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5e madness table

The latest version of Dungeons and Dragons, the 5th edition (D&D 5e), received a lot of praise for race, sexuality and gender inclusion. However, D&D 5e seems less inclusive when it comes to its representation of disability. While Wizards of the Coast, the parent company that produces D&D, has struggled toward inclusion, the game still suffers from a sense of inherent ableism. Ableism assumes that everyone is working and is an attitude to the world (albeit fantastic) that rewards only those who are working. Disability scholars such as Elsa Henry often focus their discussions on the physical accommodation of disabled players. Through close reading &D D source books, however, I show how texts subtly promote ableism through the playing mechanics of the conditions and madness table, the stereotypical approach to disabled NPCs non-player characters in various modules, and the lack of visual representation in the Player Guide (PHB) and the Underground Master's Guide (DMG). Finally, more positive representations of disability are needed, not limited to stereotypes and merely narrative details. While some may argue that D&D is meant to be an escapist, fantastic fun that should not be realistic, it is important to take into account that other real aspects of life (sex, race, sexuality, socio-economic status, etc.) have been included in the game. So why not disability? The easy answer is that players are meant to play super heroic characters who are physically and mentally capable of defeating their enemies. Symbols level up and continue to improve, getting stronger, faster and better. D & D, of course, is not the only RPG that promotes this type of Darwin system: D & amp; D-inspired games such as Lamentations of the Flame Princess, Dungeon Crawl Classics, and Torchbearer all exhibit this kind of fantasy that shows only the strongest deserve to survive. However, as Henry points out, opening up opportunities for what some may consider imperfections creates new paths to new stories that have not been told before. If &D and other RPG eventually about the narrative, why remove this concept from our stories? Deprive the player of the ability to create a character that reflects their identity and reality, D&D and other RPG with similar mechanics limits the ability of disabled players to testify and identify with their characters, while at the same time establishing a sense of ability of disabled players. Henry argues games like Dungeons & Dragons need to be included not only because people with disabilities play such games, but because without the characters with disabilities we forget, they exist in the worlds we create. It is not to assume that all disabled players will want to play a disabled character in the same way as not female players want to play female character or all gay players want to play gay characters. But the bottom line is this: the possibility of women and gay characters exists in D&D and there is even, 5e, promoted game learning materials. It's less disabled for players and characters. The player should be allowed to create their own character, but they so choose – including willingly creating characters with this disability who could better reflect themselves, their world, or at least their character. We need a positive portrayal of disability: not stereotypical or just narrative details. Unfortunately, D&D 5e does not meet this need. Condition Appendix A The Player Manual lists conditions that change creature capabilities in various ways and may result from spelling, class function, monster attack or other effects. Specifically, PHB claims that most conditions such as blind, deaf, disorders, but a few, such as invisible, can be helpful. So many conditions, both physical and mental, are treated and treated as punishments, prohibiting that the underworld master or the game itself causes characters. Some examples of conditions are dazzling, deafened, charming, frightened, invisible, paralyzed, poisoned, and prone. Then the conditions are a conglomerate of actual physical disability mixed with miraculous or psychological states (and equated). Deafness, a condition that a player at the table can actually have, is equated with something like being miraculously admired by a sexy nymph or being knocking on your butt round. Clichéd image of a man with a horn in his ear. PhB image taken by the author. In addition, the images used to depict these conditions are reductive and are subject to stereotypes. Due to the deafened condition, we see an old man with a horn at the ear, a clichéd image that reduces deafness to an age-related condition. Similarly, blindness is portrayed by a male dwarf wearing a blind eye and trying to take a preliminary step. These images reinforce the inherent power, because they show that these conditions are something to suffer from and overcome or overcome, and that they are a burden limiting normal life. A blind dwarf taking a preliminary step. Image from PHB taken by the author. Conditions such as blindness or paralysis would certainly affect the capabilities of a fighter or wizard. However, these negative depictions of blindness, deafness and paralysis should not be the only representations of a player's character. D&D must transcend thegeism that portrays disability as fundamentally negative, punishing, disabling functions. Of course, blindness will affect the fighter's goal, but if a player wants to play a blind wizard or ranger, which is hard to hear (which can affect her Ability and it will have to use other creative resources to monitor creatures) there is limited (if any) mechanics available to the player. And while nothing necessarily bothers or prevents players from disabling the script, as it was and the roles played by their character as they like it, the manager feels restrictive, not including examples or mentioning