

God's Forgotten Daughters

A freeform roleplay scenario by

Kathrine Abel & Sebastian Nemeth, 2025

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Introduction

Sister Agnes is on her deathbed. At her bedside sit Benedicte and Maria, her two closest sisters. From her final resting place, they recall a long life in the convent—filled with close bonds, solitude, and a demanding daily routine.

God's Forgotten Daughters is a five-hour scenario, all-inclusive. You will need three players and the following materials:

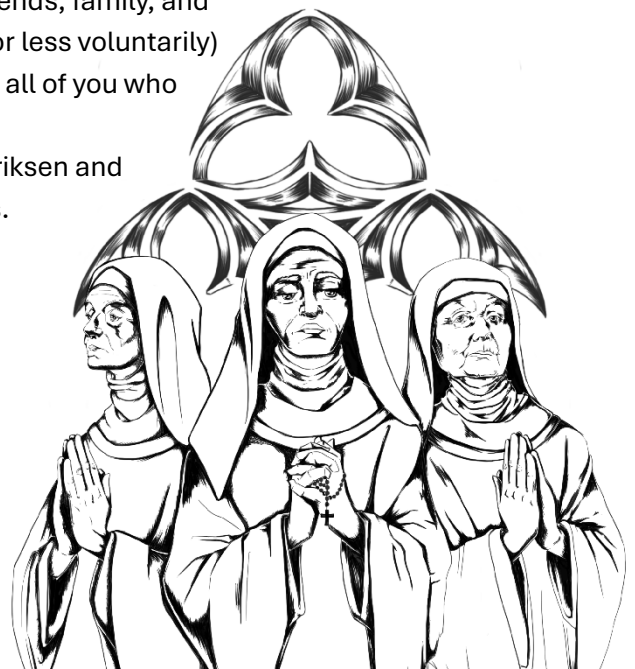
- The game master's materials, which are contained in this text.
- Printed character sheets in A3 format, designed to resemble altar panels.
- The Book of Scenes, printed as an A5 booklet.
- The images used for the 'Nun Mosaic' mechanic, cut out.

At Fastaval, you will receive a game edition where everything is printed, folded, and cut for you.

A wonderful thank you to our gametesters

Line Egelund Hejlskov, Lea Weinrich Thomsen, and LouAnn Kjellerup. Thank you for your invaluable constructive criticism and creative feedback. Thanks to everyone who has supported us along the way—friends, family, and co-writers. Thank you to the Summer School crew for (more or less voluntarily) listening to us during the early stages of development, and to all of you who have cheered us on throughout the process.

A special thanks to the scenario coordinators, Ann Kristine Eriksen and Nynne Søs Rasmussen, for a smooth and supportive process.



Why Are We Writing This Scenario?

"Man is defined as a human being and a woman as a female — whenever she behaves as a human being, she is said to imitate the male."

—Simone de Beauvoir, *The Second Sex* (1965)

What does it mean to be a woman? What does it mean to be a sister? Is the female everyday life interesting, or are stories about women only compelling when they imitate men?

We recognize that equality and #MeToo have been widely discussed in recent years, but the reality is that female narratives are still scarce in the world of fiction. That is, stories where women are allowed to be women - not as a contrast to men, not as a gimmick, and not as a tale of empowerment achieved by stepping into a traditionally masculine role or through sexualization.

This scenario is not a feminist statement but a heartfelt attempt to tell a story about being a woman in a male-dominated world - with our deliberate choice that men should play no role whatsoever. In this story, only one man holds significance: the Lord.

We have done our best to approach the theme with respect - God's Forgotten Daughters is not a critique of religion, but a story about women together.

The Game and the Experience

It is early morning. In the stable, a cow in labor bellows in pain. The night before, the prioress sent two nuns over to be ready to assist in delivering the calf. They have sat there all night, but the birth has not progressed. Now, the three older sisters - Agnes, Benedicte, and Maria - are sent to relieve them.

In God's Forgotten Daughters, you will explore what it means to be a woman. The game is about female communities and being part of a sisterhood - one you may not have chosen, yet rely on, and which becomes your entire world.

On the periphery of all this stands the religious order - a world that binds these women to the life they have been given and continuously shapes their existence.

The experience of the game is a collaborative journey into the lives of three nuns and their sisterhood. While the scenes are pre-structured, both players and the game master have significant freedom to shape and explore the core of the story. As the game master, you will be guided into a first-person storytelling style that ensures a shared sense of ownership over the nuns' lives and experiences.

All players share the responsibility of creating an engaging and compelling narrative about life in the convent. Everyone also has the opportunity to contribute to the development of the story. It is important that both you and the players actively engage with the narrative - it truly comes to life when you lean into it.

In this scenario, players always relate to their own nun, and through their choices, the nuns' personalities take shape and evolve. The game encourages deep character development, without a large cast of additional characters or a broader historical backdrop to engage with - the three nuns remain at the absolute center of the story.

Themes as a narrative thread

God's Forgotten Daughters does not unfold in chronological order but instead through four themes, each reflecting the characters' narrative journey as shaped by the scenario's core mechanic, the Nun Mosaic.

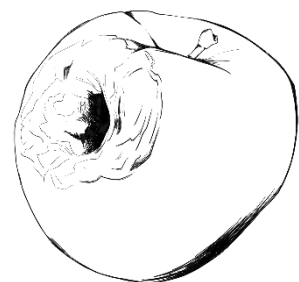
First, the players are invited into the embrace of community - the foundation that forms the framework of the entire story.

Next, the door opens to the theme of religion, the force that binds power and structure together and holds them in its grip.

Then, the gaze turns inward toward a deeper understanding of their own femininity - a mirror reflecting both strength and vulnerability.

Finally, freedom stands at the threshold, or perhaps only the dream of it - a freedom that may feel like a distant horizon or an ever-present yet unattainable longing.

The images used for the Nun Mosaic (see the description of this mechanic) are designed to reflect the same themes as the acts they accompany. They open a doorway to religious and symbolic imagery while also offering inspiration for how the themes can be woven into scene descriptions. One example is the scene *Fever Night*, where prayers and the prayer book can serve as a reminder of the same sense of community present throughout the story.



The others at the Convent

At the convent, we also find other nuns who live their lives in the background of the unfolding scenes. They often appear on the periphery, where they can be observed or briefly interacted with, but without being given names or individual personalities. As individuals, they do not play a central role in the story, but they are still part of the larger community.

As the game master, you have The Silent Sister as a narrative tool. This allows you to create a clear contrast between the nameless nuns and the more prominent characters. Use The Silent Sister to highlight the collective life of the convent and to reinforce the physical aspects of convent life.

In this fiction, the convent itself plays an important role, and within the internal hierarchy of the nuns, two figures stand out in significance. These two are mentioned but do not take active roles in the story.

The first is **the Prioress**. She is responsible for the daily operations of the convent, ensuring that everything runs as it should. Her role is practical and organizational, and she is the one who keeps order in everyday life.

The second is **the Abbess**. Her role is to serve as the convent's spiritual leader. She focuses on the nuns' relationship with God and is also responsible for supporting and guiding other convents in the area.

The story from start to finish

The scenario you are about to play is driven by a strongly structured narrative, where everyday drama and the passage of life shape the story. It is important to remember that the scenes do not unfold chronologically but thematically.

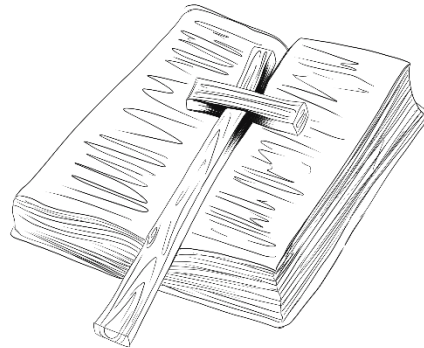
Act One - Community

The story begins at Sister Agnes' sickbed. Agnes is old, and her time is nearing its end.

By her side stand the two other nuns, Sister Benedicte and Sister Maria, who are preparing to say their goodbyes and help Agnes find peace in her final moments, ready to meet her God.

The rest of the first act unfolds as small glimpses of life stories, dramatically jumping through time and giving us insight into the shared lives of the three nun-sisters.

Through moments in the nuns' lives, a story is woven about creating and preserving their community - the bond that ties them together as sisters.



Act Two - God



The events in this act revolve around God and the three sisters' relationship with faith.

The act begins with Agnes being anointed as the convent's abbess, a ceremony that marks her new role as a spiritual leader. However, the sisters' loyalty to both their faith and their community is put to the test when one of them is caught stealing.

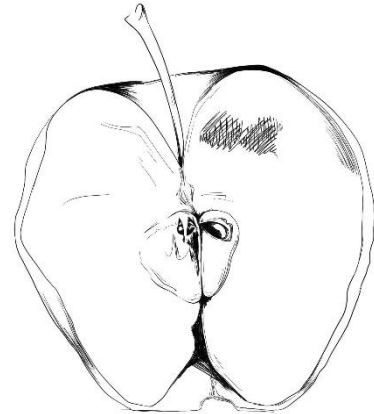
By the end of the act, we meet them as young girls, fully dedicating themselves to God.

Religion appears as an inescapable and all-encompassing force in their lives - a constant presence that both supports and judges them. Faith permeates everything, becoming both their strength and their trial.

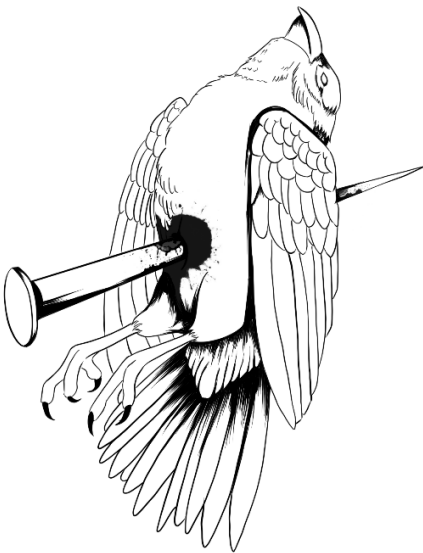
Act Three - Femininity

The story continues with another present-day scene of Agnes in her sickbed. This act focuses on the feminine body being both lifegiving and sinful.

