



WILT

a larp by Karete Jacobsen Meland & Mads Jøns Frausig

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The stages of grief that follow any trauma, breakups included, can happen over the course of minutes or even seconds, across days, months, or years – and then switch around, without warning, leaving you feeling without foundation, especially in the beginning. You feel alien to yourself or cut off to the world.

However, like any emotional amputation, continuing on in life means learning to live without that part of yourself, and finding ways to compensate for its loss.

(on the seventh stage of grief; redirected hope)

Duration: 3-4 hours, including briefing and debriefing.

Number of players: Minimum two players and one director (10-16 players, or 5-8 pairs, are probably the optimal number of players, depending on the size of the room).

We strongly recommend players to sign up in pairs – if you decide against, or the players don't do it, a method for pairing them needs to be added to the workshop. The most important is to have a trustful relationship between the players that are paired up, and to create an intimate and safe atmosphere.

Keywords: Breakup, nonverbal, physical, abstract, introspective, intimate.

Requirements: A room with comfortable floor, loudspeakers + soundtracks ("One is the loneliest number" by Three Dog Night, and "Home again" by Mikael Kiwanuka), something to help you keep track of time. Snacks and water is optional.

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ABOUT THE LARP

WILT is a non-verbal larp about going through the different phases one can experience after ending a romantic relationship. During the larp, the players are only interacting with the person playing their partner. The larp starts with the actual breakup, and ends with the characters finding hope in the life to come. Every scene of the larp has different physical restrictions, in which the two characters of the relationship in one way or another has to renegotiate the relation they have to each other.

Every scene is introduced and instructed by the director through guided meditations. The larp aims at creating an abstract, somewhat introspective atmosphere in which the players individually create their own meaning.

The different phases of recovering from a breakup are, among others, inspired by the Kübler-Ross theory of five stages of grief¹: (1) Denial, (2) Anger, (3) Bargaining, (4) Depression, and (5) Acceptance. Of the many interpretations, we have chosen to go with seven stages after breaking up: (1) Desperate for answers, (2) Denial, (3) Bargaining, (4) Relapse, (5) Anger, (6) Initial acceptance, (7) Redirected hope.

¹ Kübler-Ross, E. & Kessler, D. (2005). *On Grief and Grieving: Finding the meaning of grief through the five stages of loss*.

NOTES TO THE DIRECTOR(S)

As a director of WILT, your task will be to guide the players smoothly through the workshop, read aloud the guided meditations in between each scene of the larp, and finally help them debrief. This makes your role in the beginning and end very central, as you will be setting the tone of the experience for the players. While the larp progresses, the director is envisioned more as a backdrop, reading text between the scenes.

We recommend that you from the very beginning act amiable, and aim at creating a safe space for everyone to express themselves sincerely. In the briefing and workshop, make sure to look everybody in the eyes and smile at them, and have in mind to have a mild and pleasant tonality throughout the larp. Take your time, do not worry about being too slow. This may seem obvious, but we find this crucial for creating the right mood for the larp.

We have provided expected durations for every segment and passage in both workshop, larp and debriefing. These intervals should not necessarily be followed subserviently, but are guidelines and are the intervals we ourselves have found to work best. Also, we would like to point out that you, during the larp, are not supposed to read aloud the names of the scenes, only the guided meditations in italics.

Finally, the larp is now yours! Tweak it to your liking; use some different warm-up exercises, change the music to songs you have a personal relation to, come up with your own restrictions to a phase, etc. We do not want to force anything through, but please, tell us about your experience – we are *really* curious!

BRIEFING

(approx. 15 minutes)

WELCOME

- Instruct the players to sit with you in a circle on the floor. Greet them by welcoming them to the larp, introducing yourself and expressing gratefulness that they’ve decided to play the larp.
- Do a quick name-round, where each player is asked to tell their name, and to say one sentence about their expectations for the larp they are about to play.
- Explain the rules for the workshop: You lead the players through the different exercises, and if the players still have questions that you haven’t answered when you reach the end, there will be time for questions before the larp begins. Tell them that you will repeat the most important pieces of information at the end of the workshop.

THE MOOD OF THE LARP

- Explain that this is a larp about coming to terms with the end of a relationship through the different stages of a break-up, and that the playing style you’re aiming for is abstract. You want them to experiment with close intimacy, physicality, and emotions.
- Tell the players that this is a non-verbal larp. This is because you want them to go with the gut feelings they have, their inner lives – thoughts and feelings – rather than focusing on dialogue.
- Explain that the larp contains guided meditations and exercises that have been written and constructed in a specific manner because we want the players to experience particular emotions. This also means that for some players, the larp may feel somewhat “emotionally forced”.