such roles as an opportunity. The Madness Table located in DMG, the problematically named Madness Table casts mental disability as craziness and how to punish, magical effects rather than actual condition. By sequestering this information to DMG, we see two effects: 1) it prevents players from incorporating these aspects into their characters when they create them, once adding that DM's competence is to allow characters to have these qualities; and (2) he feels criminal in possession of the DM to control these characteristics; The symbol (or player) is punished by getting a negative property from the table of madness. Madness table DMG. Image by the author In addition, madness's desk has a variety of options: short-term madness, long-term madness and unlimited madness. This once again helps to ensure a limited and inaccurate picture of disability. For example, blindness, deafness and mute are all conditions listed in the long term (i.e. from 10 hours to 4 days) and not listed in an unlimited table of madness. In addition, madness tables lump together psychological and physical conditions. In this trait hodgepodge psychopathy is equated with mutism, which is equated with alcoholism or apathy, which is equated with the charm of success or partial loss of memory or narcissism or kleptomania. This is a disobedient piece of bad things that only help punish the characters. It also encourages players to view this effect as a negative and temporary, rather than part of their character identity and to meaningfully accept these differences through role playing or game mechanics. Madness, then, is simply a punitive effect that can be rolled away, waited, or miraculously undone. NPCs and disabilities Looking closer to some official modules, or pre-written adventures, D&amp;; D 5e, we see that very few major NPCs are portrayed as having any kind of disability. When they are depicted, they are stereotypical or symbolic statements. According to Biklen and Bogdan, two education professors who study disability representation in the media are 10 stereotypical depictions of disabled characters: 1) the pathetic and pathetic character Ala Tiny Tim; (2) the subject or victim of violence; 3) an evil figure like Captain Ahab; (4) atmospheric or background numbers; 5) super crip who so overcompensated their disability, they are in a certain way; 6) funny as Mr. Magoo; 7) his own worst enemy; 8) a burden that is powerless and dependent on others; (9) non-exhibitive; and (10) fail to participate fully in everyday life. The eleventh stereotype was created by more modern theorists who see a person with disabilities as isolated from disabled and disabled peers. From these common stereotypical depictions of people with disabilities in many official adventure modules released by coastal wizards, we see disabled NPs who are particularly suited to the evil stereotype (they simply have the alignment of evil) or supercrip model. Countless villains fall into the category of crazy evil (or evil, making it crazy) in the category, including many enemies from the abyss (e.g. Derro, Narrak, Pudding King, etc.). Izek Strazni as a supercrip stereotype. Image taken by the author. Specifically, Izek, the evil NPC in the curse of the Strahd module, is a sociopath whose hands were bitten at by a wolf. From Isaac's short biography, we learn that he learned to cope with his disability and that after his parents died and he was bullied by other children, he killed his enemies and hid evidence. Eventually, Izek awoke one morning to find he grew fiendish arm--with barbed needles, long fingers and nails-that can create fire. Isaac's traumatic story is based on the ableistic view that he can only be powerful when he overcomes his disability. In addition, by portraying one armed figure as a sociopathic monster, the text repeats the stereotypes of people with disabilities as evil and incompatible with a healthy, productive society. In addition to module Princes Apocalypse we Hellenrae, a blind legitimate evil monk who uses his elevated other senses, a la comic book superhero Daredevil, to overpower his enemies. Hellenrae has been blind since she was a child who made her bitter and angry. Monks took her and trained her to use her other senses to compensate, casting her into an evil supercrip. She is portrayed as dour, drab and remote: she hates weakness and therefore everyone. She wants to be alone and not interested in the typical daily activities of her other Black Earth cults, isolating herself physically and symbolically, wearing a gold gargoyle mask without eye holes. Ezmerelda in Curse strahd. Image taken by the author. Perhaps one of the more interesting disabled NPC is Ezmerelda, once again found in Curse Strahd. Like her evil colleague Izek, Ezmerelda is missing a foot from a wolf attack (a common phenomenon in Ravenloft). Ezmerelda's representation is curiously the difference between its visual portrayal and the background of the narrative. In her drawing, we see a strong, disrespectful woman standing its mechanical charge in the foreground. In the biographical information about her, we learn that she commissioned a master craft prosthetic underpain and a leg. After several attempts, he introduced a prosthesis that restored her mobility. Since then, she has adapted well to the wrong appendix and takes care that it is hidden from the image. So we see a gap between Ezmerella's history and its visual representation. We get mixed messages about her disability and how she feels about it (so how we, a potential adventurer, and/or DM should feel about her disability). Although she is not an evil character, nor is she portrayed as a supercrip, her disability is negatively and ambiguously portrayed in the text as we try to navigate the difference between visual representation and rhetorical description. And there are many other NPCs out there, either represented as