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Reparative Play in *Dungeons & Dragons*

Giuseppe Femia



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Queerness in Media



Amity and Luz from Disney's *The Owl House*



Reparative Reading

- **A positive frame with which to view an optimistic future**
- **Works rhetorically to re/construct a sustainable life for ourselves**
- **Allows access to progressive representation and positively frames our values**



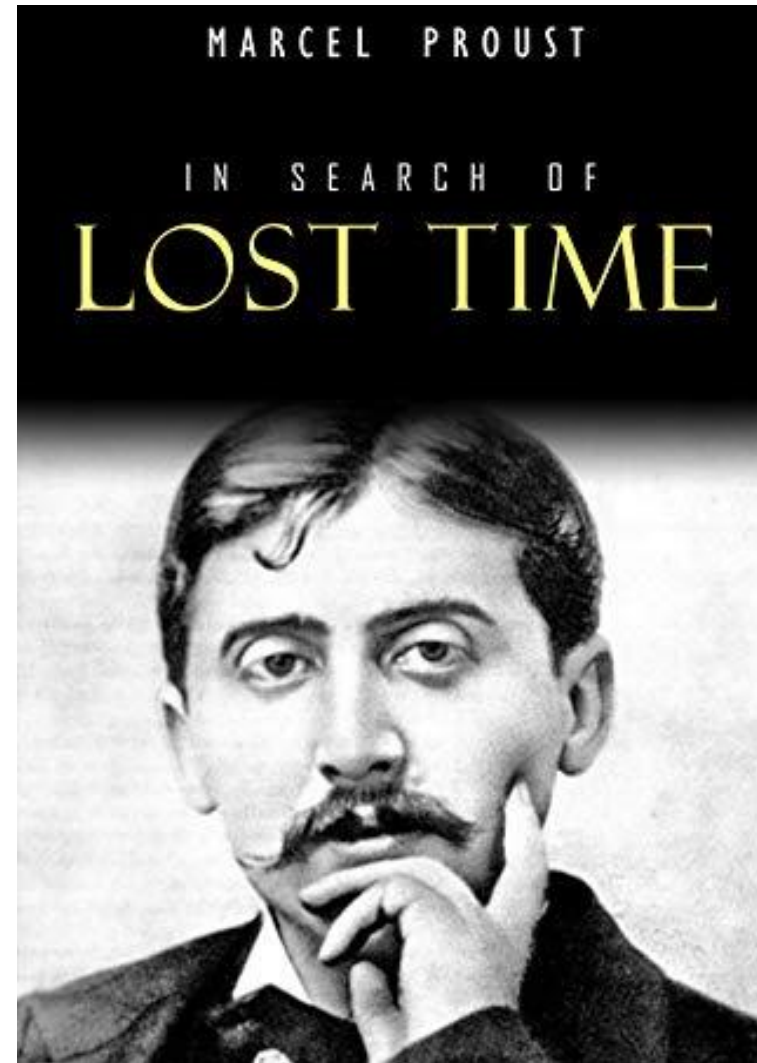
Eve Kosofsky Sedgwick




Reparative Reading

“...the narrator, after a long withdrawal from society, goes to a party where he at first thinks everyone is sporting elaborate costumes pretending to be ancient, then realizes that they are old, and so is he—and is then assailed, in half a dozen distinct mnemonic shocks, by a climactic series of joy-inducing ‘truths’ about the relation of writing to time. The narrator never says so, but isn’t it worth pointing out that the complete temporal disorientation that initiates him into this revelatory space would have been impossible in a heterosexual *père de famille*, in one who had meanwhile been embodying, in the form of inexorably ‘progressing’ identities and roles, the regular arrival of children and grandchildren?”

– Eve Sedgwick





Reparative Reading + Queer Performance

Reparative Play



“reality is not objective but socially constructed, and thus having narratives is our way of maintaining and organizing our personal reality and making sense of our experiences”
(Diakolambrianou 2021)



Why *D&D*?