DURATION & STRUCTURE

- Tell the players that everything, including workshop, the larp and debriefing, will last for approximately four hours in total:
Workshop: Approx. 1,5 hours.
Actual larp: Approx. 1 hour.
Debrief: Approx. 45 minutes (depending on the amount of players).
- Tell the players that the larp is divided into seven different scenes representing the different stages of a break-up, and that you will be guiding them through them by reading texts. The texts will include a section about the mood of the scene, as well as some physical restriction that the players have to experiment with during the scene. Tell them that you’re using the gender-neutral they/they’re/their in the texts.
- Explain that the first thing that will happen during the larp is the break-up. The break-up will be followed by a song, and then you will guide them through the seven scenes. After the last scene, you will play another song, and when the song has ended, the larp is over.

SAFETY

- Explain that this is a larp that relies heavily on different levels of physical intimacy. You will give the players rules for physical interaction throughout both the workshop and the larp, and just as it is important to focus on the presence of touch, there is also the absence of it.
- Explain that the theme of breaking up can be very personal, and that it varies greatly from person to person. This larp focuses on a break-up from a romantic relationship, but the players can draw inspiration from experiences with breaking off from friends or family – from their real lives, or from films, literature, and so on. Emphasize for the players that deciding how personal or close to home they want the larp to be, is *entirely up to themselves* (that is, as *individuals*, not as partners). The closer they play it, the more bleed-in and bleed-out they may experience.

OPTING OUT

- Summarize some of the main parts from the briefing, especially what you expect from the players (that they are ready to play with subtle changes in body language and physicality, in line with the mood of the larp, and that they should decide the degree of drawing on personal experiences themselves). Explain that they should be comfortable saying "I love you" to the person playing their partner.
- Make it clear for the players that if they are uncomfortable with any of this, they are free to leave the rest of the workshop and the larp at this point. If that is the case, their partner also has to leave the larp.
- Explain how the players can leave or break the larp. If they feel the need to withdraw from the larp, they should go and stand by the door. If you see anyone standing by the door, you will approach them and ask what they need.
 - *If they just need a small break, let them have some time alone before they return to their partner.*
 - *If they need to leave the larp completely, they are free to do so, and their partner will have to leave, too. You should also ask them if there's anything you should tell their partner for them, as you will be the one taking their partner out of the larp.*
- Emphasize for the players that it is completely ok if they need to leave the larp, and that they shouldn't feel limited by knowing that their partner will have to leave, too.
- Finally, ask the players if they have any last questions about the briefing, before you continue to the workshop.

WORKSHOP

(approx. 1,5 hours, including break)

The structure of the workshop is designed to mimic the process of falling in love with someone and develop a romantic relationship: At first, you warm up to each other by doing things together, laughing together and getting to know each other on the surface. Then, you start getting closer to each other, growing fond of each other, building and experimenting with your level of intimacy. You learn more of your partner's weak spots and insecurities, as well as their strengths, and their stories, dreams and nightmares.

At some point, you have to decide if this is a relationship you want to develop further. What does it mean, being in a relationship with your partner? What do you have to sacrifice, in order to stay together? You experiment with how you can make it work together, and you continue building memories and trust in each other. You fall in love.

WARM-UP (approx. 15 minutes)

COUNTING EXERCISE (5)

Ask the players to stand in a circle, and close their eyes. Everyone should work together to count to 20. They can choose their own pace, and need to be attentive to each other. If two or more persons speaks at the same time, the group should start over again. End the exercise when they reach 20, or see how far they manage to count.

LOVE TRAIN (10)

Ask the players to go to their partner, and tell them to decide who will start out as a train, and who will be the driver. The driver should stand behind the train, and will guide the train when moving around in the room. The driver can perform the following actions:

- Putting both hands on the shoulders of the train, signals the train to move forward.
- Putting only the left/right hand on the left/right shoulder of the train, signals the train to turn and move in the direction of left/right.
- Putting the hand on the train's head, signals the train to make a honking sound.

Let them walk around in the room and experiment for a while, before you ask them to switch around and play the other role, too. Afterwards, repeat the exercise again, but this time touching the head of the train signals that the train should hug/grab whatever is in front of them (if anything), instead of honking. Make sure that both partners get to play both train and driver.