Thus, the act begins with a scene centered on menstruation and ends with a scene about birth and sin as themes in the apple orchard.



Act Four - Freedom



The events in this final act focus on freedom from God and freedom with God.

The act begins with a direct transition from the final scene of Act Three in the apple orchard, making it the only instance where the story does not jump in time (only a few months may have passed).

Where the previous scene in the apple orchard centered on femininity and sinful female bodies, this opening scene in the cowshed focuses on birth and the lack of freedom to show care and help one's sister.

Act Four, with the theme of freedom, concludes with two short Agnes scenes, where Agnes has passed away. This is also where the scenario ends.

The Game Master's Role

As the game master, it is your task to bring both the inner and outer worlds to life. You must help unfold the scenario's story, which is built around the freedom to explore female sisterhoods - all within the framework of a tightly structured narrative. Your most important task is to balance two elements: the players' creative freedom and imagination on one side and the restrictive daily life of a nun on the other.

There are no secondary characters to play; instead, you have your own first-person narrator, The Silent Sister, which is used to describe scenes and represent the other nuns in the convent. The scenes are predetermined, meaning you must guide the players through a sequence of scenes in a specific order. You will find all the scenes and the necessary information for running the scenario in the Book of Scenes.

Each scene is divided into:

- **READ**, which contains information for you as the game master.
- **TELL**, which contains information you must share with the players.
- **PLAY**, which in the first four scenes includes descriptions as The Silent Sister that you may choose to use for inspiration or simply read aloud as an introduction. In the last three acts, PLAY will provide guidance on how to portray The Silent Sister, but without further scripted text.

Some scenes contain specific events, elements, or sequences that are particularly important. These are carefully detailed within each scene, ensuring you always have a clear overview. To ensure the best possible experience, it is recommended that you read the Book of Scenes thoroughly in advance. This will provide you with a solid foundation for balancing improvisation as the first-person narrator with the predefined key elements of the scenes.

It is also your task to maintain the story's flow by keeping track of time. In the Book of Scenes, you will find an approximate timeframe to help you stay on track. Some scenes benefit from moments of silence, though most of them require tight pacing. Each scene has a predefined ending that you and the players can use to ensure you stay within the time limits. The scenario consists of many scenes that, together, depict the nuns' everyday life. Linger in the moments, but do not let time drag.



Mechanics

With *God's Forgotten Daughters*, we aim to create a story that can be felt - felt in the sense that the physical elements of the convent and the nuns themselves are in focus. It is the cold convent church nave, where the wind howls through the masonry, and where rough wooden pews offer little comfort. Warm arms embracing a fellow sister are not just an emotional act but also a physical description and experience. This emphasis on the physical is something you, as the game master, will control and enhance through *The Silent Sister*.

Another central focus of the scenario is religious imagery and symbolism. The story is filled with these themes, and to help you and the players immerse yourselves in the narrative, the Nun Mosaic are introduced. The Nun Mosaic is the way you use character sheets throughout the scenario to develop the characters. Recognizable religious symbols have been selected, inviting a visual and symbolic language into the storytelling. On the sheets, you will also find short descriptions that provide inspiration for understanding the religious context and the everyday life of the nuns.



The Silent Sister

Every scene begins with you, as the game master, setting the stage by describing the scene through The Silent Sister.

The Silent Sister serves two main purposes. The most central is to create space for physical and intimate descriptions. The exact size of a room in square meters is unimportant, but it may be crucial to describe wrinkles on the skin or the feeling of scalding sun across a bare back. In some scenes, the scent of a room and the body's reaction to it might be significant, while in others, it is essential to detail the sensation of grapes being pressed between one's toes.

Another key purpose of this mechanic is to return the narrative to the players. To achieve this, everything is described through a first-person narrator. As the game master, you do not have ownership over the truth - instead, you convey the scenes as they are experienced by a silent and anonymous sister, present in or around the space. This reinforces the sense of communal life in the convent and shared storytelling, ensuring that players are equal participants in shaping the narrative alongside you.

The Silent Sister can always be present in a scene - she can represent everyone and no one, serving as your storytelling tool. When using The Silent Sister, she functions as a first-person narrator. She provides perspective on events but never has her own agenda within the scene. In this way, she becomes a neutral observer who helps convey atmosphere, actions, and details in an engaging and authentic manner.

The Silent Sister is used whenever you introduce a scene. For example:
"I stretch, and I feel my back and thighs ache from the many hours on the hard stool (...)"

In the Book of Scenes, the first four scenes include a prepared text to help you step into the first-person narrator role. After that, you are free to improvise. The initial texts are long enough to guide you and the players into the narrative, but later in the scenario, some scenes require only brief descriptions.

You can also use The Silent Sister during play to help guide the players, especially if they need assistance concluding a scene or moving forward. For example, in a scene where the nuns are stomping grapes, if the players struggle to engage, you might say something like:

"I bring cloths and water to wash our feet afterward. I step into the vat and feel the grape seeds tickle between my toes."

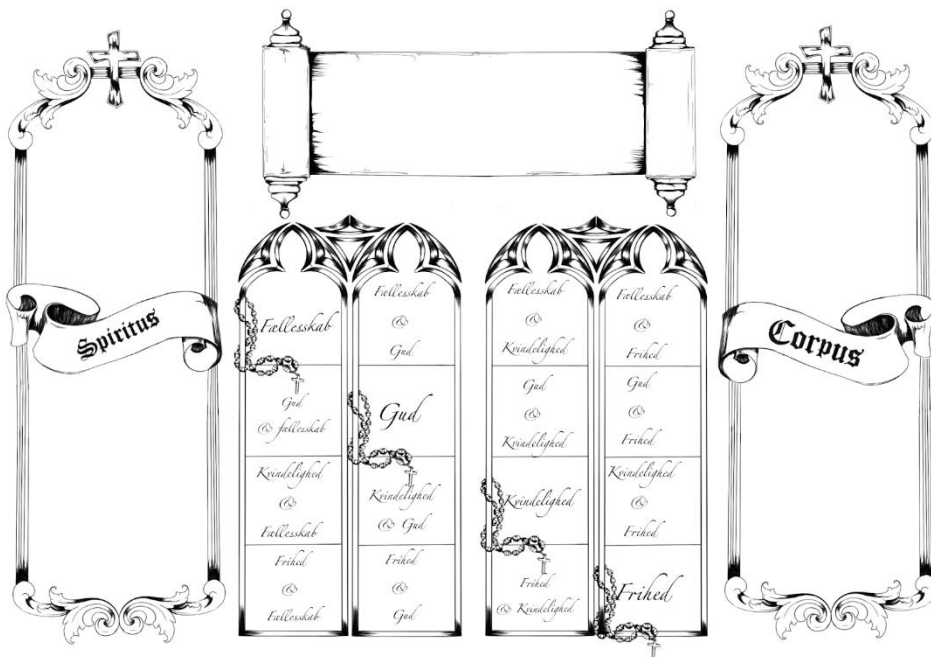
Nun Mosaic

The Nun Mosaic frames character development throughout the story.

During the scenario, players will reflect on their characters' values and consider what these mean for their lives in the convent. This reflection takes place in the first part of each act, including at the start of the scenario after the first scene.

It is not a secret which images a player has placed on their character, but they should not be explicitly presented either.

This is what the character sheet looks like, with the Nun Mosaic at its center:



The Nun Mosaic is filled out by selecting images, which are placed in a single row for each act. The player should not present their choices to anyone—though they may feel inclined to. It is their personal tool, and you may instruct them to use the images for both internal and external play.

Temaerne spillerne skal tage stilling til er:

Community – First act, where the images are prayer books

God – Second act, where the images are hands

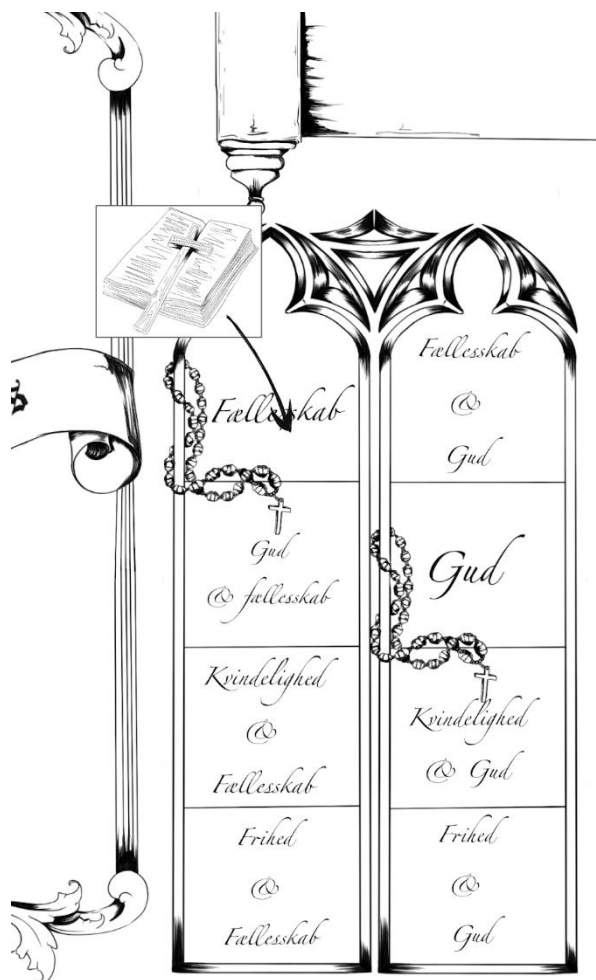
Femininity – Third act, where the images are apples

Freedom – Fourth act, where the images are doves

In the first act, each player receives a set of eight different images, all depicting prayer books. These images can symbolize anything from warmth and cold to the strength of the community or the loneliness of being an outsider. The only limits to interpretation are the player's own thoughts and imagination.

It is important that they only receive the images relevant to the moment when the tool is used. The first time, the player receives eight images of books and must select four to place in a row.

Example: Agnes' player has chosen the open prayer book as a symbol of community itself. She places it in the first field on the character sheet (see the example in the illustration).



