

Levity IV

A Framework for interactive storytelling
and roleplaying games

Concept Draft by Roberto Grassi

Chapter I – Narration Game Fundamentals



Levity IV by [Roberto Grassi](#)
is licensed under a

[Creative Commons Attribution-ShareAlike 4.0 International License](#).

Levity IV

NARRATION GAME: FUNDAMENTALS

Table of Contents

Levity IV

Narration Games

Definition, general aspects and application domain

The process of fiction generation

Truth and aesthetic at game table

Validated and Non-Validated Fiction

Personal Imaginary Space and Shared Imaginary Space

The validation sequence

The pillars of Levity

The three 'essences'

The three Powers

Levity in one page

Your first rpg system

Creating your own system

Fixed Systems

Variable systems

Management of Information during game

Introducing game economy

Complex game systems

Simple game systems ready

Ludic Environment

Educational Environment

Family Environment

School Environment

Working Environment

<Theatre> Environment

Considerations over social aspects

Players Groups

Changing systems according to players groups

Levity relations with Other worlds

Comics

Movies

Theatre

Interactive Fiction

Roleplaying Games

CYOA - books

Traditional storytelling

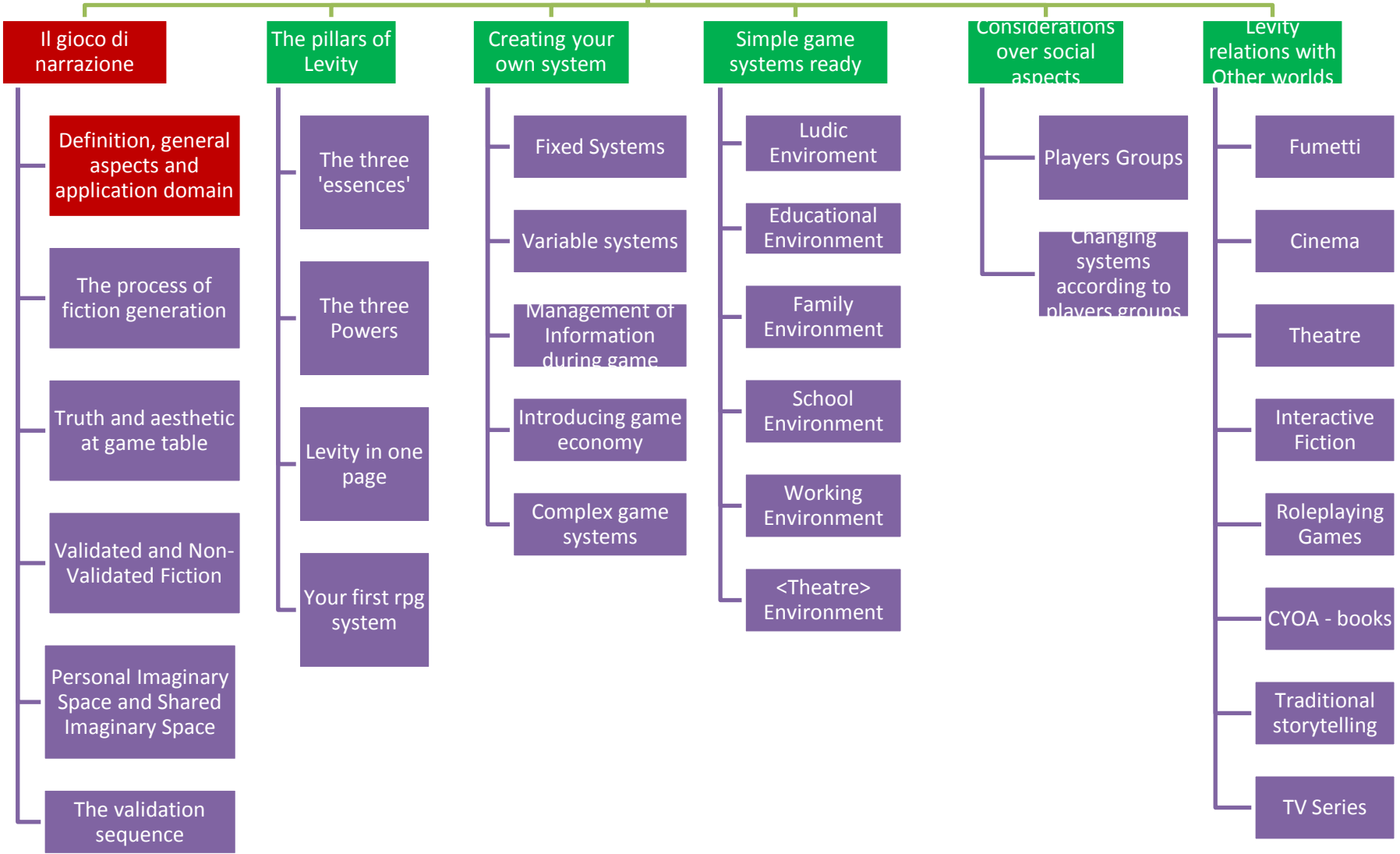
TV Series

Levity IV – Chapter: «Narration Game: Fundamentals»

DEFINITION, GENERAL ASPECTS AND APPLICATION DOMAIN

Indice dei Contenuti

Levity IV



Definition, general aspects and application domain - I

- Narration games are games through which players build 'fiction' through an «incremental» process.
- Each player contributes by inserting elements in the fiction by using explicit 'statements'.
- A subset of narration games («role playing») require that players narrates statements regarding one particular character controlled by each player. (Note: Interpretation is not considered a «structural» element in Levity)
- This «incremental» process, however, is not disorderd and follows explicit and implicit rules.

Definition, general aspects and application domain - II

- Not all the fiction proposed by the players is considered to be 'valid'. Rather, most of it is rejected through a validation process.
- Validated fiction does not necessarily follows aesthetic parameters and techniques of static storytelling.
- It's very important that a 'mechanism' is in place allowing that the fiction is considered to be valid by all players. Otherwise, the narration and «the game» cannot proceed.