BUILDING INTIMACY *(approx. 15 minutes)*

HUG (5)

Ask the partners to hug each other until you tell them to stop. Let them hug their way through the awkwardness, and maybe back into it.

CHARACTER STATEMENTS (5)

The partners should stand facing each other. Let one of them start by stating a fact about their character (fx. A: “I am really good at playing the saxophone”). The players should now take turns repeating this statement, letting it pass between the players for as many times as they want to. When the other player seems fit, they should now state a fact about their own character (fx. B: “I really hate gardening”), that their partner then repeats. Continue doing this for about five minutes, getting to know their partners.

A: “I am really good at playing the saxophone.”

B: “You are really good at playing the saxophone.”

A: “I am really good at playing the saxophone.”

B: “You are really good at playing the saxophone.”

B: ”I really hate gardening.”

A: ”You really hate gardening.”

EYE CONTACT (5)

Ask the partners to stay in their place and look into each others’ eyes until you tell them otherwise.

BUILDING THE RELATIONSHIP *(approx. 40 minutes)*

WAKING UP TOGETHER (PRACTICING GUIDED MEDITATION) (10)

Tell the players to lie down on the floor, next to their partners.

This exercise is both for the couple to experience the sensations of waking up together and to create memories of the safety and warmth they feel towards each other. In addition, it is an exercise in the guided meditations that they will be experiencing throughout the larp.

Make it clear for the players that the guided meditations are all structured in a specific way: First some flavour text, followed by some directions for physical restrictions. Specify that you want them to be still whenever you read a guided meditation, and that they should experiment with the restrictions only *after* you’ve finished reading.

Tell them to close their eyes, and to feel their bodies on the floor. Read the text on the following page out loud, and leave the players to experiment with their physicality as a couple for about five minutes before you continue with the next exercise.

“You are lying in bed. Together. You wake up. Are they still sleeping? You can hear their heavy breath and the warmth of their body beside you. You feel safe. They turn their body in the bed, and you can feel the movement of the mattress. You feel like this is all there has ever been, and will ever be. You know this. What does your partner smell like? You try to define it, give it a name. Taste it.

It is almost as if you are encapsulated in the warm, sweet, sweaty heat that is radiating from their sleeping body. You can't resist it, and you reach out for their body. You touch their skin, and you can feel the movement of their breath. You lie like this for a little while, tracking the rhythm of their breathing.

When I tell you to, I would like you to open your eyes and turn around so you face each other. Maybe you laugh a little bit? You love their laugh. This is all there is. The sounds, the rhythm, the body, the sights, the smells. Your torso cannot leave the floor. Open your eyes.”

(building the relationship cont.)

HOT SEAT (5)

Tell the couples to stand up, about ten steps apart from each other. They should now take turns asking each other's characters questions. Once they ask a question, they should take one step forward. The exercise ends when they stand together, and there is physical contact.

Give them some ideas for questions, like: “What's your favourite movie and why?”, “If you had the chance to go anywhere in the world, where would you go?”, “What do you usually do when you see me crying?”, “When do you feel most comfortable/safe?”, “What is your favourite thing that I do?”, and so on. Preferably it should be a mix of questions further establishing their characters, and some questions elaborating their role in the relationship.

CREATING VERBAL MEMORIES: YES, AND... (10)

Ask the partners to sit down on the floor, facing each other. Let them build positive memories together; you start the story with the four sentences below, and they should take turns saying “yes, and...” and then build on it. You can demonstrate an example, to make sure that they understand the exercise:

A: “Do you remember the time when we had a picnic in the park, and it started raining?”

B: “Yes, and you started crying because you really wanted it to be perfect and felt that you were disappointing me!”

A: “Yes, and you picked up the blanket and held it over our heads.”

B: “Yes, and you stood so close I could smell your hair for the first time.”, and so on.

- Do you remember the time when we were at that party together, and we decided to just leave?
- Do you remember the time we stayed in the apartment for a weekend without leaving?
- Do you remember when we were on our first date ...?
- [Let them start one themselves.]

(building the relationship cont.)

CREATING A PHYSICAL MEMORY (5)

The players should now play out the following, non-verbal memory: “Remember the time when I was making dinner and listening to loud music, and I didn’t hear you coming home; and you greeted me in a really nice way?” Let them choose themselves who plays what role, but they shouldn’t take too much time deciding what is going to happen in the scene. Tell them to improvise and see where their partner takes them, and make sure that they don’t talk during the scene.

