pilot they call it an elect. They are already afraid of us, do we tell them, or will they use it as a reason to destroy us. I am worried, Timea when will I see you again.

Always in your heart Asper

I am yours Past, your eternal elect. But today I look to Commitment and Unity before I falter. I walk your halls looking for a window to remind me of the outside but everything just points in. I hear their whispers and feel the echos of a brighter time. Then I remember the Resolute saying: "that history itself is what broke the Peace, so now we must obliterate time itself." But when I falter I question were we always doing the right thing? Peace was broken but was it us who caused it to be.

Asper I don't think I will see you again but maybe this will find you, along the chorus. They came to us and said we broke Peace, they said we knew and we didn't tell them. But Asper what peace was there to be broken. Asper I can feel it this is a end of us the end of the strand. They will kill us all. But there is another option. We found a new Strand not as brilliant not as wide but long and dreary however, maybe this can save us. Though each thread can't guide us all. The future will not be like the verb. But if we scatter among them among the new strands maybe we can survive.

Yours forever and always, Timea Asche.

The Girl Who Was Plugged In

The Girl who was plugged in is a cyberpunk story that uses in genre perfectly to highlight its goal. Cyberpunk is a genre that takes something (Often related to capitalism) that is disturbing about our society but may be easy to ignore and puts a critical lens on it by amplifying it to a level that if you ignore it, you are most likely choosing to do so. The Girl who was plugged in excitingly does this. It does this with the way we create myth from celebrity and use that as advertisement as well with the way capitalism uses our want to be better to sell us things. In our society, unless you have been trained to be media critical, you could easily ignore this. The girl who was plugged it takes this to an extreme to highlight the disturbing nature of it. The way it does that is engaging.

We start in a world where advertising is banned, doing this helps create a world where the reader is forced to focus on the way we use the mythic nature of celebrity to sell us a better life. The more interesting way the story does, that is the way it combines these two things in one with the character of P. or Delphi. First, the naming of the Delphi calls back to this mythologization. The name Delphi its self is a myth. Its the legend of the oracle of Delphi (The name Delphi has other direct connection to an oracle, but that's not for now.) The way the company even went to picked P is related to the goal of advertising. We are sold a product or service that will allow us to be a better version of our self. In the story, P is sold a better, more beautiful, more capable version of herself. It takes what is meant in our society as a symbolic and makes literal in order to put a lens on how dystopic our society already is. By making us think, how could we do that, why would we do that? It places a microscope on things we already do. The girl who was plugged in makes us think about both how we commodify celebrity in our society and use it

for our gain. The corporation in the girl who was plugged in finds someone at their lowest and exploits them till they have nothing left to give. This text uses this essential aspect of cyberpunk to really show us the exploitation capitalism and advertising and that why I think it's such a compelling text.

Bloodchild: A Conversation



The preferred way to consume this is by audio. Scan this QR code or go to quinnpollock.net/gnds335 to find the auxiliary media

INT. THE DROP SHIP

QUINN POLLOCK, AGE 21 sits patiently riding up a drop ship to the alien ship that has been watching them all along.

QUINN (V.O.)

The year is is 2050, the earth is on a tipping point of death. We have learned that a race of aliens have been living with us, making small moves changing our intentions, our actions to fit a plan, we have don't understand the plan so we sent a single human, a delegate to speak to them and learn their full intentions. For some reason we chose me.

INT. THE SHIP OF THE EDIFY

QUINN POLLOCK exits the drop ship in to the ship of THE EDIFY is standing at the end of a long hallway

THE EDIFY

(in a slow cadance and breathy tone)
Enter so we make speak, all can be explained, as all was necessary.

QUINN runs foward

QUINN

(spoken angrily)

Yes all *can* be explained all must be explained. Who are you and why are you destroying our world.

THE EDIFY

Not who am I. Who are we. We are the Edify, A collected conscious on the project of reconciliation.

QUINN

Reconciliation, Reconciliation.
That doesn't explain anythi-

THE EDIFY

Sit down.

a chair forms out of the ground and grabs Quinn from behind they are now sitting.