Definition, general aspects and application domain - II

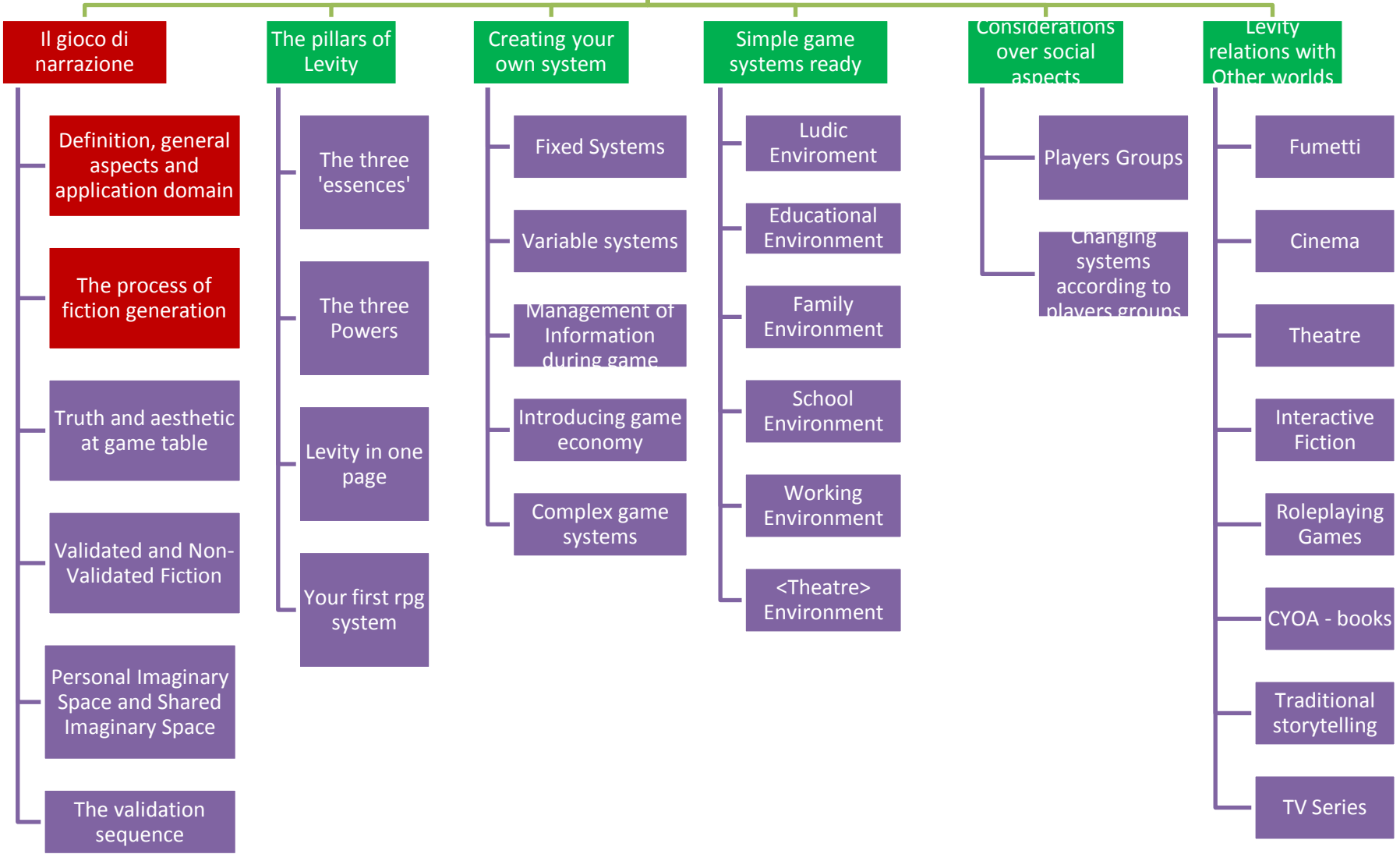
- Application domain of narration games is potentially very great:
 - Ludic Environment
 - Educational Environment
 - Family Environment
 - School Environment
 - Working Environment
 - <Theatre> Environment
 - ...

Levity IV – Capitolo: «Il Gioco di Narrazione»