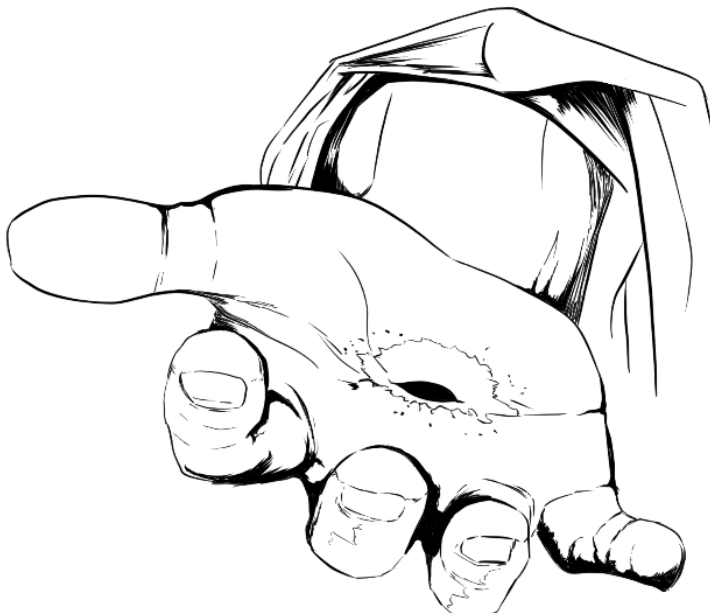
This means that at the beginning of the first act, after the first scene "Agnes is dying," the players must choose an image from the set of prayer book images that represent their character's relationship with *community* as a whole. Then, they select an image for *community and God*, followed by *community and femininity*, and finally *community and freedom*. Once all players have placed their four chosen images, the act continues.

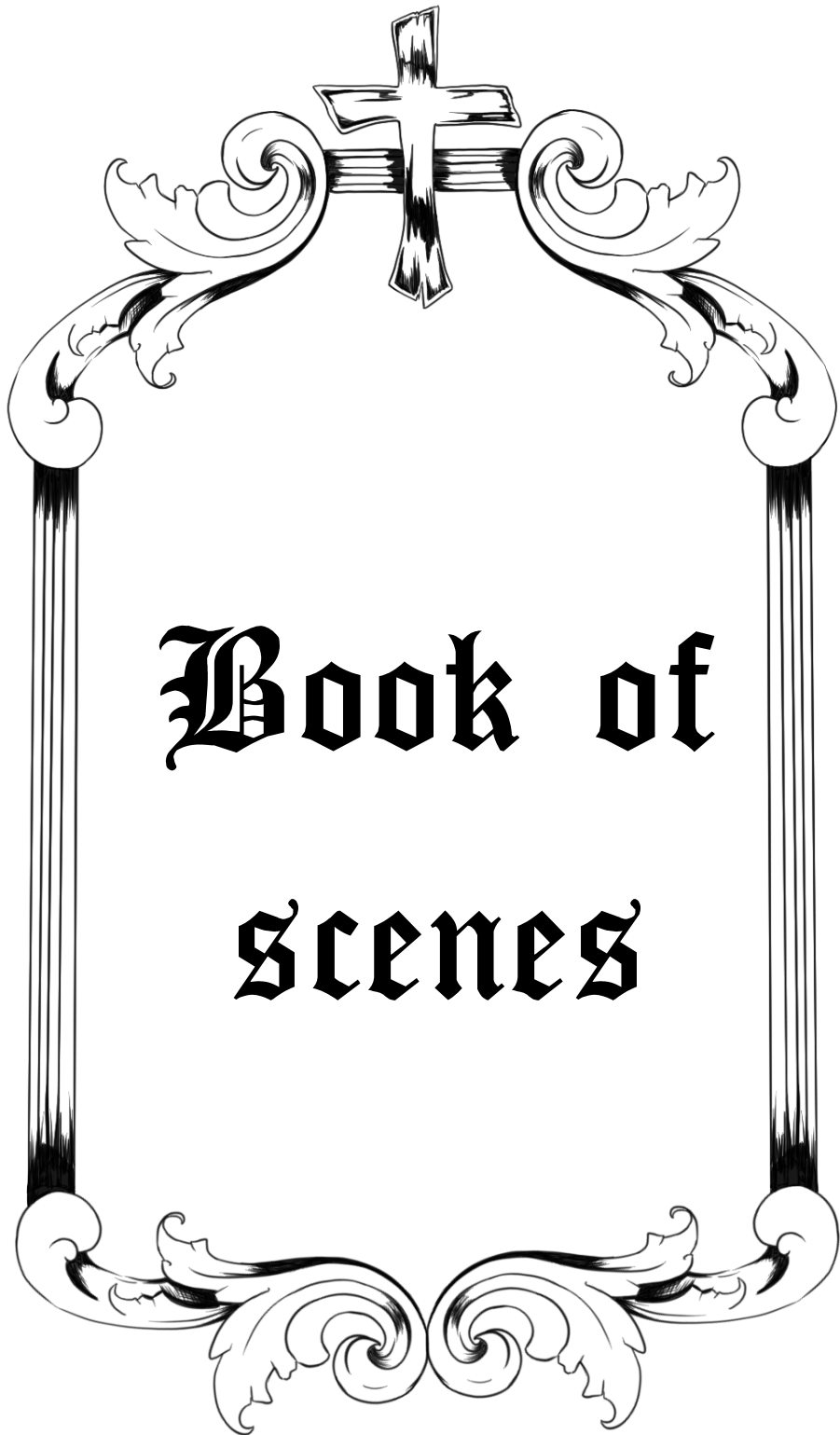
Continuing the example: *In addition to the image of the open prayer book, the player has chosen three other images from the set of prayer book images. One of these is the torn prayer book, which she selects to symbolize Agnes' relationship between community and freedom.*

Images cannot be changed throughout the scenario. Those images that a player has chosen are final. Since the images serve as a personal tool for the player, they alone determine the interpretation of their selected images.

Placing the images does not need to take long. Based on our playtesting experience, it works well for players to simply choose the four that immediately feel right to them in each act.

You have now read all the game master material. The next step is to read through the *Book of Scenes* and *character sheets*.





Timetable

Preparation

40 minutes

Optional break

First act

1 hour og 20 minutes

Second act

50 minutes

Optional break

Third act

35 minutes

Fourth act

35 minutes



Introduction to this scenebook

On the next page of this Book of Scenes, you will find an overview of the scenario. After that comes the preparation section. Each step of the preparation has its own page in this Book of Scenes.

Once you have completed the preparation together, you will find the first act and all the scenes of the scenario.

This Book of Scenes is structured so that on the left side, you have the text you need to read - this is your game master information about the scene. On the right side, you will find "Tell" and "Play," which contain the information that must be shared with the players.

Like the preparation, each scene has its own page. Each time you finish playing a scene, simply turn to the next page.

Enjoy!



Overview of the scenario

Preparation

40 minutes

First act, community

1 hour and 20 minutes

Agnes must die

The sisters are older

Nun Mosaic

Frozen carrots

The sisters are young

Fevernight

The sisters are adult

Kitchen duty

The sisters are young

First encounter with the convent

The sisters are young

Second act, God

50 minutes

Nun Mosaic

Agnes becomes the abbess

The sisters are older

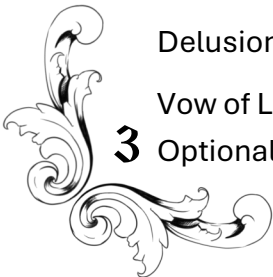
Delusion

The sisters are adults

Vow of Loyalty

The sisters are young

3 Optional Break



Third act, Femininity

35 minutes

Nun Mosaic

Agnes is dying

The sisters are older

First Sin

The sisters are young

The Apple Orchard

The sisters are adult

Fourth act, Freedom

35 minutes

Nun Mosaic

Birth

The sisters are adult

Grape Dance

The sisters are older

The Night Before

The sisters are young

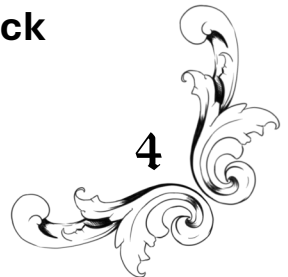
Agnes is dead

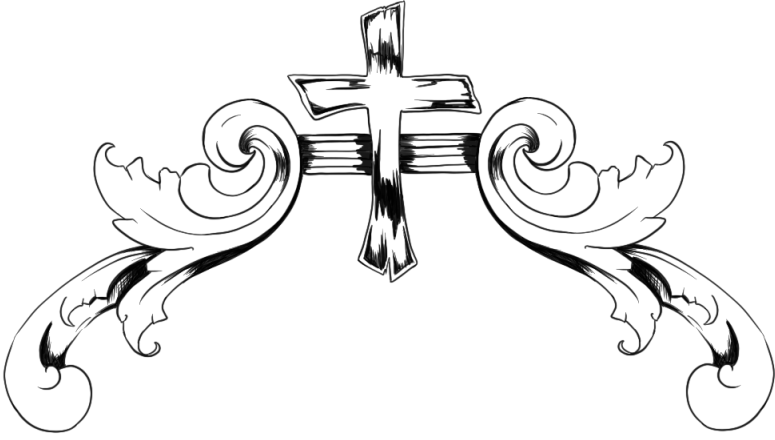
The sisters are older

Agnes

Agnes is dead

Debrief and open for feedback



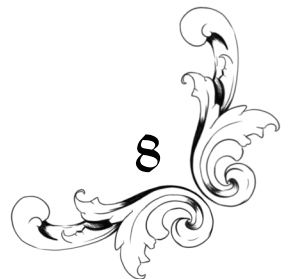


**Joint
Preparation
before play**



Contents

Association Game
Briefing from the Game Master
Safety Discussion
Character Distribution
Nun Mosaic
Exercise with The Silent Sister



First Step

Association Game

The first thing you will do is play an association game. This serves both as an icebreaker and helps you align with each other and the themes of the scenario.

You will say the words on the right out loud, one at a time, e.g., "Roleplaying."

Then, each participant should say one (or a pair of) word(s) they associate with "Roleplaying."

Feel free to run a few rounds or keep it open so anyone can contribute at any time.

You participate as well.



Repeat for each word on the list below.

It doesn't need to take long, 20-40 seconds per word is enough.

1. Roleplaying
2. Sisters
3. Community
4. God
5. Femininity
6. Freedom



Second Step

Briefing from the Game Master

The following is information you need to give the players:

Genre: A straightforward death story and a collaborative feminist-inspired everyday drama.