MAKING A SACRIFICE (5)

Ask the players to individually find a spot for themselves to sit down. Read the following text to them:

“When you begin a relationship with someone else, you usually sacrifice something important to your, that is more or less incompatible with being in a relationship. There can be many reasons to this. I want you to decide one thing your character had to sacrifice in this relationship: It can be a pet, your love of sleeping with socks in bed, or the bond your character had to one of its parents. This is entirely up to you, but I want it to feel important to you. For now, I want you to keep your decision a secret. You will have some time to decide, and when you’re ready I want you to stand up.”

”I LOVE YOU” (5)

Tell the players to find their partners again. They should be sitting down, looking into each others’ eyes and holding hands. When one of them feels ready, they should tell the other character “I love you”*. The partners should take turns repeating the sentence to each other (like they did in the character statement-exercise), until you tell them to stop.

** it is, of course, possible to say “I love you” in another language than English, if some players are more comfortable with using their native tongue. Please emphasize for the players that what language they decide to use, will impact on how close to home their experience will be.*

(10 MINUTE TOILET/SNACK BREAK)

LAST INFORMATION *(approx. 5 minutes)*

- Repeat the mood of the larp for the players. It should be emotional, abstract, and about listening to the feelings they get in their gut when they explore their physical restrictions and the different moods of the guided meditations.
- Repeat the structure of the larp: There are seven scenes representing post-break-up-phases, and there will be a guided meditation with physical restrictions read aloud between each scene.
- Tell the players to follow the instructions they are given, and that when the guided meditations begin, you want them to listen to what you are reading, but not stopping the physical restrictions until they get the new ones.
- But, most importantly: Tell them that as soon as the larp has started, they can’t do anything wrong! :)
- Tell them that there will be played two songs during the larp. One song will be played right after the break-up, and another one at the very end of the larp. When the last song has stopped playing, the larp is over. When the songs are played, the players are supposed to freeze, and if they want to, they can also close their eyes.

BREAKING UP *(approx. 5 minutes)*

- Explain that the first thing that will happen in the larp, is the actual break-up. You will guide them to the moment when the break-up will happen, but the person breaking up decides the exact timing of it themselves.
- Ask the partners to stand with their back to each other, about one meter apart. Tell them that if they feel like playing the one who breaks up, they should subtly raise their hand. Ask them to face each other. If either none or both of them raise their hands (and so they disagree on who it should be), tell them that the person who first said “I love you” in the final intimacy-exercise is going to play the character who breaks up. If they cannot remember, it is the person who was cooking in the dinner scene.
- Tell the players that you break up by saying “I want to break up”*. This is the only verbal part of the larp. Tell them that they will be holding hands before it happens, so when they are broken up with, they react by letting go of their partner’s hands, and freeze. A song will play after all the couples have gotten time to break up with each other. When the song ends, you will guide the players into the next stage of the larp.

** the notes regarding what language to use from the “I love you”-exercise also applies to breaking up.*



PROLOGUE: INTRODUCING DOUBT & BREAKING UP

(approx. 5 minutes + 3 minutes soundtrack)

“Is this all there is to it?

You feel a growing sensation that you are missing something. An inkling that there is something wrong.

*You can’t really put your finger on it, but it’s there. The **doubt**.*

Maybe it’s that look they have been giving you lately, They way they said goodnight last night, just before you went to bed? What was that all about? Are they getting too used to you always being there? Taking you for granted? ...you can’t stop thinking about it.

Now, I would like you to sit down next to each other, holding hands. When you feel that it is time, you break up. When you are broken up with, you shut down. You feel stunned, immobilized. You let go of your partner’s hands, and you freeze.”

[cue the track “One is the loneliest number” by Three Dog Night when you can see that all couples have let go of each other’s hands.
Once the song is over, give the players some seconds of silence before you introduce the next scene.]

SCENE 1: DESPERATE FOR ANSWERS

(6 minutes)

“Why did this happen?”

You feel confused. How could they do this to you?

It used to be so good. Why are they reacting like this?

You feel unsafe. Why are you experiencing this?

*You feel **desperate**.*

You have this intense longing for answers – but what if the answers are more painful than what you are experiencing now?

Now, I would like you to stand up and hug each other, but turn your face away from your partner. Play around with it, but keep the hug, and never look into each other’s faces.”