evil, supercrip, or ashamed of their disability and therefore hiding (such as Quinn, a neutral good ranger from Storm King's Thunder, who lacks an ear but wants to talk about the part of history where he cracked open the barbarian skull with a rock; Kasimir, also missing ears, from Curse of Strahd has a neutral alignment, but wears a cow to conceal his mutilation, emphasizing the need to hide his disability, etc.). Unfortunately, there are no positive models in the source material and without any possible positive image of disabled characters, it is not possible to inspire or encourage players to create their own characters with disabilities and/or to treat disabled characters (people) with respect. NPCs who embrace their disability as part of their identity would be much more welcome as a model, a few, players' characters empathize and emulate. Visual representation of characters in source material From all PHB illustrations specifically designed for characters, none of them erases any physical disability. Similarly, in dungeon's Master's Manual, only three images can highlight a potentially disabled character from all illustrations: A symbol that begins the process of petrification against a jellyfish background. The character is looking pretty green and desperately clinging to someone (probably a doctor) above her showcased section of The Disease (stresses, that there is a link, a helpless, victim; taking into account someone else's help) The healed character (skin eyelashes and gas, bandage around the head, medical bandage on the eye) – wounds that are about to be healed by the elves behind him holding grease and tissue – are clearly intended to capture these images of incapacitated characters were mainly depicted in sections related to ludology (or game mechanics) in the treatment of the player's character. Two illustrations that include a doctor in the background visual hierarchy of healthy / doctor above with disabled / victim below. Doctor above, cure below. Image taken by the author. In the section Disease doctor stands above the patient. Image taken by the author. Once again, the focus can be istic because they suggest that these are unwanted conditions, conditions that need to be avoided. Of course: no one wants to be crushed into a stone or poisoned. However, it would have been nice to see a disabled character in PHB or DMG who is not trying to miraculously cure his disability: a badass monk with an artificial foot, one eye half-orc struggling with an owl, even a gnome tinkerer with visual impairment that requires glasses, would have felt more inclusive. While it is important to remember that disability can be visually obvious (e.g. a person with depression may not show visible signs; there are no physical signs that a person with a learning disability is like someone who is an amputee), it is important to have some representation of characters with disabilities. If the relatively easy task of representing an easily visually identifiable disability was not accomplished, one could hardly expect a correct portrayal of characters with less obvious disabilities. 5e Inclusivity for Gender & Sexuality versus Disability My friend once told me: They give you three pages on how to play a cat person, but no advice on how you could play a disabled character for what I am in real life. Indeed, Wizards of the Coast doesn't give that many recommendations for roles and other aspects of character when it has received huge praise for making the game more inclusive. The 5e Player Guide has been touted as promoting gender and sexuality inclusion based on multiple sentences, as well as a variety of images representation, such as images of dark-skinned human women or the androgynous magic of the user. This statement was added to encourage inclusion: You don't need to confine yourself to binary concepts of sex and gender. [...] You can also play a female character who presents himself as a man, a man who feels trapped in a female body, or a bearded female dwarf who hates to be mistaken for a man. Also your character's sexual orientation is for you to decide. Recently, Wizards of the Coast came out to say that they are committed to having more LGBTQ NCS in their modules and have ensured this kind of inclusive representation. This support and inclusiveness in gender and sexual diversity must be commended and represents a significant change in the gaming industry. However, you need to contrast that with your gaming perspective disability and body diversity. PhB column Other physical characteristics states: To add a distinctive character, you may want to give your character or memorable physical characteristics such as a scar, limp or tattoo. This example equates to physical trauma, outpatient disability and (probably voluntary) skin marking. In addition, they are treated as a belated, narrative element, someone just separating their character from all the other wizards out there. How's your wizard tattoo and the equivalent of my barbarian limp? In his article Access to the Page: Queer and Disabled Characters Dungeons and Dragons, Michael Stokes takes a historical approach to examining how gender, sexuality and some disabilities have been treated in previous editions. Although Stokes is well noticed by 5e, against the background of a class of soldiers quite clearly describes PTSD, this example seems to me to be symbolic and stereotypical. It's a narrative-driven element that can inform how a player can play roles in his character, but is a reductive and cliché at best. What? Another important aspect of disability perception is how to make the game itself physically accessible to players with