Themes: Femininity, religion, sisterhood. Responsibility and closeness, love, loneliness, injustice, and the passage of life.

Game length and alignment of expectations: The scenario lasts around four hours, excluding this shared preparation (depending on how much time you dwell in the moments). Keep this in mind for bathroom breaks, snack runs, etc.

Briefing on the narrative framework of the scenario:

God's Forgotten Daughters is a story about faith, doubt, and sisterhood. A journey into a life where the sacred and the human meet, and where souls that may be forgotten by God can still find each other.

The three sisters share a common fate, their hearts beating both in unison and at wildly different rhythms. Life in the convent is a constant balancing act between the divine and the human. Between the heavy shadow of sin and the freedom they have both sacrificed and found in their faith.

Atmosphere:

The convent is cold stone walls and hard benches. It is warm hands folded in prayer. Sisters who mean everything, and sisters whose lives mirror each other. Rain, decay, hard labor, and moments of joy. All of it wrapped in the shame of the sinful body, with religious salvation always close by.

About Convent Life:

Life in the convent is harsh and strenuous. One is expected to work from morning until night, contributing to the daily tasks of the convent, which can range from farming and craftsmanship to cleaning, cooking, and reading religious texts. Nuns live a simple life, where material possessions and worldly pleasures are set aside to focus on prayer, meditation, and service. The day starts early and ends late, with the rhythm of life dictated by devotions and silent prayers.

Convent life governs everything the nuns do, yet at the same time, it offers a form of liberation from traditional expectations and opportunities. Some nuns choose the convent over marriage or to gain the chance to read and study. Others choose it to escape poverty. Some are given to the convent at a very young age - perhaps because their family is extremely poor, because the girl was born outside the sacred bond of marriage, or because the parents seek God's salvation for themselves or their daughter.

Briefing continues on the next page.



Second Step

On Femininity in the Convent:

Women in a convent express their gender through a deep spiritual identity rather than a traditional focus on beauty, social roles, and childbirth. The way nuns embody femininity is through their dedicated service and their relationship with God.

Femininity in the convent is often reflected in the maternal role of the Virgin Mary. This means that nuns frequently see themselves as spiritual mothers to those in need and share a sisterly love within their own community. Older nuns may also take on maternal roles toward younger ones, a form of motherhood that transcends biology and becomes a calling to love and support all of God's children.

At the same time, femininity is shameful. The female narrative in Christian faith is marked by duality, women are both lifegiving and sinful. This duality forms the foundation for a sense of shame surrounding the female body, particularly during menstruation periods as it is considered impure.

Because the body is seen as a source of shame for nuns, they live a life of celibacy, seeking to reject expectations traditionally placed upon women, including romance, biological motherhood, and sexual fulfillment.

As a result, menstruation and bodily impurity are highly taboo subjects, often silenced or met with isolation and prayer.

In this scenario, Christianity is portrayed based on your interpretation as players and the game master. There is no definitive answer, as the focus is more on atmosphere than on who can recite biblical phrases in Hebrew. This is not a historical retelling.

The most important aspects are:

- Christianity as an all-encompassing and consequential religion. This means that the story in the scenario is shaped by Christianity as something that creates confinement, structure, love, joy, and fear for the nuns.
- The nuns share a bond that is unbreakable, even though it can be strained and painful.
- Leaving the convent is not an option for the nuns, but experiencing a religious crisis is entirely possible.



Third Step

Safety Conversation

You should have a conversation about how to play the scenario together in a way that ensures everyone feels safe while still being able to fully immerse themselves in the fiction. The scenario does not contain any surprises that were not disclosed in the presentation for Fastaval.

There are a few scenes that touch on a narrative that might be sensitive for some, but the characters never engage with it directly - they only move along its edges. Players always have the option to “play past” these themes, meaning they can have their characters engage with them only minimally or not at all.

This conversation should focus on whether anyone has concerns before starting the scenario, rather than being a detailed discussion of each player’s personal triggers.

Fourth Step

Character distribution

In this scenario, there is no strict distribution process. Since the characters take shape based on the players' choices, the story allows for a lot of freedom, and casting should not take up too much space.

We have provided an overview here to help guide the players in making their choices, and you will decide together who plays which character.

It can be a good idea to ask if any players are uncomfortable playing Agnes, as she is the one who will die. It might help streamline the distribution process if someone declines that character.

On the right, you will find information for the players about the characters.

To play **Agnes**, you should be interested in portraying a maternal, accommodating character with an overview of the situation. Agnes is both the one who dies during the scenario and the abbess in some scenes.

To play **Benedicte**, you should enjoy playing a more spontaneous and dreamy personality. As Benedicte's player, you always have an alibi to let curiosity get the better of her and guide Benedicte's actions.

To play **Maria**, you should find it fun to improvise traditions, very short Bible stories, parables, or hymn verses along the way. There is no requirement to do so, but within the fiction, Maria can always pull out a story, a prayer or a hymn verse when needed.

Fifth Step

Introduction to the Nun Mosaic

Throughout the scenario, players must reflect on their characters' values and what these mean for their lives in the convent. This takes place in the first part of each act.

The themes they must reflect over are:

Community – First act, where the images are prayer books

God – Second act, where the images are hands

Femininity – Third act, where the images are apples

Freedom – Fourth act, where the images are doves

Briefly go over the Nun Mosaic as a narrative device.

It is no secret which images the player has placed on their own character, but they do not need to present them either.

The nun mosaic is filled out each time it is mentioned in the Book of scenes.

They are completed by selecting four images and placing them in a single row.

Images cannot be changed during the scenario. Those the player has chosen are final. However, since the images are the player's own tool, they are free to interpret their own images as they wish.



Final Step

Practicing the Silent Sister

The purpose of this exercise is to practice the transition from your description as The Silent Sister to the players taking over the scene.

You will now briefly play a scene together. This scene is not relevant to the scenario.

The scene takes place at a train station. The characters are a family of three waiting for the train. The problem to be solved is that one of the parents realizes they do not have the train ticket in their pocket.

As the game master, you now describe the concrete physical experiences present in the scene. Remember that everything should be narrated in the first-person perspective.

Before you begin, decide who your "Silent Sister" is in this scene.

Feel free to use specific, immersive details in the moments you find interesting for the scene's description. The key aspects to describe could be:

Is it a large or small train station?

Is it empty or crowded with people?

What does it look like?

What does it sound like? Silence? Announcements over the speakers? People talking?

What does it smell like?

Who are the three family members?

What are they doing?

Describe how one of them realizes the train tickets are missing.

REMEMBER that everything should be described in the first person.

The players now take over by describing, in first-person narration, what their characters do and say.

Let the scene play out for about a minute.





First

act

Community





Agnes are dying

READ

In this scene, Agnes is lying on her deathbed. Benedicte and Maria are preparing her to meet God.

Use this scene to practice using The Silent Sister and to give the players space to take over the descriptions.

It is essential that The Silent Sister describes the three sisters as old and that Agnes is the abbess. However, avoid describing the three characters in too much detail; they should do that themselves. Focus primarily on describing the room, the scent, the smell, the light, the sounds, etc.

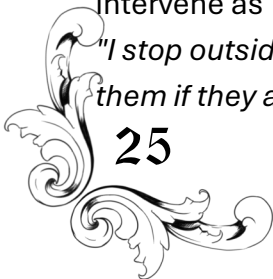
The Silent Sister should express the closeness between the other three - a deep closeness that she does not want to interrupt. Because of this, she chooses to step back and leave the scene to the players.

Start the scene by describing it through The Silent Sister.

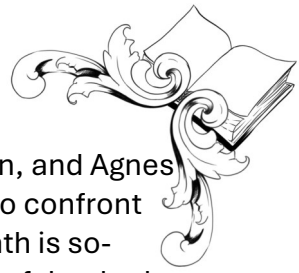
Remember to begin by having her leave the room.

The scene ends with a shared prayer. The players are expected to end the scene themselves, but if they seem stuck, feel free to intervene as The Silent Sister and say something like:

"I stop outside the heavy wooden door, as I do not want to disturb them if they are praying."



TELL



Agnes is on her deathbed. They are all older women, and Agnes will soon die of old age. The focus of this scene is to confront aging, the frail body, and the impending death - death is something the nuns are accustomed to. Life is a part of death; the only real difference here is that it is your beloved Agnes who is passing.

The three sisters are elderly.

The scene begins when The Silent Sister leaves the room.

The scene ends when you pick up a prayer book and begin praying together.

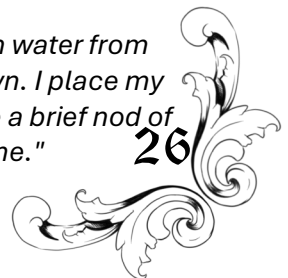
PLAY

If you need inspiration or guidance, you can use this text for your first description as The Silent Sister:

"I stretch and feel my back and hips ache after many hours on the hard stool. It must be after evening prayer. My stomach growls. My gaze drifts from the prayer book in my lap to the sickbed, where the abbess of the convent, Sister Agnes, lies. My eyes have adjusted to the dim lighting and easily find the wrinkled face resting on the pillow. Sister Benedicte and Sister Maria, have not left Agnes' side for days.

The air smells of sweat, urine, and various strong herbs. The tallow candles flicker faintly. Soon, we will all lose our beloved abbess. It will change everything and yet nothing. The next sister is ready to take on the role. The three sisters by the bed share something truly special. They always have. They are sisters - not just in the eyes of the Church, but by choice. It almost feels wrong to sit here in their presence... as if I was an intruder.

I feel my bladder protest, and as Maria lifts the bowl with water from the table, I stand and smooth the rough fabric of my gown. I place my prayer book on the stool, cross the small room, and give a brief nod of farewell before closing the heavy wooden door behind me."





Nun Mosaics



Throughout the scenario, the players must reflect on their characters' values and what they mean for their lives in the convent. This takes place in the first part of each act.

The themes they must consider are:

Community – First act, where the images depict prayer books

God – Second act, where the images depict hands

Femininity – Third act, where the images depict apples

Freedom – Fourth act, where the images depict doves

In the first act, all players receive images featuring prayer books. These images can symbolize anything from warmth and cold to the strength of the community or the loneliness of standing outside it. The only limits to interpretation are the players' own thoughts and imagination.