THE PROCESS OF FICTION GENERATION

Indice dei Contenuti

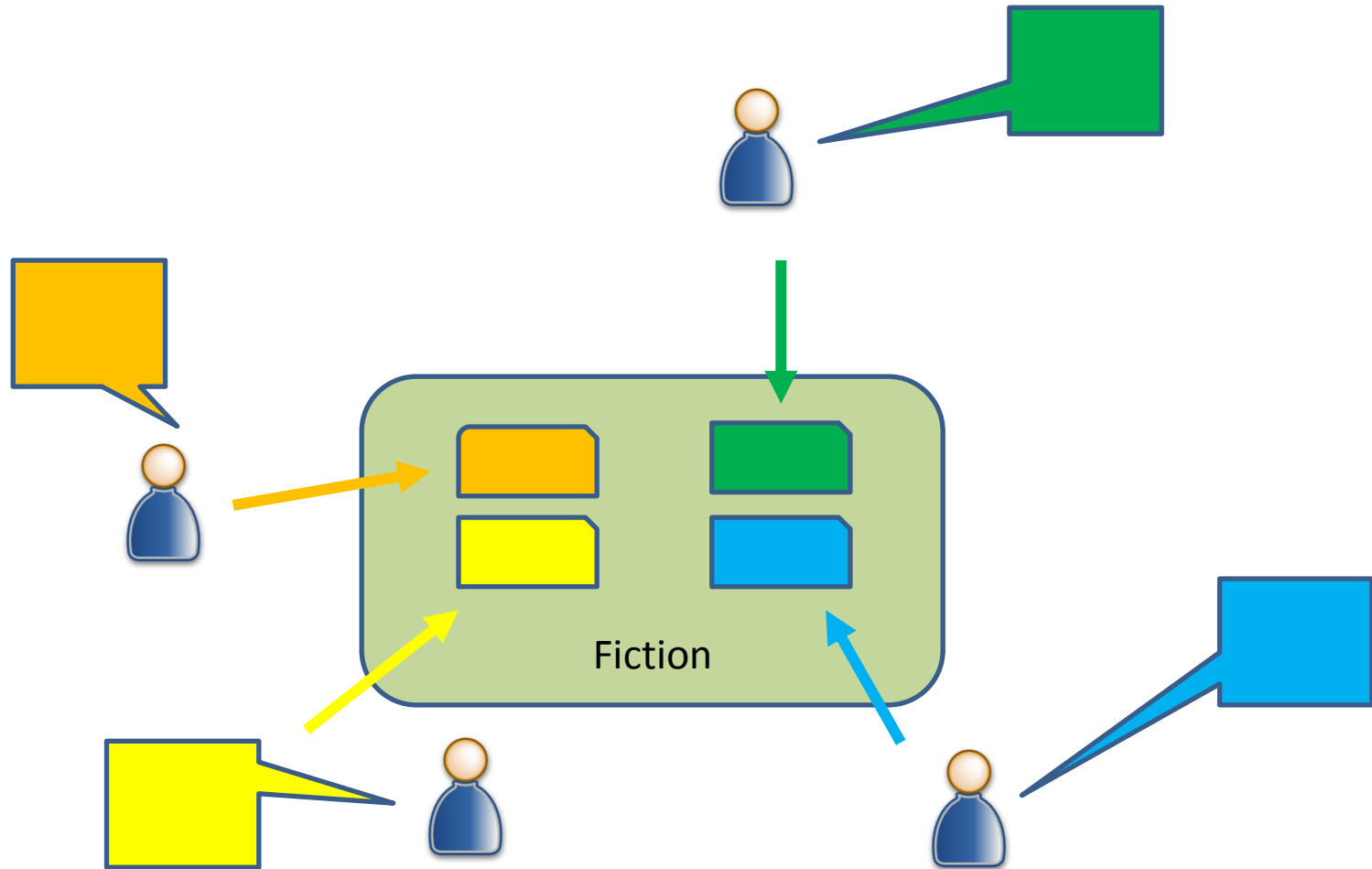
Levity IV



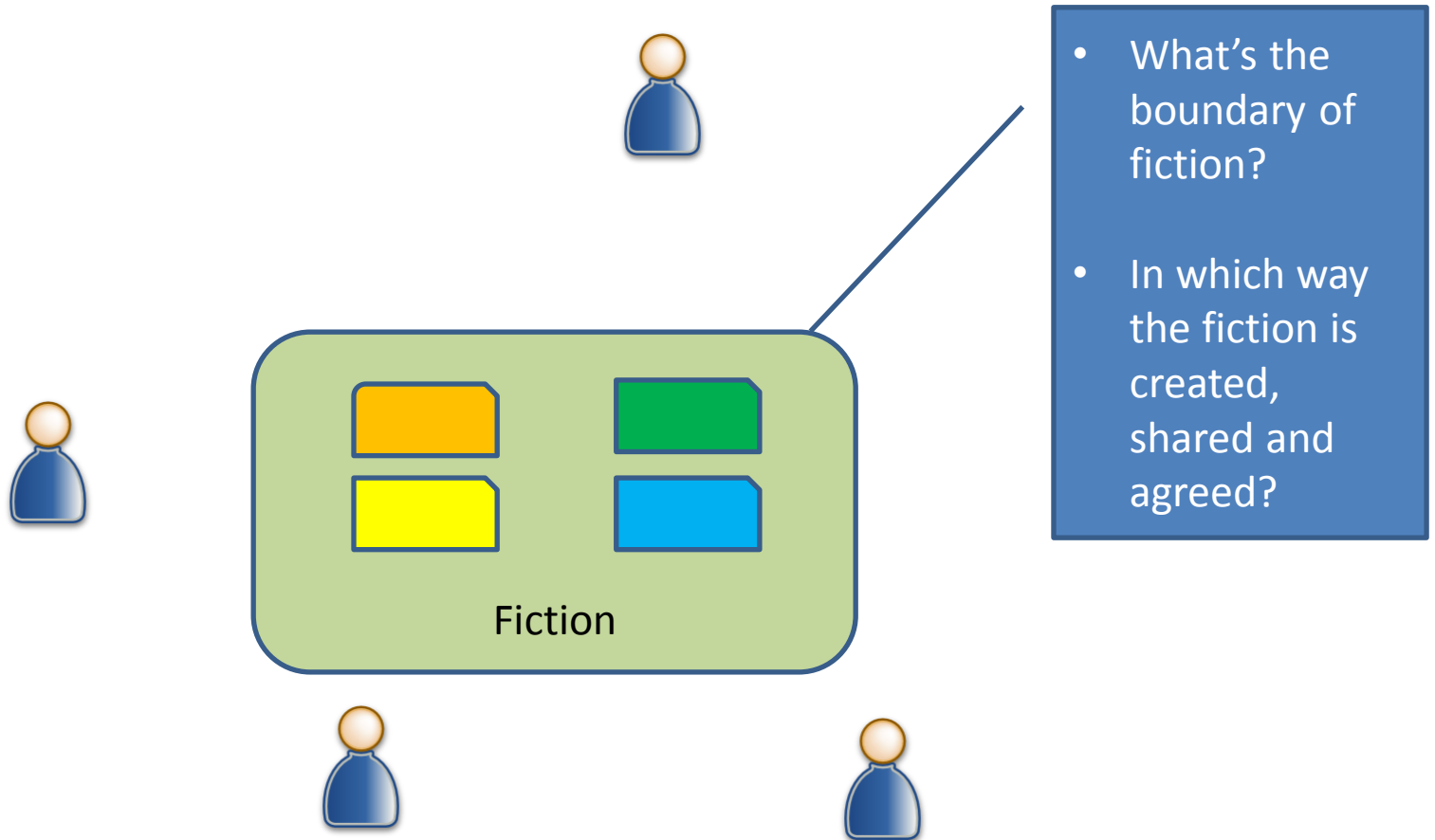
The process of fiction generation - I

- As said, narration games are games in which the players contribute in creating a fiction through an incremental process.
- Each player contribute through explicit statements.
- Next figure shows main aspects.

The process of fiction generation - I



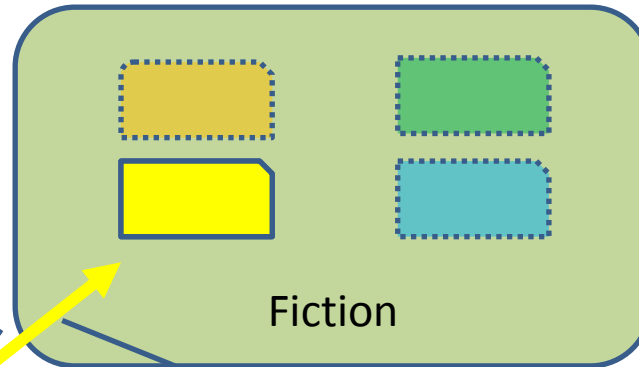
The process of fiction generation - I



The process of fiction generation - I

1

- A mechanism must be in place, allowing the other players to «accept» what's been said by one player.

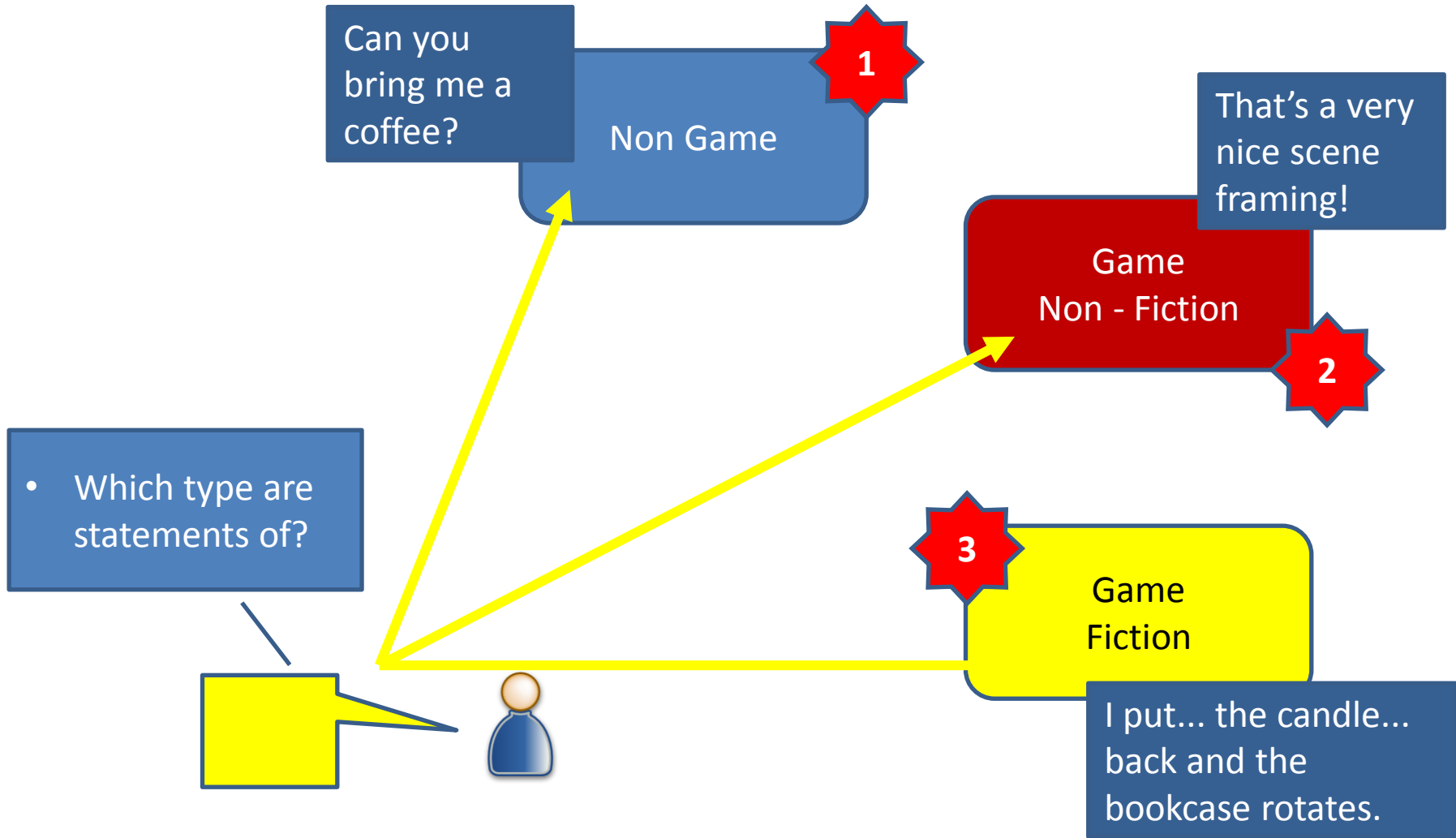


2

- The statement of one player is, somehow, deconstructed, even unconsciously, to just consider only what may «enter» in the fiction.