SCENE 2: DENIAL

(4 minutes)

“This can’t be it?

The relationship that was your whole world a short while ago, suddenly doesn’t exist anymore. Is it really happening?

You feel like you have been putting everything you are into this relationship, but now you just can’t listen to them anymore. They’re wrong. It can’t be true.

Right now, they are a painful reminder of all that is unknown and unsolved. And they’re wrong. You’re the one that’s hurt.

*You want to **deny** them their experiences, their reasons – even their feelings. This isn’t happening.*

Now, I would like you to stand with your backs against each other, while holding hands. Play around with it – you don’t have to blend fingers constantly, but there has to be physical contact. Remember that it is not a strength competition.”

SCENE 3: BARGAINING

(7 minutes)

“Isn’t there something I can do to fix this?”

*It feels like you are standing on the edge of an abyss. Maybe if you put in an effort – **if you changed** – you would somehow be able to make it work? Maybe you just have to reach out?*

Somewhere deep inside you, you resist accepting that this relationship is over. You can’t help but feeling that the responsibility is somehow yours. There is still a chance that you can make it work.

Now, I would like you to let go of each other’s hands, take three steps forward and turn around in your own tempo. When you face each other, you will feel like two magnets of the same pole. You will feel the urge to reach and touch each other, and you will try, but never be able to, make contact.”

SCENE 4: RELAPSE

(5 minutes)

“Will I ever be able to manage this on my own?”

The pain of seeing them, without being able to be with them, is intolerable. You can’t seem to make up your mind about it.

The withdrawal feels unbearable. You want to spend time with them – rediscovering the intimacy you had together. It was only the two of you; it felt so true, so genuine – maybe it’s still buried somewhere?

Being close to them is still so comfortable.

*The **desire to be with them** again is almost overpowering. You long for how their presence comforted you, and you long for comforting them. You miss the feeling, the closeness, the safety. You miss them.*

Now, I would like you to slowly move forward towards each other, until your foreheads touch. You’re free to keep moving around if you want to, but the foreheads can never stop touching.”

SCENE 5: ANGER

(7 minutes)

“Don’t I deserve more than this?”

This is not your fault alone. They are responsible too! You matter. You can feel the anger slowly building in you.

The warmth of their body is strangling you, and you feel like you almost can’t breathe. Their body is standing in your way. You feel frustrated. The familiarity of their smell suddenly feels sickening. You feel undermined. Their eyes on you. Their touch.

*They are swallowing you, overstepping you. Were all this ever worth what you had to sacrifice? You matter too. That laugh that made you so happy, has become hideous. This sudden realization makes you feel strong. You are **angry**.*

Now, I would like you to slowly feel the tension that is building between your foreheads. When one of you feel ready, put your hands on the other person’s shoulders. Wait for your partner to do the same, and slowly explode away.”

SCENE 6: INITIAL ACCEPTANCE

(5 minutes)

“Is it possible to manage on my own?”

To be only you? Who are you?

Find a spot for yourself. Lie down on the floor.

Close your eyes.

[give the players time to do this before you continue.]

Feel your body on the floor. You are lying in bed.

Alone. You wake up. Around you, there is only silence.

How does the loneliness feel? [...]

You hear your own breath. You can feel the heaviness of your body, pushing down into the mattress. Who are you? Who is the person belonging to this body? What is left? [...]

You start paying attention to the faint sounds of traffic passing by your window. They are familiar, but were forgotten. Maybe your mind, for the first time in a long while, wanders off into something else than what was between you and your partner?

You lie like this for a while, tracking the rhythm of the world happening outside.

*You feel something **letting go**, but also the urge to keep something with you.*

Now, I would like you to explore what it's like to lie in bed alone. Your torso cannot leave the floor, but feel the immense and empty space around you. It's all yours. For yourself. Make the space yours. Use it.”

SCENE 7: REDIRECTED HOPE

(5 minutes)

“Is there anything else out there?

A life on the other side of the relationship?

The cold waves of desperation. The all-consuming anger. It is not as overwhelming as before.

The wishful denial. The sadness that had no ending.

There is something else here, too. You can feel a growing warmth in your stomach. Some sort of confidence? Maybe you feel a bit like you again? [...]

*Deep inside, you start thinking that this probably is the end of your relationship. **What now?** [...]*

Is there anything left of your partner? Maybe a feeling, a meeting, a look, touch or smell? Do you want to carry some of them with you?

What do you smell like? You try to define it, give it a name.