Frozen Carrots

READ

In this scene, several groups of nuns are pulling carrots from the ground. The frost arrived earlier than expected, and the work must be done quickly to save the year's harvest. Agnes, Benedicte, and Maria are working together in a row.

This scene is meant to establish the bond between the three young girls while also depicting the harsh, everyday life in the convent. It is therefore important that The Silent Sister emphasizes the biting cold, the hard soil, and the physically demanding labor.

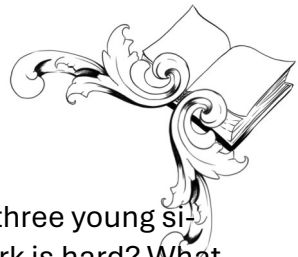
The other nuns remain silent and focused on their work, even if the players let the atmosphere become more cheerful.

The scene begins when The Silent Sister's description ends.

The scene ends when the lunch bell rings - use it as a way to cut the scene if it feels too long. Remember to describe this moment in the first person as The Silent Sister.



TELL



Use this scene to establish the bond between the three young sisters. How do they rely on each other when the work is hard? What do they talk about on such long days?

The three sisters are young.

The scene begins when The Silent Sister's description ends.

The scene ends when the lunch bell rings (this can be used by both players and the game master).

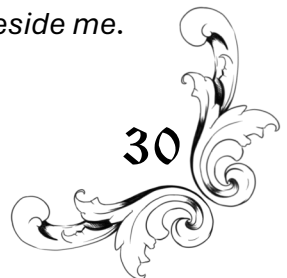
PLAY

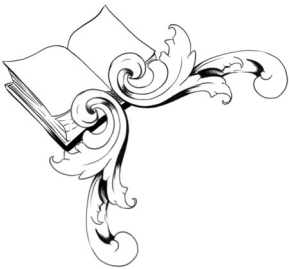
If you need inspiration or help, you can use this text for your first description as The Silent Sister:

"My fingers ache from the cold, and I bend and stretch them a few times before grabbing hold of the next carrot top. We've been at it for hours now, and my back is tired from the hard work.

The convent lies behind me, glistening beautifully in the sun. It stands high and would blind me if not for the fact that my face is turned toward the ground. Despite the sunshine, the earth is white with frost, and small white clouds form around my sisters' heads every time they exhale.

The soil releases its stubborn grip on yet another carrot with a sigh, and with stiff fingers, I toss it into the basket beside me. Hopefully, the lunch prayer is soon."





Febernicht

READ

In this scene, it is early night. The three sisters are tasked with grinding herbs in mortars at a small table in the corner of the infirmary.

The infirmary beds are filled with nuns suffering from a severe and highly contagious vomiting sickness.

This scene is about confronting illness and death - without knowing how bad it will get. Some sisters have already died from the sickness.

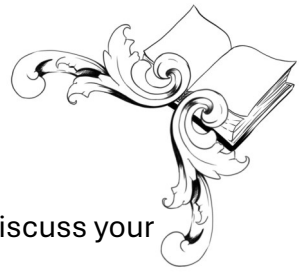
The scene begins when The Silent Sister, who is one of the sick nuns, falls asleep.

The scene ends when The Silent Sister or the players describe the Prioress interrupting - she may, for example, ask the three sisters to carry yet another dead nun out to the stables.

Example: *"I wake with a start as I hear the Prioress's voice as she steps into the room. She asks (...)"*



TELL



Throughout the scene, you can tend to the sick, discuss your worries, prepare more medicine, clean, and so on.

As the scene progresses, Benedicte begins to feel worse - is she getting sick?

The three sisters are adults.

The scene begins when The Silent Sister falls asleep.

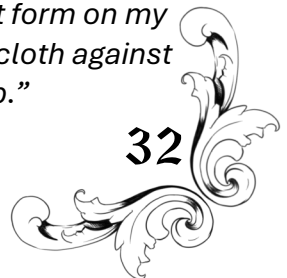
The scene ends when the Prioress interrupts (this can be initiated by either the players or the game master).

PLAY

If you need inspiration or guidance, you can use this text for your first description as The Silent Sister:

"As I open my eyes, I recoil at the stench of vomit and dried herbs. The infirmary bed beneath me feels unbearably hard, and the straw scratches and pricks at my skin. I hear the sound of stone grinding against stone from the mortars and hushed voices from the corner. Three sisters are working, whispering quietly among themselves. I can't make out what they are saying - my ears are ringing too much, and my stomach aches. My robe clings to my sweaty body, and I sigh in exhaustion.

Their hands move with practiced ease, crushing dried Cat's Claw, Clove, and Ivy in the mortars. I pray to my Creator and God that the night will be merciful to me. Beads of sweat form on my forehead, and I barely register the touch of a damp cloth against my skin before I once again slip into a restless sleep."





Kitchenduty

READ

Agnes has been given responsibility for the kitchen team for the first time.

Before the scene begins, let the players negotiate what kind of meal they will be preparing. The players should practice setting the framework for what is important to them and how they will interact.

In this scene, you will receive the very last pre-written text for your description as The Silent Sister.

The scene begins when The Silent Sister places the basket of potatoes in the middle of the kitchen.

The scene ends when Agnes sends one of either Benedicte or Maria to fetch something from the pantry.



TELL



Food must be prepared, and Agnes has been put in charge of the small group of nuns.

This scene should be used to show Agnes taking more leadership over the trio for the first time. How does this change the dynamic between the three young sisters, now that Agnes suddenly has to make decisions?

The three sisters are young.

The scene begins when The Silent Sister places the basket of potatoes in the middle of the kitchen.

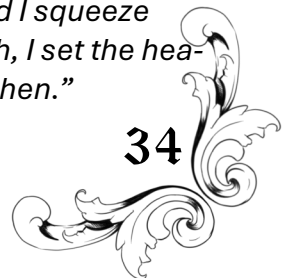
The scene ends when Agnes sends either Benedicte or Maria to the pantry to fetch something.

PLAY

This is the final pre-written descriptive text for The Silent Sister:

"I can hear voices from the kitchen all the way out here in the courtyard. The uneven cobblestones make it even harder to walk straight with the large, heavy basket of potatoes. The handles dig into my hands, and I take a deep breath before making my way up the seven rough stone steps to the kitchen.

They are all busy with one task or another at the large oak table in the middle of the warm room. The air is rich with the scents of bread and herbs. In the oven, the fire roars cheerfully, consuming thick logs of wood. At first, they don't notice me, and I squeeze past one, then another, until finally, with a deep sigh, I set the heavy basket down on the floor in the middle of the kitchen."





First Meeting with the Convent

READ

In this scene, the convent must be described. You and the players will set the scene together. The purpose of this scene is for the three very young girls to experience the convent for the first time.

Decide for yourself how the scene unfolds and how it ends.

You may choose to set some parameters for the scene:

Perhaps they are walking toward the convent for the first time?

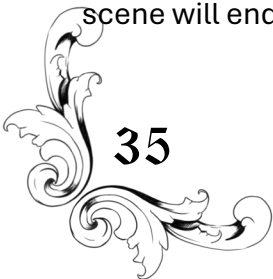
Maybe they meet for the first time in the convent's church?

Perhaps they run into each other in the dormitory hallway?

Or maybe something entirely different?

You can also ask the players to contribute and negotiate together where and how the scene takes place.

Let the players add their input, and agree beforehand on how the scene will end.



TELL



The convent is an unnamed monastery in Europe, set in an undefined time period before the last century.

The three sisters are very young girls - the youngest they will ever be in this story.

Remember to use first-person descriptions to convey the three sisters' first experiences with the convent.

We must agree on how the scene will end.

PLAY

Use The Silent Sister to describe the surroundings and other physical elements if the scene is set after you have negotiated how it will unfold.





Second

act

God







Throughout the scenario, the players must reflect on their characters' values and what they mean for their lives in the convent. This takes place in the first part of each act.

The themes they must consider are:

Community – First act, where the images depict prayer books

God – Second act, where the images depict hands

Femininity – Third act, where the images depict apples

Freedom – Fourth act, where the images depict doves

In the second act, all players receive images featuring hands. These images can symbolize anything from warmth and cold to the strength of their faith or the loneliness from choosing God. The only limits to interpretation are the players' own thoughts and imagination.





Agnes Becomes Abbess

READ

The old Agnes is about to be anointed as Abbess. In the antechamber to the church, a group of nuns stands around her. Benedicte and Maria are, of course, also there.

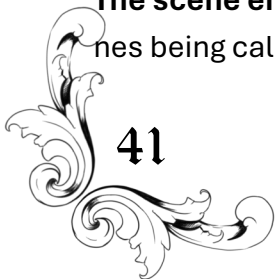
The scene may serve as a mirroring of Agnes' deathbed at the beginning, where Benedicte and Maria were by her side - only now, the focus is different and positive. Agnes is about to take responsibility for the entire convent and be elevated even closer to God.

Use The Silent Sister to tell the players what the scene is about, and be sure to describe the room and its atmosphere.

Hands, which are the physical element tied to this act's theme, should be described here - for example, hands in prayer, Benedicte and Maria's hands smearing Agnes with the holy oil, and similar details.

The scene begins when your description as The Silent Sister ends.

The scene ends when you use The Silent Sister to describe Agnes being called in.



TELL



Agnes is about to be sworn in as Abbess. Benedicte and Maria help her dress and are smearing her hands with holy oil before a large audience of curious nuns.

Agnes must once again affirm her devotion to God, but this time, she is also pledging the rest of her life to the management and protection of the convent and all of God's daughters.

Soon, she will hold more power than Benedicte and Maria combined.

Will Agnes' new position change the bond between the three of them?

The three sisters are older now.

The scene begins when The Silent Sister's description ends.

The scene ends either when Agnes is called into the church hall or when she is ready to enter.

PLAY

Remember to use The Silent Sister to describe the surroundings and other physical elements. Be sure to include hands as part of your scene description.





Delusion

READ

One of the three sisters has taken food from the storage room without asking for permission. The other two have now found out.

It is important to make it clear that the three sisters are adults.

The scene begins when The Silent Sister decides to eavesdrop on their conversation.