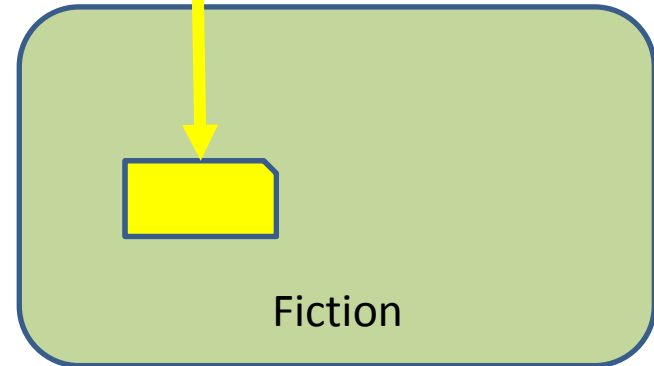
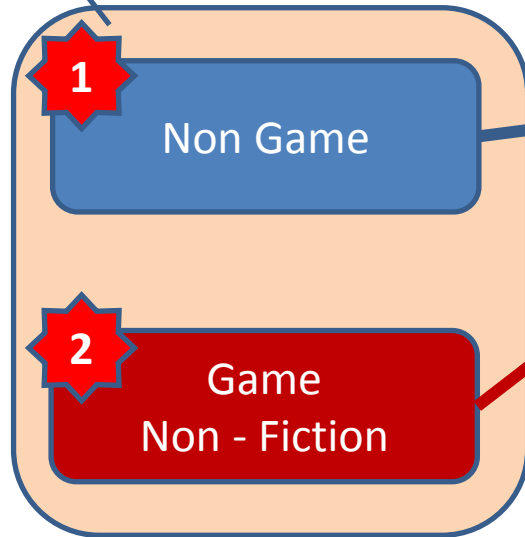


The process of fiction generation - I



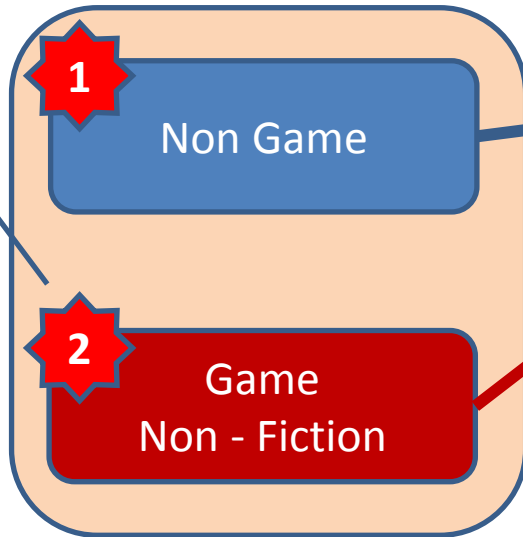
The process of fiction generation - I

- This statements will never enter in the fiction.
- They will 'remain' at group level.
- Nevertheless they're very important because they bring information at «social contract» level

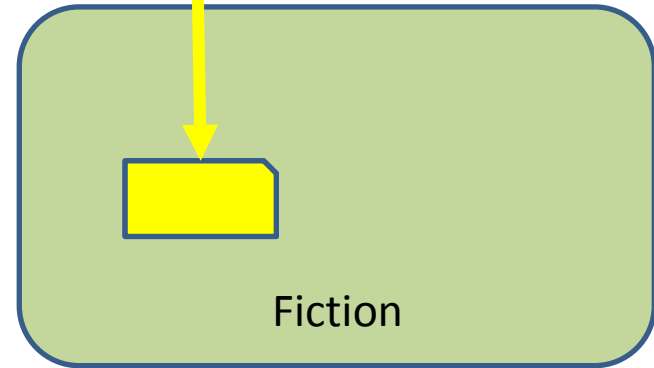


The process of fiction generation - I

- We'll get back later on type 2 statements



- And how the hell this «works»?

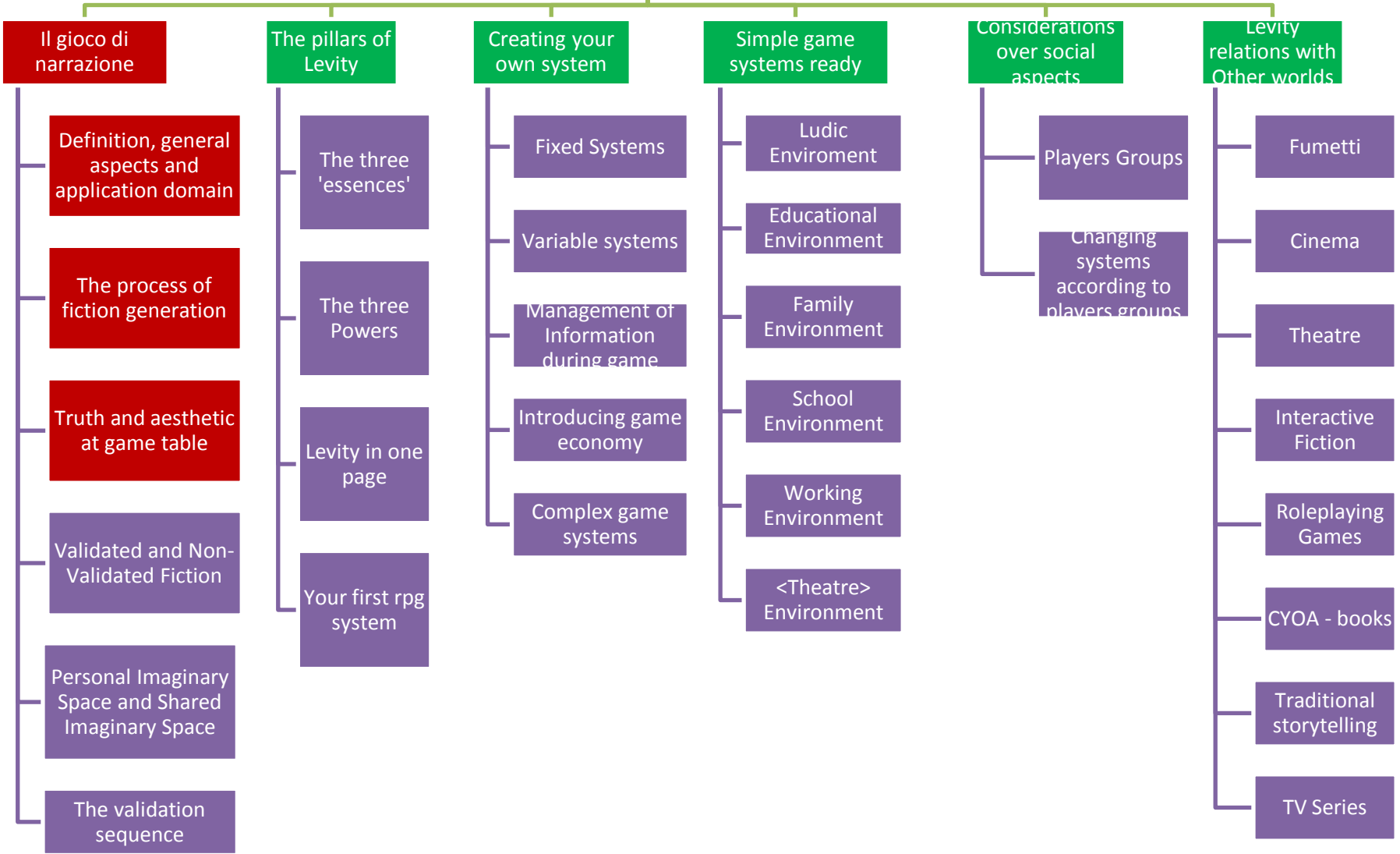


Levity IV – Capitolo: «Il Gioco di Narrazione»