disabilities. Basic steps are being taken to help solve the physical availability of the game: for example, 3D printing braille dice for blind players using programs like Roll20 to increase maps for visually impaired players, etc. This is an important step in the position of the intrusion, but this is not the only way forward. In his article Dungeons, Dragons, and Disability Dragon + Magazine, official D&D Jack, Elsa Henry discusses the practice of inclusion in order to accommodate disabled players at the table. As part of Henry's article, there are top tips for D&D Inclusions. This list is visually separated in the box article, so it's unclear whether it's still written by Henry or wizards of the Coast itself. Many of these tips focus on physical accommodation for players with disabilities in order to give them access to the game itself. Another tip states: Recognize disability as part of the dungeons & dragons world, not use it as a taste text to make NPCs creepy or funny, but incorporating a disability as a taste text is exactly what we are told to do in PHB to have a memorable trait like a scar, limp, or tattoo. In addition, the article recommends that you assume that injuries can affect characters in the long run during the campaign. This could be achieved by including the optional Surviving Injuries Table at DMG. DMG surviving injury table. Image taken by the author. However, this table looks as criminal as a table of madness, because it is based on the discretion of the DM, thus depriving the agency of the player, especially in creating a disability with a character. Once again, like most conditions in D&D, these injuries can be miraculously cured, which repeats a working medical model of disability, which indicates that disability is a negative condition that needs to be avoided and applied. In addition, we see inequality between the severity of these injuries: from loss of the eye to a small scar. Another suggestion for dragon+ article is to include disability as an option for new characters for role-playing experience, which is a great idea, but neither a discussion nor a representative instruction to support it. One might ask whether the optimal solution was something more mechanics driven, which goes to the opposite extreme approach. That's not my suggestion. Systems that reier disability to only numbers also do not help. For example, point systems reduce the dimensions of the deafness of the character to -5 punishment for perception. In her article Disability Imagining Role Playing, Elsa Henry discusses her first experience with a point-based disability model: When I was creating her first character, I saw a list next to things like wrath and alcohol, the word blind. Blindness here has been reduced to a flat five-point negative. I was blind, but I didn't feel it would be a disadvantage, I felt it was just part of who I am. Blindness is not the only drawback available for players to take. Interested players are offered a real flawed buffet. Does providing points for disability really help players understand how best to perform a disability in a game? Disability should not only be portrayed as shortcomings, reducing the checks on their abilities, but these disabilities should not in principle be in the game. They should also not be just an interesting story detail that has no actual impact on the character. In its work to make D&D more accessible to players, Henry offers several examples of how disability can be more involved in the character than simply a narrative element or a criminal mechanical flaw: A blind soldier can use personnel rather than a sword, point at one end and ready to destroy enemies with the first sound of danger. A symbol with a prosthetic hand or foot is less likely to succumb to the bite of a poisonous creature, because, of course, that limb is immune. These are creative and inclusive suggestions for players who should be encouraged, but these ideas need to be modelled and represented in source materials. Henry encourages players to go outside their comfort zone and give him a shot, but that shouldn't be just a player's snance. Players should not take full responsibility for inventing these role adjustments. The request for disabled players to devote more time and energy to creating their characters without structural support from source material is especially with regard to the issues of balancing gaming mechanics and ensuring character parity. Rather, in order to deter ableism, wizards on the coast should represent and model various options of nature, rather than simply putting this kind of homemade beer on a player's responsibility. Meeples that recognize the diversity of bodies. Image used by author's permission. Conclusion &D D 5e has made amazing progress towards making their product and gaming gestalt more inclusive. But in a game that enjoys offering insights into statistics, history, lore, and quirks of many races and class characters (not to mention their economy, religion, societal norms, temperament, and passions), the game is silent about any chance of being at 100% working. Players and characters with disabilities should be subject to the same inclusive, open principles that they have provided to other under-represented players. Unfortunately, there is no ready,easy solution to this problem. However, a more sensitive treatment of disabilities, or even an understanding of these issues raised at the gaming table, would be a welcome start. Dungeons and dragons among many other RPG must reconsider how they portray disability and subtly promotegism in all their raw materials. A more detailed approach to disability, its consideration and inclusion in D&D should change the static, stereotypical portrayal so far. — Joseph Wu CC-BY Flickr — Shelly Jones, PhD, Assistant Professor of English to SUNY Delhi, where he teaches lessons in mythology, literature and rhetoric. She received a Doctorate in Comparative Literature from SUNY Binghamton. Outside the academic community she is an active nerd who loves board games, Dungeons and Dragons, is outdoors, and knitting. Knitting.

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