The scene ends when the sinner falls to her knees before the others and begs for forgiveness.



TELL



One of the three sisters has taken food from the storage room without asking for permission. The other two have now found out.

Which of the three took the food?

Did the other two catch her in the act?

Did she seek them out to confess?

Did a fourth nun tell on her?

As players, you must first set the scene by agreeing on the above.

The three sisters are adults.

The scene begins when The Silent Sister decides to eavesdrop on their conversation.

The scene ends when the sinner falls to her knees before the others and begs for forgiveness.

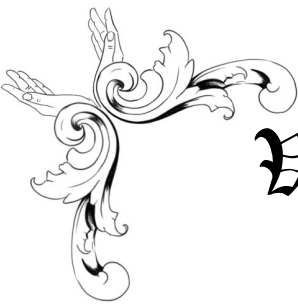
PLAY

Through The Silent Sister, describe how she finds or sees the three.

Where are they? What are they doing? What does the setting look like?

What does The Silent Sister do to eavesdrop without interrupting?





Vow of Fidelity

READ

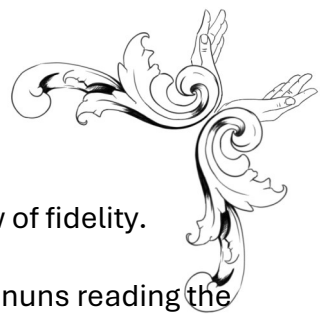
This scene consists of three recitations of the vow of fidelity. Nothing else happens in the scene other than the players reading the vow aloud.

They may take their time to say the vow in their own way, but everyone must read it as written.

The scene ends as soon as the last person has recited their vow.



TELL



This scene consists of three recitations of the vow of fidelity.
The three sisters are young.
Nothing else happens in the scene other than the nuns reading the vow.

You may take your time to say the vow aloud in your own way, but everyone must read it as written.

The scene ends as soon as the last person has recited their vow.

PLAY

Vow of Fidelity for Recitation:

I willingly enter into obedient service unto God, our Almighty Father. My life is consecrated to the Lord, in purity, in poverty, and in obedience.

My mind and my heart are devoted to our Father, through fellowship in spirit and deed.

I vow to dedicate myself to celibacy, and to the Daughters of God, my sisters in faith,

*to share my faith, my understanding, and my gifts,
and to seek peace, righteousness, and wisdom in the light of the Lord.*

I commit myself to live and die according to the will of our Father, to seek His Word and His wisdom, and to walk a life of prayer, asceticism, and humility.

*From this day forth and for all eternity,
I devote myself to the service of the Lord,
to His presence, and to His grace.*

Glory be to His mercy.

Glory be to the Lord.

Amen.





Third

act

Femininity





Agnes is dying

READ

Use The Silent Sister to once again describe the room they are in, the same as in the very first scene.

The Silent Sister sits in the corner with her sewing kit. She describes how Agnes is more and more affected by pain, and how the two sisters tend to her calmly.

The Silent Sister must speak of the closeness between the three sisters and the care given to the old abbess.

The scene begins when The Silent Sister's description ends.

The scene ends when they begin a shared prayer to ease Agnes' suffering.



TELL



Despite her pain and fear, Agnes rejoices at the thought of meeting her God.

Her growing discomfort is intertwined with the joy of anticipation.

The three sisters are older. The scene begins: when The Silent Sister's description ends. The scene ends: when they begin a shared prayer to ease Agnes' suffering.

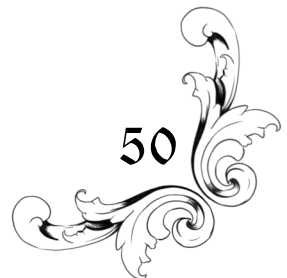
PLAY

Remember to describe the surroundings and other physical elements through The Silent Sister.

How does it feel as Agnes becomes more and more affected by pain?

The Silent Sister must speak of the closeness between the three sisters and the care given to the old abbess.

This act is about womanhood, try to incorporate apples and femininity into your descriptions as The Silent Sister.





Run Mosaics



Throughout the scenario, the players must reflect on their characters' values and what they mean for their lives in the convent. This takes place in the first part of each act.

The themes they must consider are:

Community – First act, where the images depict prayer books

God – Second act, where the images depict hands

Femininity – Third act, where the images depict apples

Freedom – Fourth act, where the images depict doves

In the third act, all players receive images featuring apples. These images can symbolize anything from hunger and cold to the comfort of a full belly, or the youthfulness of a freshly plucked red apple. The only limits to interpretation are the players' own thoughts and imagination.





First Sin

READ

In this scene, Benedicte experiences her first menstruation.

The Silent Sister is not directly present in the scene but can be described as someone who, for example, notices Benedicte rising with a small dark stain on the back of her gown or sees her fleeing into the cloister courtyard, where she finds Agnes and Maria.

You may choose to have The Silent Sister standing behind a window, observing a flicker of panic on Benedicte's face. Or find another fitting way to describe the moment from a distance.

Be careful not to let the description of the three sisters' emotions take up too much space, focus on the physical details instead.

The scene begins immediately after Benedicte seeks out Agnes and Maria for help.

The scene ends when one or more of the three sisters leave the scene.





TELL

The focus of this scene is the duality between the entirely natural, lifegiving functions of the female body and the condemnation of bleeding as a sin.

Menstruation is God's punishment upon Eve for eating the apple and allowing herself to be led into sin.

The three sisters are young.

The scene begins when The Silent Sister's description ends.

The scene ends when one or more of the three sisters leave.

PLAY

Describe from a distance as The Silent Sister.

What does the setting look like?

Where are they?

Remember to focus on femininity, the body, and how the female body is both lifegiving and deeply sinful.





The Apple Orchard

READ

This scene is meant to place the three adult sisters in a dilemma. The scene can take many directions, and there is no correct outcome.

Give space for the scene to rise and fall, allowing them to think, speak, and change their minds along the way.

Maria's player is free to expand upon the setup.

The scene takes place in the monastery's apple orchard, where the trees are heavy with fruit.

The scene begins when The Silent Sister leaves the orchard.

The scene ends when they realize they are no longer alone and must fall silent.



TELL



A sister in the monastery is pregnant, and the pregnancy is taking a heavy toll on her. She has confided in Maria and begged her not to tell anyone. However, Maria knows that the sister will need both care and support, so she seeks guidance from Agnes and Benedicte on what to do.

How does each of them react to Maria's story?

How can they help the pregnant sister - should they even help her at all?

The three sisters are adults.

The scene begins when The Silent Sister leaves the apple orchard.

The scene ends when they realize they are no longer alone and must fall silent.

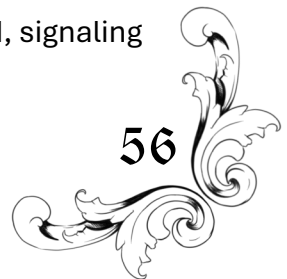
PLAY

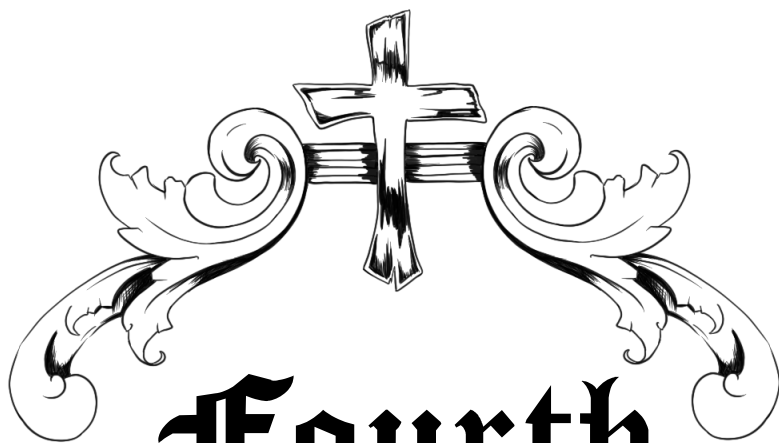
Describe in the first person through The Silent Sister.

They are in the monastery's apple orchard, and the trees are heavy with fruit. What does the orchard look like? What does it smell like? What is the weather like?

What are they doing there? Have they been assigned a task?

Remember that The Silent Sister leaves the orchard, signaling the start of the scene.





Fourth

act

Freedom







Throughout the scenario, the players must reflect on their characters' values and what they mean for their lives in the convent. This takes place in the first part of each act.

The themes they must consider are:

Community – First act, where the images depict prayer books

God – Second act, where the images depict hands

Femininity – Third act, where the images depict apples

Freedom – Fourth act, where the images depict doves

In the fourth act, all players receive images featuring doves. These images can symbolize anything from curiosity and a wish to be able to fly, or how fleeting and simple life can be. The only limits to interpretation are the players' own thoughts and imagination.





Birth

READ

In this scene, the three adult sisters have been sent to the barn to take over the watch from two fellow sisters. They are to keep vigil over a calving cow, which has bellowed in pain throughout the night.

During the scene, the other two will learn - from a weeping Maria - that the pregnant sister is also in labor somewhere in the monastery. The Abbess has forbidden anyone from assisting the laboring woman, leaving it to the Lord to pass judgment on both mother and child.

If the pregnant sister was given a name by the players in the scene The Apple Orchard, use that name here.

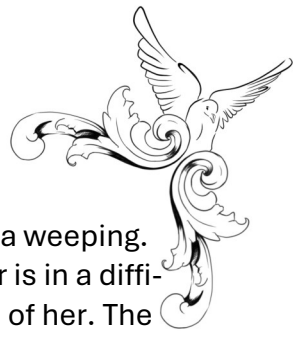
When describing the scene, make it dramatic. Describe the smell of blood and filth. Ideally, it should take some time before the players realize they are hearing a calving cow, not a laboring woman.

The scene begins when Agnes and Benedicte find Maria weeping.

The scene ends when the birth fully begins.



TELL



The scene begins as Agnes and Benedicte find Maria weeping. Maria explains to the others that the pregnant sister is in a difficult labor. Maria is worried about what will become of her. The Abbess has forbidden the laboring woman from receiving any aid, leaving it to the Lord to pass judgment on both mother and child.

The three sisters are adults.