VERITÀ ED ESTETICA AL TAVOLO DA GIOCO

Indice dei Contenuti

Levity IV



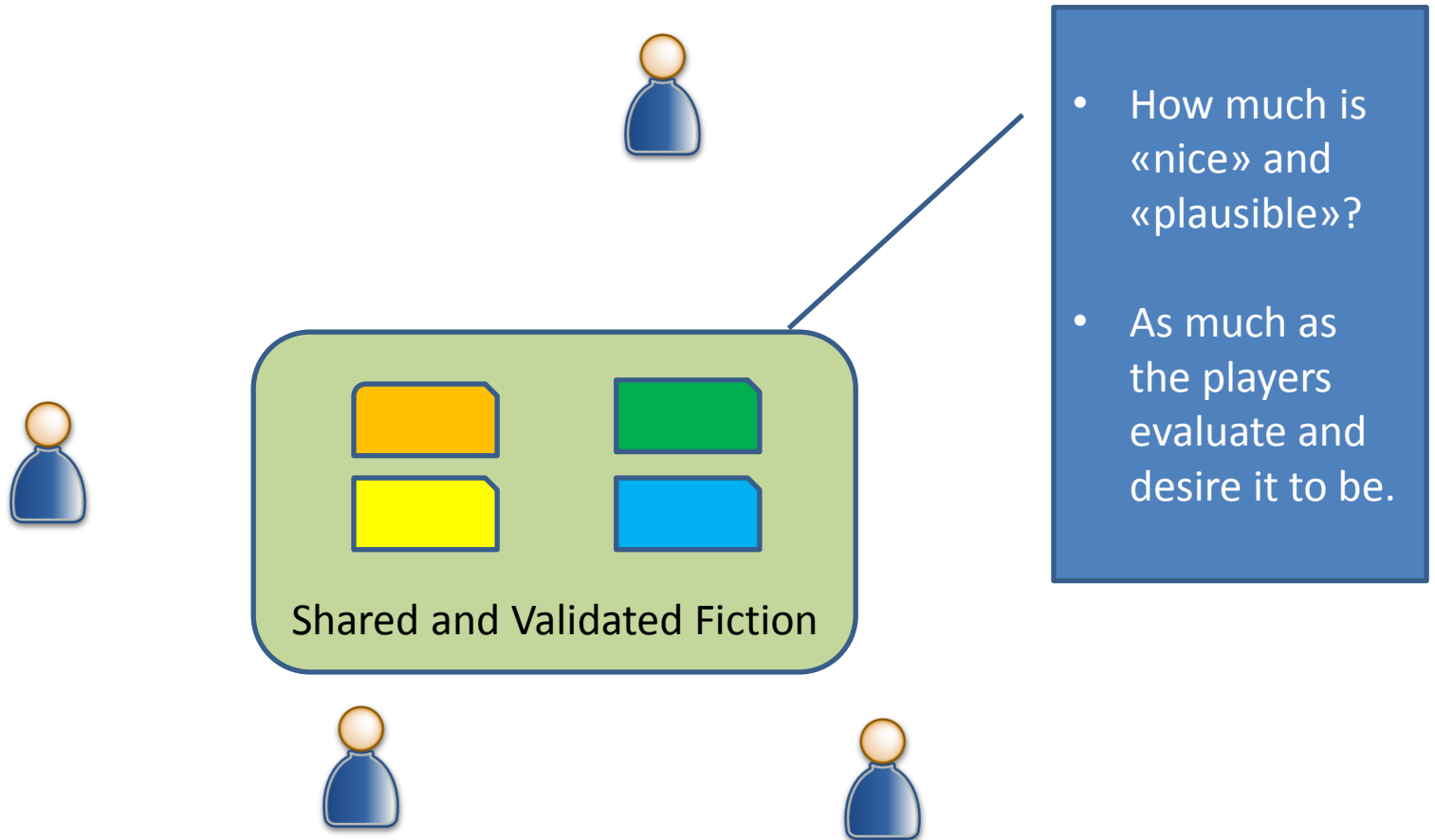
Truth and aesthetic at game table- I

- What is «plausible» for roleplaying and narration games players?
- What is «nice» in the fiction created?
- Do objective evaluation parameters exist?