THE EDIFY (CONT'D)

and all will be explained. We are The Edify. Our project is Reconciliation. It began when we took this form ending a 200 year conflict and seeing the remains. Our species had advanced in science and technology we were a space-fairing nation we thought this would be incredible, we thought we could learn the mysteries of the universe. But we were so wrong. All that came was destruction and war. We met others, but there was never any connection just fighting. So many planets, so many species gone. With this truth revealed our high council devised a plan we called *Reconciliation*. No other planet, no other species would be allowed to become spacefaring the destruction caused by this was too great. The plan was set we would find worlds that had not yet advanced enough, and prevent it. Make small moves, change small actions and lead them on a path of Reconciliati-

QUINN

You mean destruction.

THE EDIFY

It is what is best. You can't imagine the horror the **true** destruction that is out there. Your species will survive. This isn't the end some will live and continue on.

QUINN

Can you not see hypocrisy in this. To prevent destruction, you destro-

THE EDIFY

We Reconcile. There is a purpose, there is a plan.

QUINN

Yah, yah, yah. Go ahead and call it what ever you want. You are ending our world so we don't end others in what you see as the "greater good" that seems like hypocrisy to me. Maybe you should go look at who started those wars, and who ended them.

The Edify

Reconciliation is necessary and one day you may see that. We let you keep your species we let you keep your lands. We are just saving it, protecting it from the dangers around you.

QUINN

Clearly there is nothing I can say
to convince you is there. You will
continue to destroy and one day I
hope you see everything you left in
your waste, and question.

Quinn stands up turn around and walks away
The Edify stands in place fully emotionless

FADE TO BLACK.

Bloodchild: Side Note

I wrote this because in another media piece I heard aliens calling there “Reconciliation” and I thought it was interesting based on the way we talk about colonialism in Canada. But to be really honest writing this kinda made me feel uncomfortable. I think its really reductive to have an alien-human(especially when it one human, me with large settler roots) conversation it lumps all humans in the same box and ignores the multiplicative ways colonization caused violence. Obviously I wrote this and I could have changed things about addresses this but I think it too big to tackle well in single conversation with basically an abstracted big bad. Having a single conversation can’t change minds and if I wrote this piece like that I think it would a little disingenuous so they both just state their beliefs and believe they are correct, I personally don’t think this is a an awesome way to talk about colonialism but it made me think and maybe that was the point.

Marrow Thieves

The question asked is, why do the settler care much about dreaming. While I think that is an interesting question. The question that spoke to me was, why can the settlers not sleep if they don't dream and how we can use that consequence of not dreaming of evaluating what the book means when it says the word dreaming. I think it is interesting to look at how we talk about dreams. When you google dream, you get two definitions. However, I think the more exciting thing is the examples you get for each definition. For "sleeping dreams," the example you get is: "I had a recurrent dream about falling from great heights," and the first synonym is a nightmare. To be honest, when I think of dreams and the only dreams I can remember, I only think of nightmares, and if stopped dreaming honestly, I would probably have a better sleep. I think the more interesting to look at the other definition of the dream as in aspiration and hope. A fundamental settler concept, and honestly, the concept that I think holds up our society from the full out revolution is the American Dream. The idea that if you work hard and pull your self up from your bootstraps, you *will* succeed. It's also an easy leap to make that in the collapse of the world. It would be hard to hold on to this already mostly untrue belief. If this belief in the American dream was shattered and it was the only thing that was keeping you going, it would be easy to see how that could send you into a depressive episode, which then could make it hard to sleep — contrasting that with the idea of indigenous resistance and the idea of dreaming for a better world not just a better life for your self. Indigenous people have already gone through so much this "dream" they have isn't just an idea propped up by our capitalist society, so it would be harder to break. For settlers we have already have grown up being taught that stealing from Indigenous people is ok so when we lose our dream, our American dream stealing indigenous resistance is the next easy jump

Fierce Femme – A Foreword

For my fierce femmes entry I have decided to play a game called “Together We Write Private Cathedrals” A game by Ben Auden Roswell and Based on the work of Takuma Okada

I felt like this game has strong connection to Fierce Femmes, because as the game describes it self as: “a game about writing queer histories. It is also a game about existing under censorship and loving when your love is not always safe.” That line really tied me back to the first line in fierce femmes. “I don’t believe in safe spaces. They don’t exist I do, however, believe in dangerous stories”

A few notes before I start. This is a game designed for 2 players however it does state that playing solo is possible. As well what is being queer if its isn’t breaking what is explicitly stated as the rules. As well this game has no specific end point so I will just be playing a few rounds.