The scene begins when Agnes and Benedicte find Maria weeping.

The scene ends when the birth fully begins.

PLAY

Describe in the first person as The Silent Sister how Maria enters, crying, and sits down. (The Silent Sister may have her arms full of bloody cloths, a heavy bucket of filthy water, or something similar - either way, she does not concern herself with Maria.)

Then describe how, on your way out, you cross paths with Agnes and Benedicte at the door.

When describing the scene, make it dramatic by emphasizing the smell of blood and filth. Ideally, it should take a while before the players realize that the cries come from a calving cow, not a laboring woman.

Finally, describe the barn you have just left - portray the bellowing cow, how the space looks, smells, and feels.





Grape Dance

READ

The sisters have been harvesting deep red grapes from the monastery's vineyards for days. Now, it is time to turn the grapes into juice. Several sisters stand with lifted skirts, ready to leap into the vats.

The atmosphere is carefree and joyful. The Grape Dance is a rare chance for the three older nuns to enjoy themselves in an otherwise laborious daily life, reclaiming a glimpse of youthful lightheartedness alongside the younger sisters.

In your description as The Silent Sister, you should also mention the doves perched along the rooftop, basking in the sun - perhaps they are eager to snatch a few grapes.

The scene begins when The Silent Sister's description ends.

The scene ends when one of the sisters convinces the other two to taste the grapes.



TELL



The grapes must be stomped. Agnes is unsure whether she, as abbess, can allow herself to join in, but over the course of the scene, the others persuade her.

The atmosphere is carefree and joyful. The Grape Dance is a rare chance for the older nuns to enjoy themselves in an otherwise laborious daily life, reclaiming a glimpse of youthful lightheartedness alongside the younger sisters.

The three sisters are older.

The scene begins when The Silent Sister's description ends.

The scene ends when one of the sisters convinces the other two to taste the grapes.

PLAY

Set the scene through first-person narration as The Silent Sister.

Where are they? How does it smell? What sounds fill the air? How does the sensation of grapes beneath their feet feel?

In your description, mention the doves perched along the rooftop, basking in the sun. Are they watching the sisters, or are they too busy preening each other's feathers?





The Night Before

READ

Agnes, Benedicte, and Maria have snuck into Agnes' cell late at night.

Tomorrow, along with a handful of their fellow sisters, they will swear their vow of fidelity in the church, before all the other nuns, the prioress, and the abbess herself.

The three young girls are anxious about what the day will bring. Agnes has secretly copied the vow onto a small scrap of paper. They speak about the coming day.

The scene begins when The Silent Sister's description ends.

The scene ends when they begin to recite the vow.



TELL



It is night. Tomorrow, Agnes, Benedicte, Maria, and a handful of other young sisters will swear their vow of fidelity in the church, before all the other nuns, the prioress, and the abbess herself.

They are very nervous about how the day will unfold.

Agnes has secretly copied the vow onto a small scrap of paper. They speak about the coming day.

The three sisters are young.

The scene begins when The Silent Sister's description ends.

The scene ends as soon as they begin to recite the vow.

PLAY

Let The Silent Sister describe how the dark, empty corridors of the convent look and feel. Describe her footsteps against the stone floor or the way her shadow flickers on the walls.

Perhaps she notices a faint light shining beneath the door of one of the cells. Perhaps she hears hushed voices from within.

Describe why she does not interfere or send them back to bed.

Does she know they are anxious about tomorrow?

Does she simply not care for handling the trouble?

Or does she wish that she, too, had someone to sit with the night before her own important day?





Agnes is dead

READ

We are back in the room where we began, by Agnes' sickbed.

Agnes has died just before the scene begins.

Benedicte and Maria are in the process of washing her body.

They have asked The Silent Sister to wait before informing the convent's other sisters until they have finished preparing the body for burial.

Describe the scene again from The Silent Sister's perspective, as she is also present in the room. Let your description end with her lowering her face in prayer for Abbess Agnes' soul.

The scene begins when The Silent Sister lowers her gaze in prayer.

The scene ends when Benedicte or Maria instruct The Silent Sister to bring news of the abbess' death to the rest of the convent.



TELL



The players of Benedicte and Maria should describe their actions here, just as The Silent Sister did, using first-person descriptions.

The scene primarily consists of describing how Benedicte and Maria prepare Agnes' lifeless body.

The two sisters are older.

The scene begins when The Silent Sister lowers her gaze in prayer.

The scene ends when you instruct The Silent Sister to bring news of the abbess' death to the rest of the convent.

PLAY

Describe the scene again from The Silent Sister's perspective, as she is also present in the room. Let your first-person description conclude with her lowering her face in prayer for Abbess Agnes' soul.





Agnes

READ

Agnes' player has the opportunity to conclude the scenario with a short monologue.

This could be Agnes' final thoughts, her last words to her sisters, her experience of dying, or perhaps some words about what happens after death.

Remember to give Agnes' player complete freedom to conclude the story - there is no predetermined outcome. This is 100% the player's opportunity to put the final mark on the tale, whether through a description of the act of dying itself, meeting her God, a reflection on her legacy, or choosing to remain silent if they do not wish to say anything.



Agnes



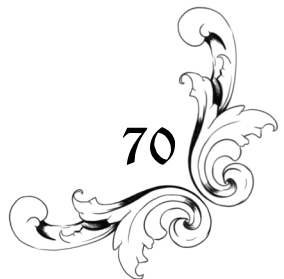
TELL

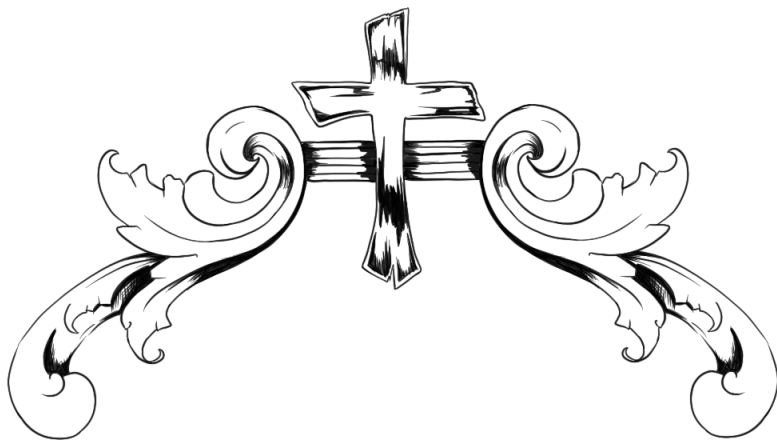
In this final scene, The Silent Sister is not used.

Only Agnes' player has the opportunity to conclude the scenario with a short monologue.

This could be Agnes' final thoughts, her last words to her sisters, her meeting with God, her experience of dying, or perhaps some words about what happens after death.

There is complete freedom, and the scenario ends when Agnes' player has finished speaking.





The end





God's Forgotten Daughters

Written by:

Kathrine Abel and Sebastian Nemeth

For Fastaval 2025





Opus Dei

In a Catholic convent, prayer and devotion, a sort of contemplation time, are central elements of daily life.

Ora et Labora

Through physical activity and hard work, the nuns find their connection to God and spirituality.

Silentium Claustrale

To be able to hear God's work around them, life in the convent calls for silence from the nuns.

Spiritus

Extasis Spiritualis

For many nuns, a spiritual goal is to find deep union with God. This is an experience of total devotion, where the nun sees herself as one with God's will and lives in an undisturbed spiritual joy and peace.

Votum castitatis

Nuns take a vow to God, renouncing all forms of bodily desire and lust. This is part of the expected piety, which also restores the nun's virginity, regardless of the life she may have lived before.



Maria is pragmatic, practical, and orderly. She is hardworking but sometimes struggles with the more intricate and detailed tasks in the convent. She enjoys drawing perspectives and extracting lessons from experiences. Maria focuses on structure and rules, orderliness, and practical matters.

For the player of Maria: As Maria, you can always steer the conversation toward a tradition, a prayer, or a story from the past. Use this as a tool in both dialogue and scene descriptions to shape the narrative as you see fit.



Community	Community
&	&
God	God
& Community	God
Femininity	Femininity
&	& God
Community	Freedom
Freedom	Freedom
&	&
Community	God

Community	Community
&	&
Femininity	Freedom
God	God
&	&
Femininity	Freedom
Femininity	Femininity
&	&
Freedom	Freedom
& Femininity	Freedom



Congregatio Monialium

Nuns share everything: washing one another, braiding hair, tending to illness and suffering. Especially in old age, when frailty sets in, and in youth, when the body changes, caring for one another holds a special, deeply spiritual significance for the nuns.

Ascetica Traditio

Practicing together, mastering a craft, and making use of each other's skills are central aspects of a nun's life. The body is seen as a tool to be cultivated, strengthened, and disciplined, rather than as something through which life is meant to be lived.

Corpus

Lapsus Evae

The longing, passion, and physical changes of the female body are linked to the Fall of Man. A woman's desires are replaced, through prayer and silence, by a spiritual longing for God.

Mensis Impuritas

Menstruation is associated with impurity and serves as a reminder of the body's earthly nature. Motherhood can be understood both as a sacred calling and as a sinful reminder of life before.



Opus Dei

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Ora et Labora

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Silentium Claustrale

To be able to hear God's work around them, life in the convent calls for silence from the nuns.

Spiritus

Extasis Spiritualis

For many nuns, a spiritual goal is to find deep union with God. This is an experience of total devotion, where the nun sees herself as one with God's will and lives in an undisturbed spiritual joy and peace.

Votum castitatis

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Benedicte is dreamy, whimsical, and adventurous. She is full of initiative and is especially prone to spontaneity. She is sensitive to moods and quickly picks up on both the atmosphere and the people around her.

For the player of Benedicte: You can always let Benedicte change the tone of a scene; perhaps shifting from something tragic to something more cheerful or from something funny to something more eerie. Use Benedicte's spontaneity and dreamy nature to describe the atmosphere of the room, focusing on the sense of community, its sounds, smells, and voices.



Community	Community
&	&
God	God
& Community	God
Femininity	Femininity
&	& God
Community	Freedom
Freedom	Freedom
&	&
Community	God

Community	Community
&	&
Femininity	Freedom
God	God
&	&
Femininity	Freedom
Femininity	Femininity
&	&
Freedom	Freedom
& Femininity	Freedom



Congregatio Monialium

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Agnes is passionate, caring, and maternal. She takes care of everyone else and rarely considers her own needs. She keeps an eye on the relationships between the other nuns and is often the one who helps them find compromises.