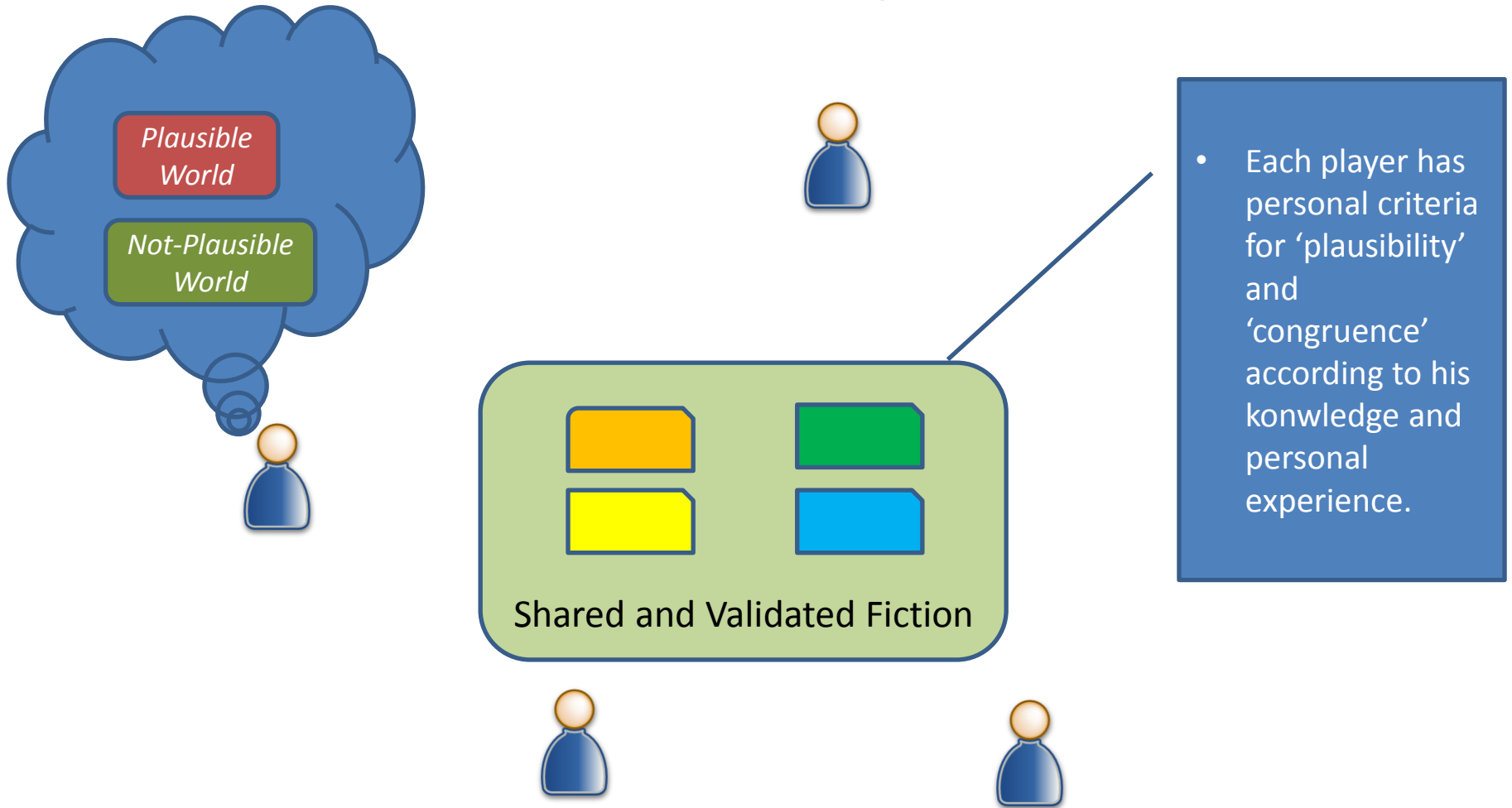
Truth and aesthetic at game table- I

- In general, NO, objective evaluation parameters DO NOT exist.
- The generated fiction is evaluated as «plausible» and/or «nice» by the players itself, that are the only intended creators and ‘users’ of the fiction.
- It’s more complex and interesting, however which are the general criteria over which the evaluation is based upon.