If you want to find more of the game its available at:
<https://roswellian.itch.io/together-we-write-private-cathedrals>

It’s a beautiful game and a beautiful message

Fierce Femme – The Game

First Section

2 of Spades

2 - Family What ever that means

Spades - You are writing something personal. A diary entry, a memoir, a note in your planner, a draft of a poem. This writing is for you.

5 - This is somewhat safe. You may not be completely truthful—there is always a risk after all—so you speak in code phrases and touch each other lightly.

Today I felt free, for the first time.

A group was formed, formed by miracles.

I was scared, I was lost, wondering where I could be, now I'm free,
I can finally feel free.

Cause I'm fierce, surrounded by fierce energy.

We are dangerous in a dangerous city.

We lionesses on the hunt, on the prowl.

This is Resistance, we are Resistance.

We are beautiful.

Resistance.

Second Round

4 of Hearts

4 - Self-discovery, Confessions

Hearts : This is writing between you and your lover. Private correspondence, a note left on your shared kitchen table, a paragraph of prose you wrote for them. This writing is for them.

2 - This writing is public. Your love will be evident to those who know where to look, but it cannot be obvious.

I'm sorry my blade
Its not you it's me
I though you were the one
To finally hold on to
To help me be me
But I need to be free
This blade I have
The first one in a while
I thought wouldn't cut me
And somehow you didn't
And scared me more
So I need to release you
But I'll always hold on
That you were the one
That let me be me
And now we are both free

Mad Max: Fury Road

Mad Max is often looked at as a progressive film. While on many points, I agree, I think the way it handles violence and femininity, especially in contrast with each other, is very interesting. But I think one place where it is heralded as a success it kind of falls flat. That point is ability and ableism. People talk about the way the film treats both Furiosa and Max as a success in the depiction of ability. I think this analysis fails to put them in contrast with the rest of the film. When we are introduced to the film, we are introduced to "Joe's Domain." The film literalizes the monstrosity of Joe and the Domain with the people that live there by depicting the inhabitants of this Domain as physically abnormal: The inhabitants have shorted or missing limbs, tonnes and tonnes of tumours and many requiring breathing apparatus. This is used within the story as a device to show that the gene pool of the wasteland is too narrow. It is a place where the war boys live "Half-lives". These facts are also used to implies that the reason the wives are important to Joe is that they are strong genetically and can produce kids that don't have these genetic afflictions. Sure this could be to show the endpoint of the hegemonic society that values purity. But, the thing we can't ignore is how these physical codings are used to put them in contrast with the main characters. Their people are abnormal, atypical, and this is used to make them seem less human and less relatable than our titular characters. This is ableism. They are using the malformation of bodies as a metaphor and shorthand for inhumanity. So sure the obvious responses are but Furiosa and Max, they have disabilities Furiosia is missing an arm, Max uses a leg brace, how can you claim that the film uses abnormal bodies as a shorthand for inhumanity when these two main characters the characters with the most humanity in the film have abnormal bodies. But what that fails to examine

is the way these bodies deviate from the norm. Both of their abnormalities are a result of suffering in the wasteland. The spectator is expected to read these bodies as normal bodies that have suffered that have been injured, not as monsters. There is a difference in how the film uses the coding of genetic variation vs “wounds.” When we look at the one War boy that is given a chance by the film, his body is shown to be normal. The spectator never sees the genetic abnormalities of Nux; they are just pointed out in dialogue. While the film does try to create a space where abnormal bodies aren’t demonized or cast away, the type of bodies it does that are the most normal that exist in the circumstance of the film. This film fails. It uses ableism it uses abnormality, and the atypicalness of bodies as a direct shorthand the inhumanity of Joe and his people.