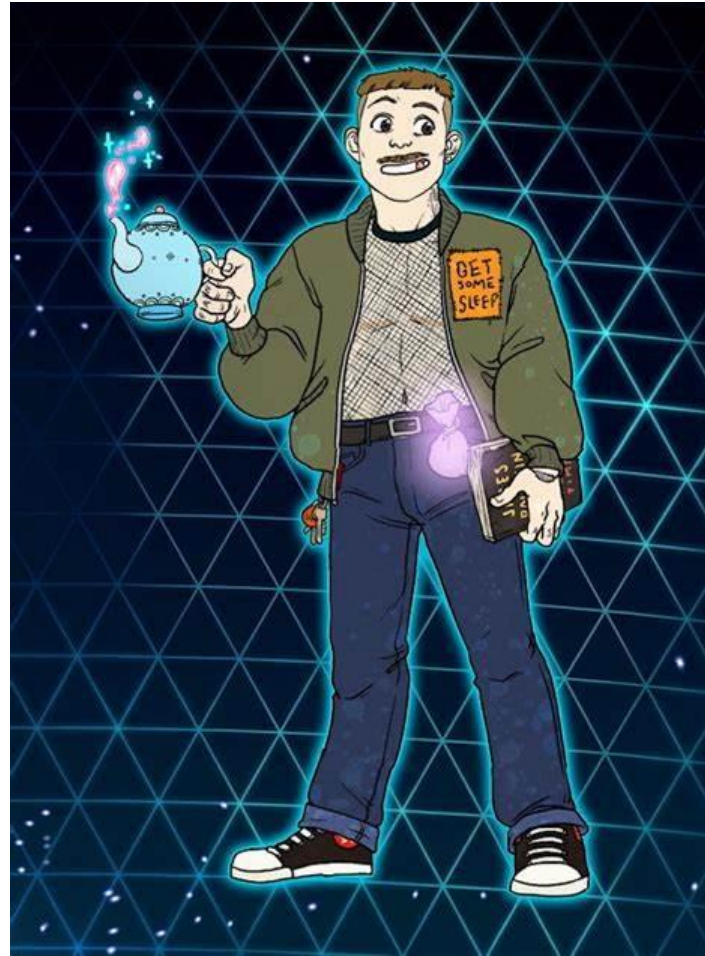


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Queer Self-Representation in *Dungeons & Dragons*



Taliesin Jaffe's Mollymauk Tealeaf



Ally Beardsley's Pete Conlan



Methods and Safety Tools for Reparative Play

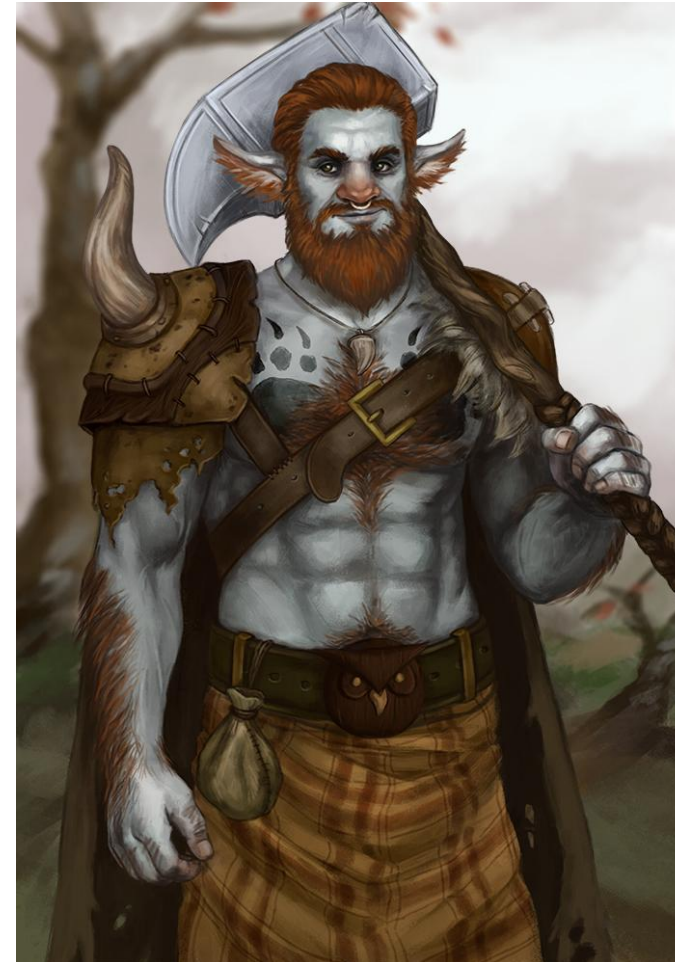
- Axiel Cazeneuve's Exploration with Pronouns
- Jonaya Kemper et al.'s Steering for Survival
- D&D's Session 0
- Monte Cook's X-Card