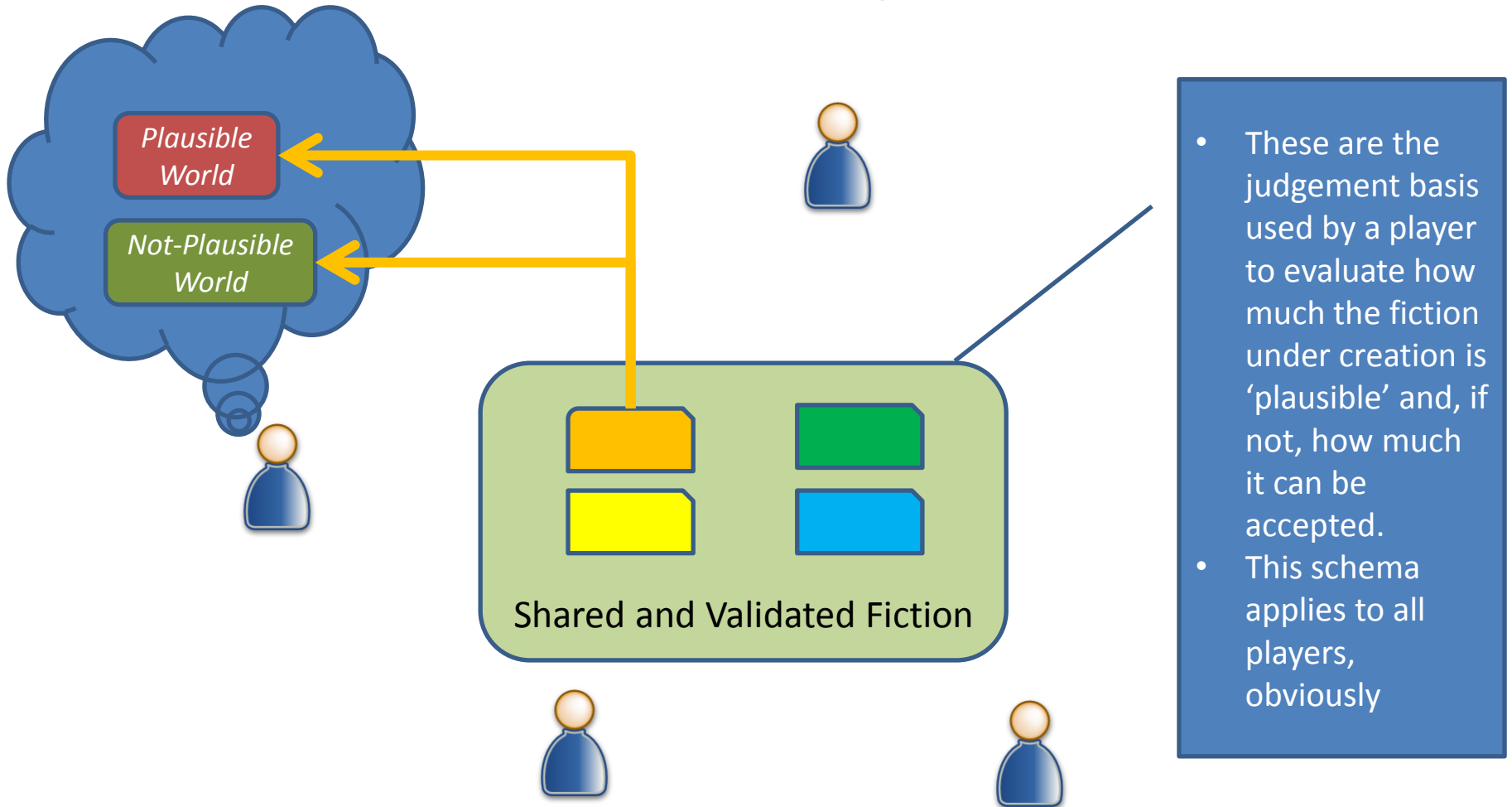
Truth and aesthetic at game table - II



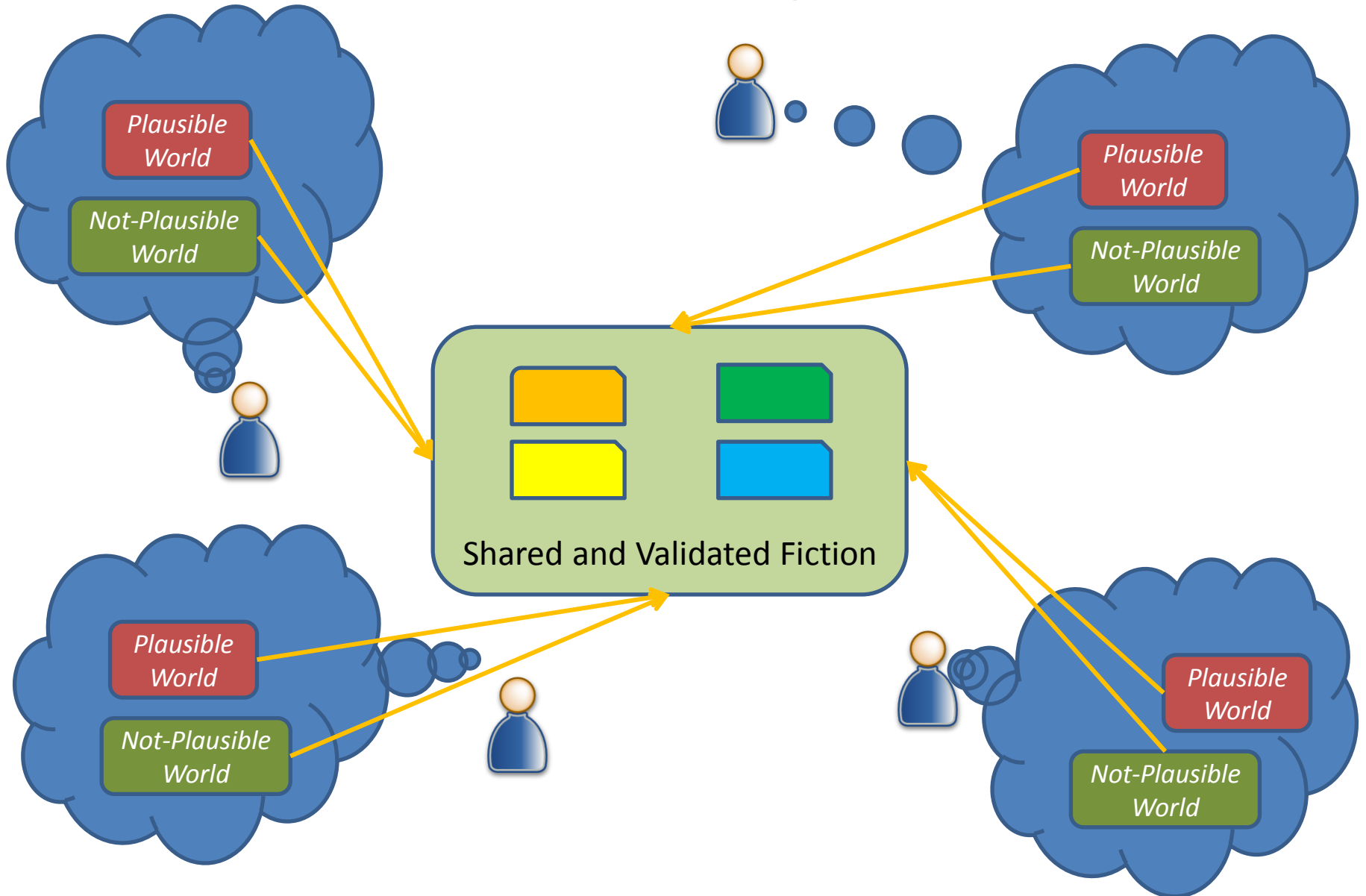
Truth and aesthetic at game table - II



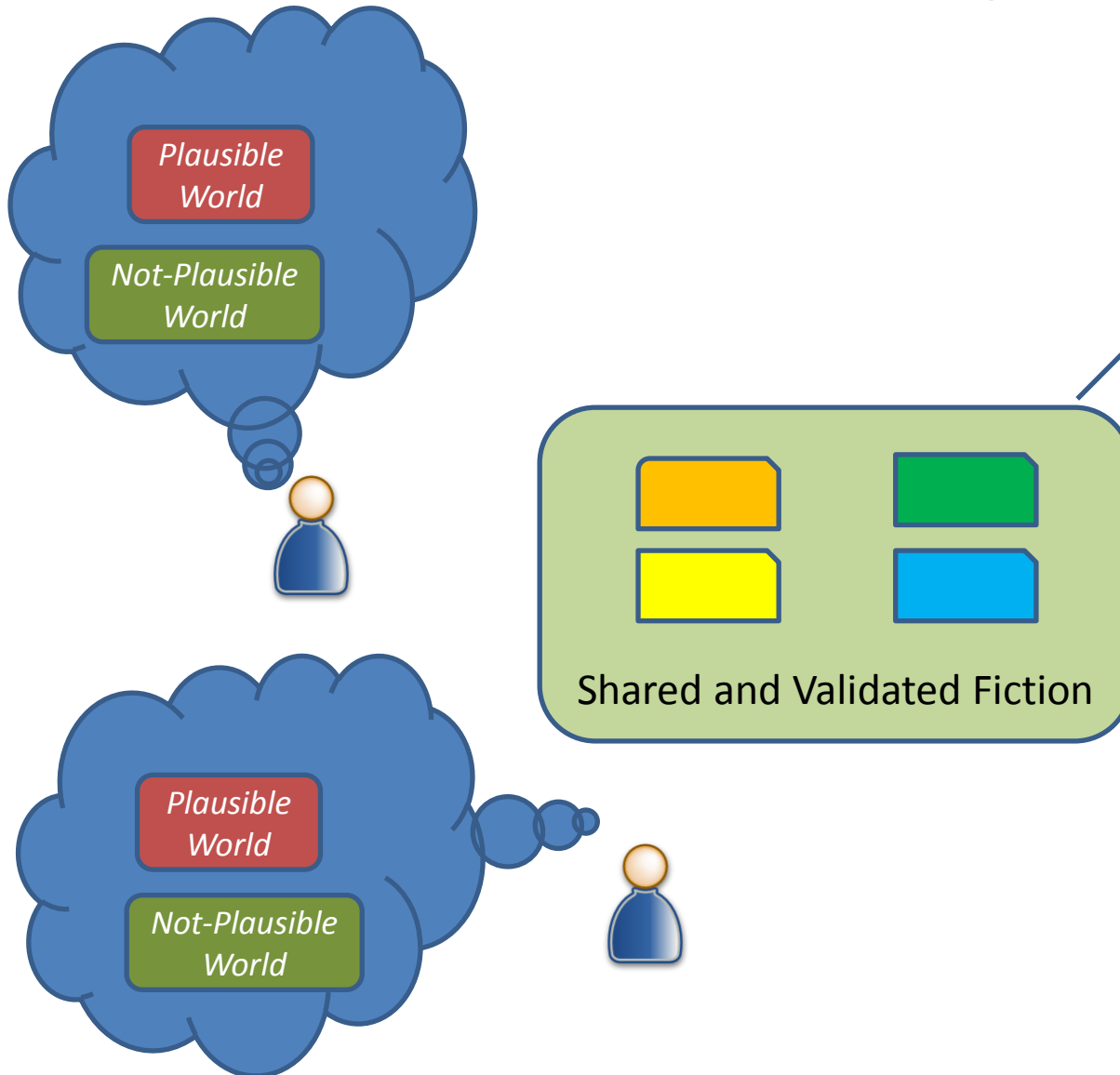
Truth and aesthetic at game table - II



Truth and aesthetic at game table - II

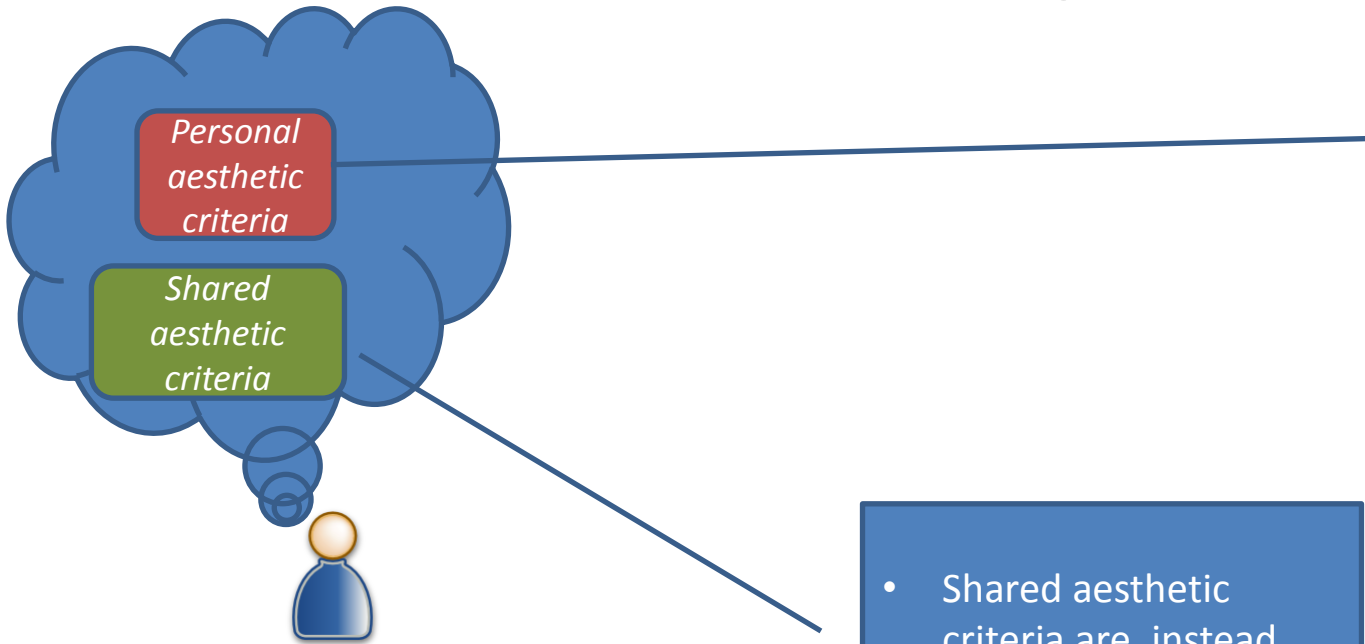


Truth and aesthetic at game table - II



- The «true», the «plausible» and the «congruent» are therefore continuously evaluated by the players through their previous knowledge.
- It's very important to consider this aspect.
- A different approach must be taken into account for aesthetic consideration.

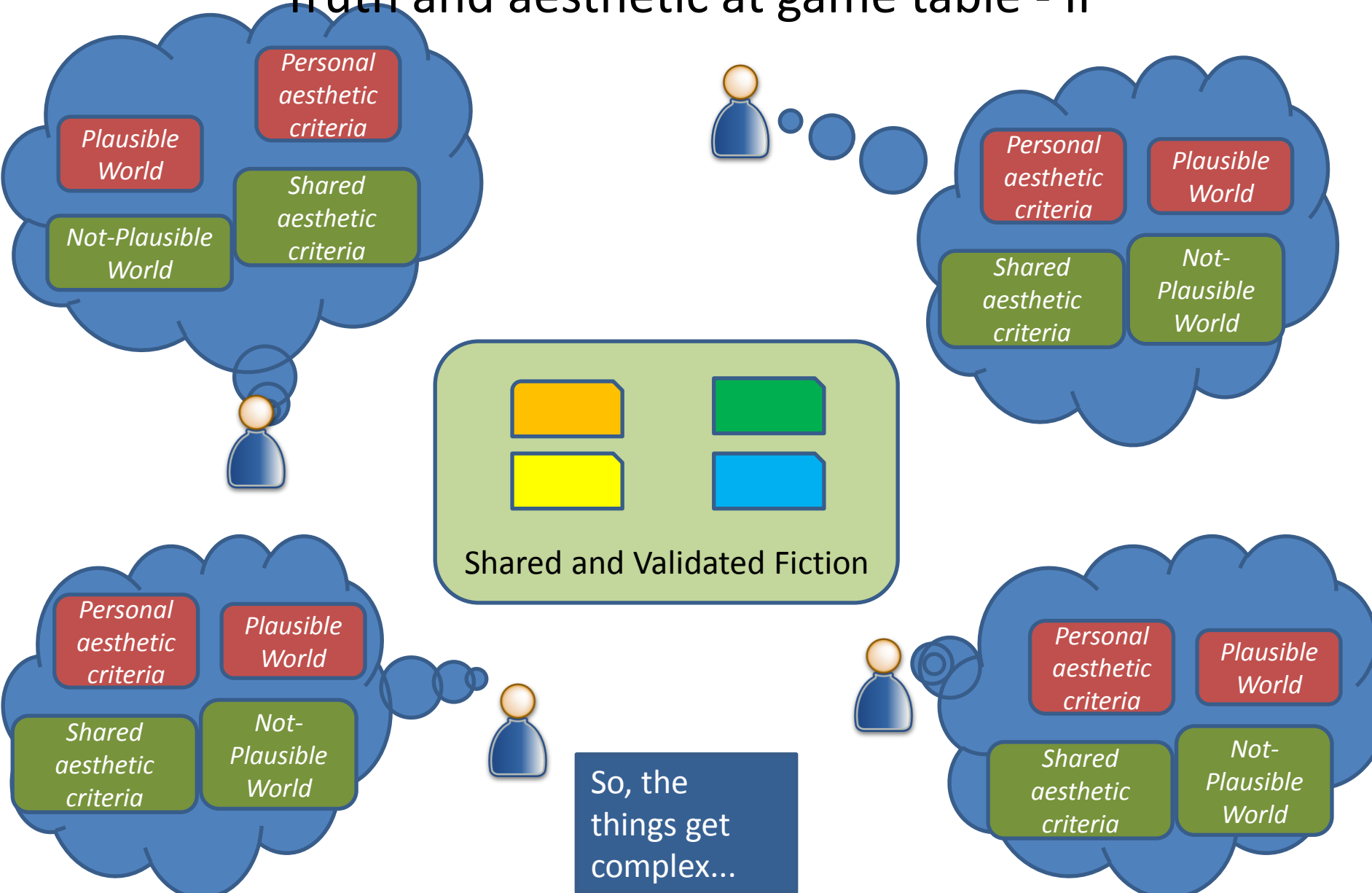
Truth and aesthetic at game table - II