Breathe in. Exhale. Feel how you let them go.

Breathe in. Exhale everything you want to let go.

You feel relief.

Now, I would like you to open your eyes, and slowly get up in your own tempo. I want you to start walking around, exploring the room. Feel your body, the safety of your own skin.”

EPILOGUE: MOVING FORWARD

(2 minutes + 3-4 minutes song)

“Where am I going now?”

Continue walking. Listen to the sounds your body is making. Feel the weight in your body – your legs, your stomach. Your arms, and your head.

Think about your ex for a moment. What have they given you, what have they taught you about life?

Now, listen to the sounds of the world around you, and let the thought of your ex simply wander in and out of your consciousness. The sounds around you belong to an endless amount of different lives. What is happening out there? What are they like? [...]

*Now, I would like you to find a comfortable spot and position on the floor, whatever you feel like. Feel your heart beating, your rhythmic breath, the churning of emotions in your stomach. Feel how your body is still **moving forward**.”*

[cue the last track after giving them some time for themselves. We recommend “Home again” by Michael Kiwanuka, but you could also experiment with other songs, such as “Parade” (The Antlers), “The golden age” (Beck), “Walk it off” (Angus & Julie Stone), or “Thou art loosed” (Josh T. Pearson).]

DEBRIEF

(approx. 45 minutes, depending on the amount of players.)

Start the debrief by saying "thank you" to the players when the song has ended.

Let them recover and find themselves for a short moment.

Ask them to say thank you to their ex.

Tell them that they will get some more time with their ex later in the debrief.

Ask them to, if they feel like it, laugh, shake it off, let go of the restrictions and get back to your own body.

DEBRIEF WITH NEW PARTNERS *(approx. 10 minutes)*

- Tell them to walk freely around the room, without talking or interacting with each other. Explain that you will give them a question to think about, and when you tell them to stop, they should find someone who was not their partner and tell each other the answer to the question. They will have one minute each, before you will tell them to start walking again.

- Remind them to change answering after one minute has passed.

- When given a new question, they should start walking around in the room again, and (if possible) find a new person to discuss with.

- What was a sad or difficult moment or emotion during the larp?
- What was a good or relieving moment or emotion during the larp?
- Did something in the game bring up a memory for you?

DEBRIEF WITH EX-PARTNER *(approx. 6 minutes)*

- Tell them to walk around again. Ask them if there is something they would like to say to the person playing their ex. Ask them to find the person and tell them. Give them about three minutes each.

RUNDA *(duration depends on the amount of players)*

- Ask the players to join you in a circle on the floor, and explain that you will ask them some questions that you would like them to answer. Give them a moment to think about their answer, before you start a round where everybody gets one minute to talk. You can raise a hand to mark when they should round off.

- Remind them that they've all had their own, distinct experiences, and that it is to be expected that they have different needs and emotions. If they don't want to say anything or need some more time, let them.

- Ask them how they are feeling.
- Ask them to describe how their bodies are.
- Ask them if there is anything they need.
- Ask them whether anyone has something extra they would like/need to share with everyone. Let them.

STATIONS *(approx. 15 minutes)*

- Tell the players that you are going to divide the room into different areas/stations, two at the time. The reason for this is that they will get to move between the stations in order to signal, and get, what they feel the need for right now. Show them that one station is situated to the very left to the room, and one to the right. Remind them that if they are uncertain about what they want, they could stay still. They are also free to move between the stations, if they want to. You should give them about five minutes before you introduce the next pair of stations (or less, if you haven't got enough time or the players don't need a lot of time).

- We recommend that you pay attention to what has been said during the runda, in case you should edit or create other stations, depending on the players' needs.

- We suggest the following stations:

- (1) *I need to be silent (left)* // (2) *I need to talk (right)*;
- (3) *I need a hug (left)* // (4) *I need room for myself (right)*;
- (5) *I played close to home (left)* // (6) *I played far from home (right)*.

ROUNDING OFF / FREE TALK

- Explain for the players that the official debrief is over, and that they are free to do what they feel like. Let them know how long the room will be available, and that they can stay there if they want to. Make it clear that you are around if they need to talk, both about their experiences and the larp(design) itself.

THANKS / TAK / TAKK FOR PLAYING WILT!

Please let us know if you've directed and/or played our larp, and if you have any comments, stories or feedback, we sincerely hope you'll share it with us.

Hopefully our experiences will let us **grow** further.

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