Methods and Safety Tools for Reparative Play

- Sarah Lynne Bowman's Typological Approach
 - Doppelganger Self

“The similarity between the primary self and the persona can also work to enhance self-esteem, offering an ‘ordinary’ person the opportunity to do extraordinary things and make a difference in crisis situations”
(Bowman 2010, 155-56).



Giuseppe Femia's Vander Annamson



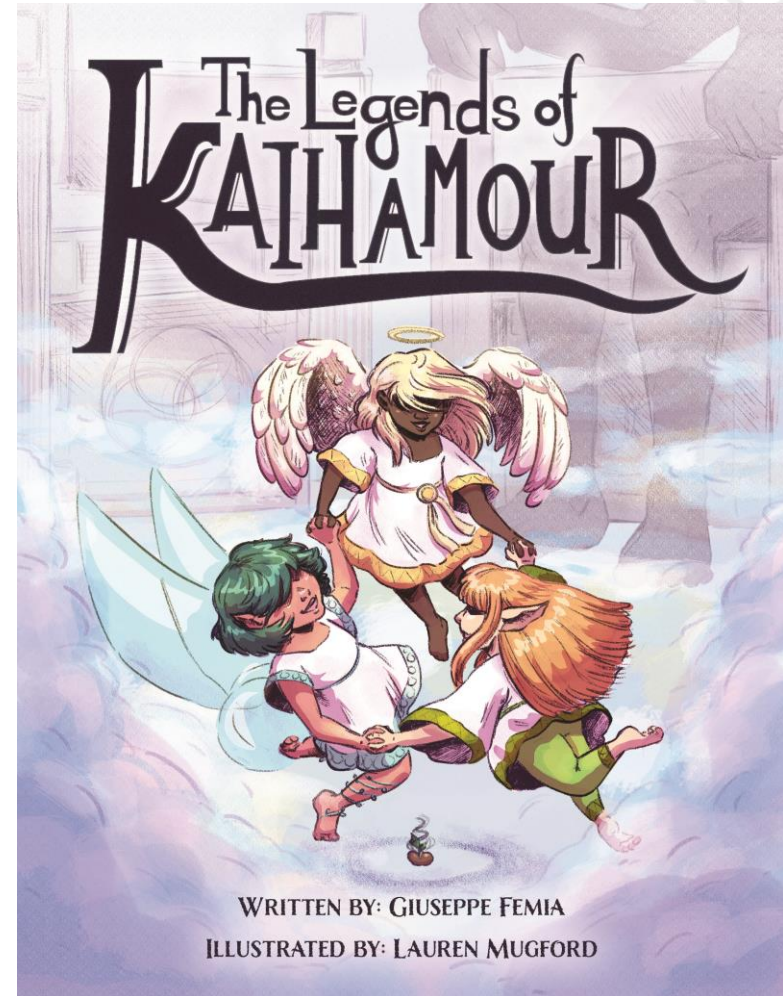
Thank you!

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