For the player of Agnes: Ensure that Agnes always maintains a close focus on others by describing their emotions, bodies, and expressions.

Example: *Agnes knew that this was the moment when Benedicte became afraid of spiders for the first time.*

Or: *"I take Maria's hand and remind her how happy she was when she finally finished embroidering the cat in the courtyard yesterday."*



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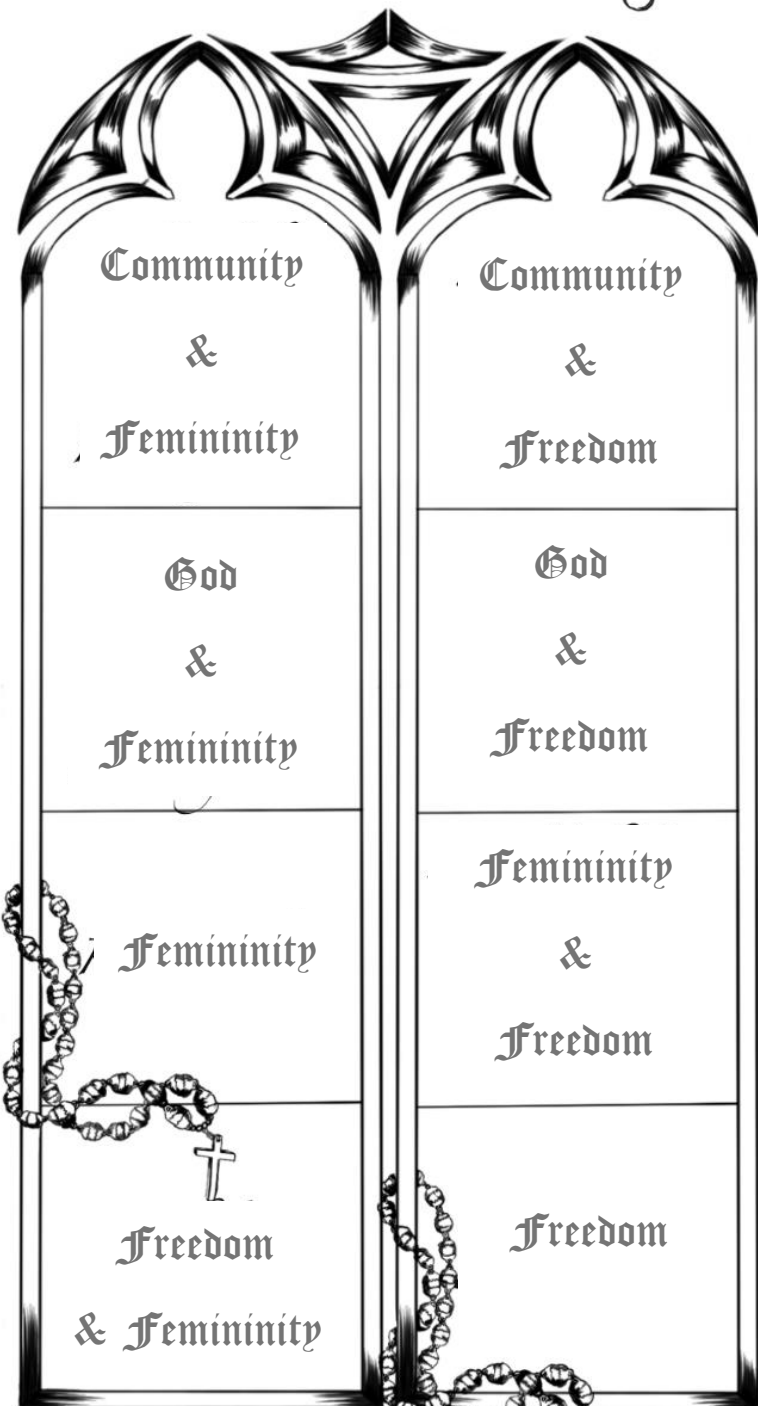
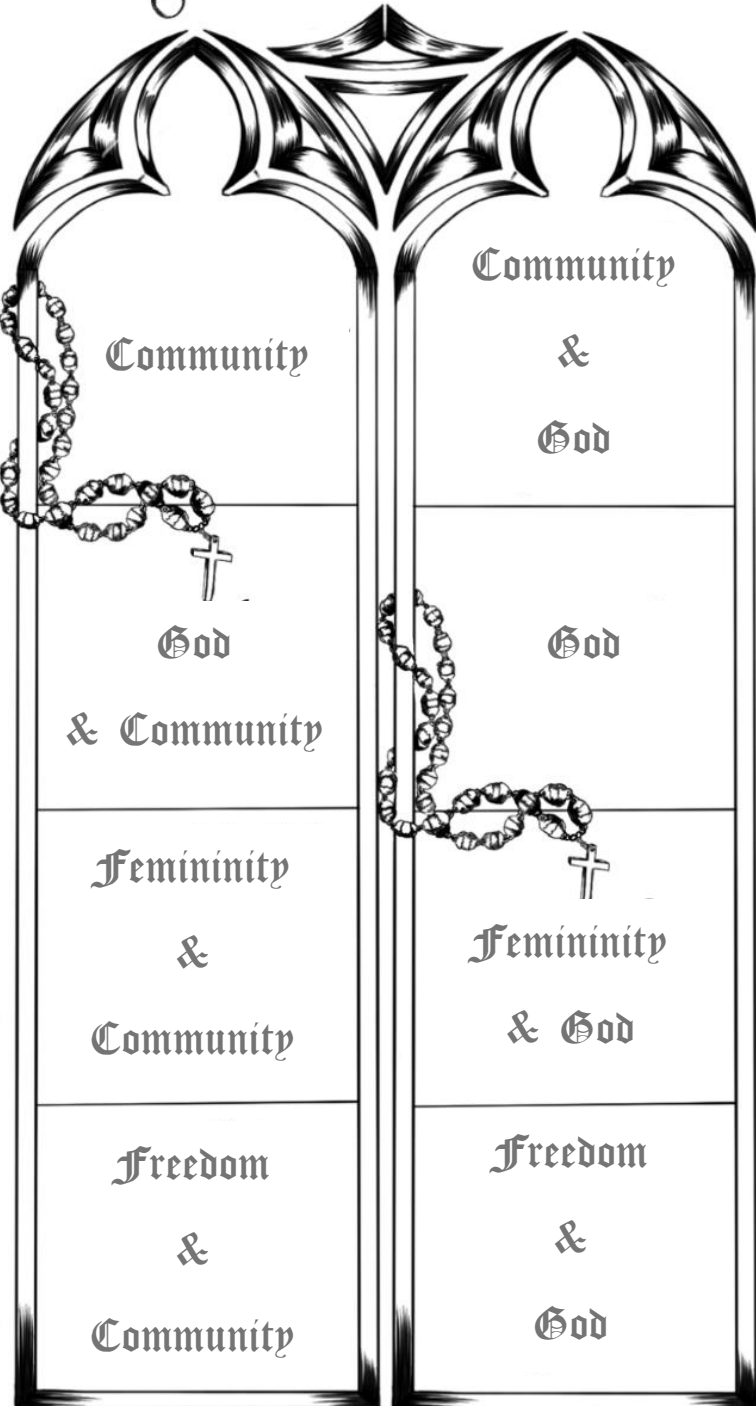
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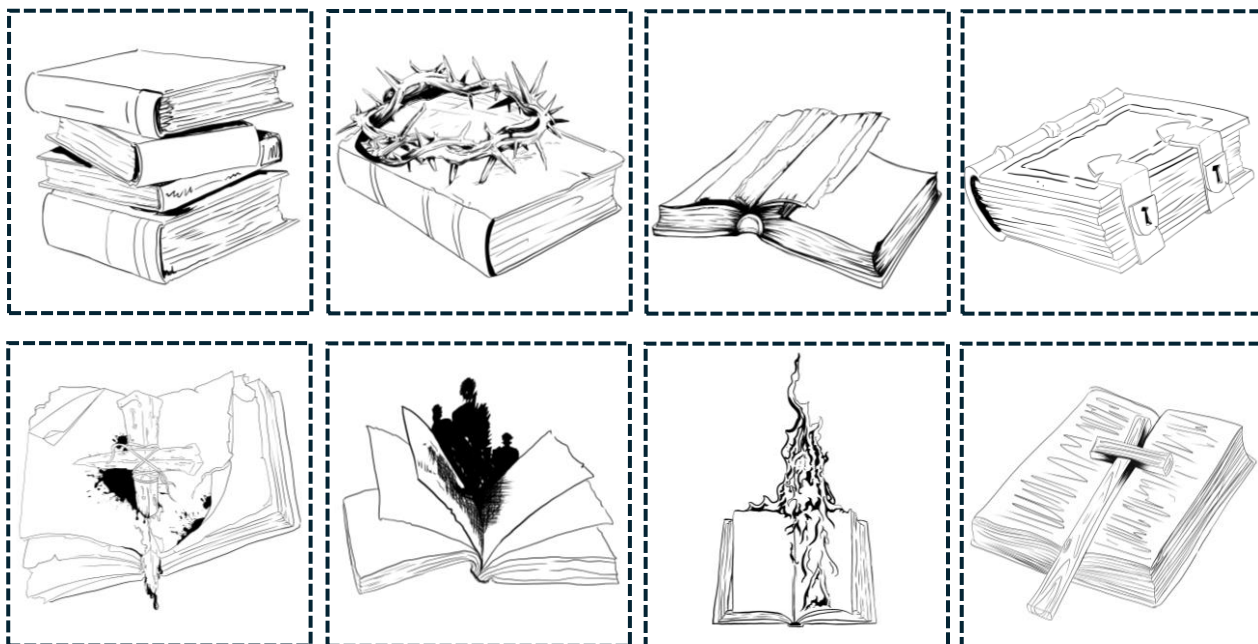
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Billeder til nonnemosaik

Fællesskab – Bønnebøger



Gud – Hænder



Kvindelighed – Æbler



Frihed – Fugle