- Personal aesthetic criteria take into account individual player criteria. Through them, the player determines what is «nice» to him/her.

- Shared aesthetic criteria are, instead, criteria shared and commonly accepted through the group of players, or in the cultural and ludic framework and/or environment (for example, storytelling aesthetic criteria)

Truth and aesthetic at game table - II

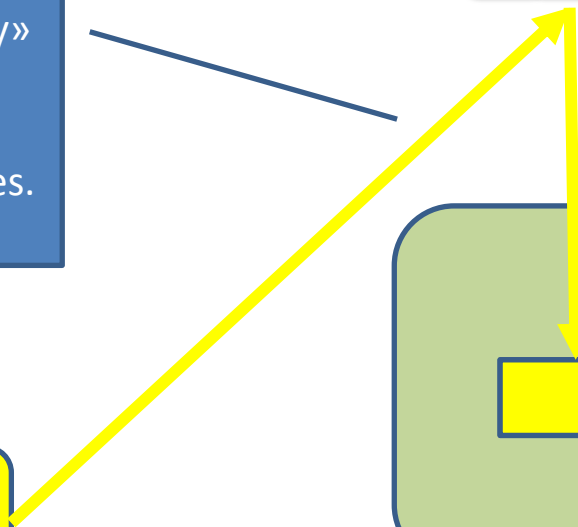
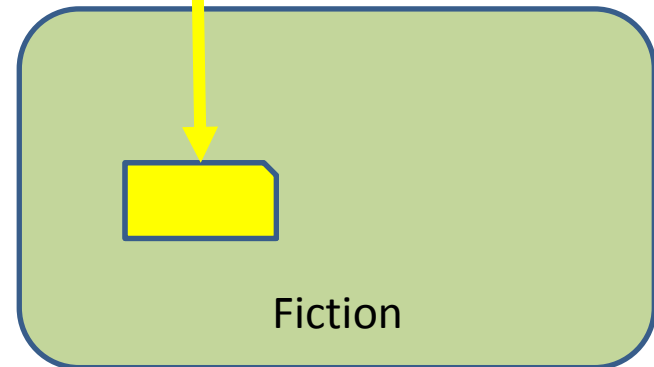


The process of fiction generation - I

- Each fictional element and statement, therefore, is processed by the players to determine «plausibility», «congruence» and «beauty»
- In all this process, players may be supported or obstructed by the game rules.

3

Game
Fiction

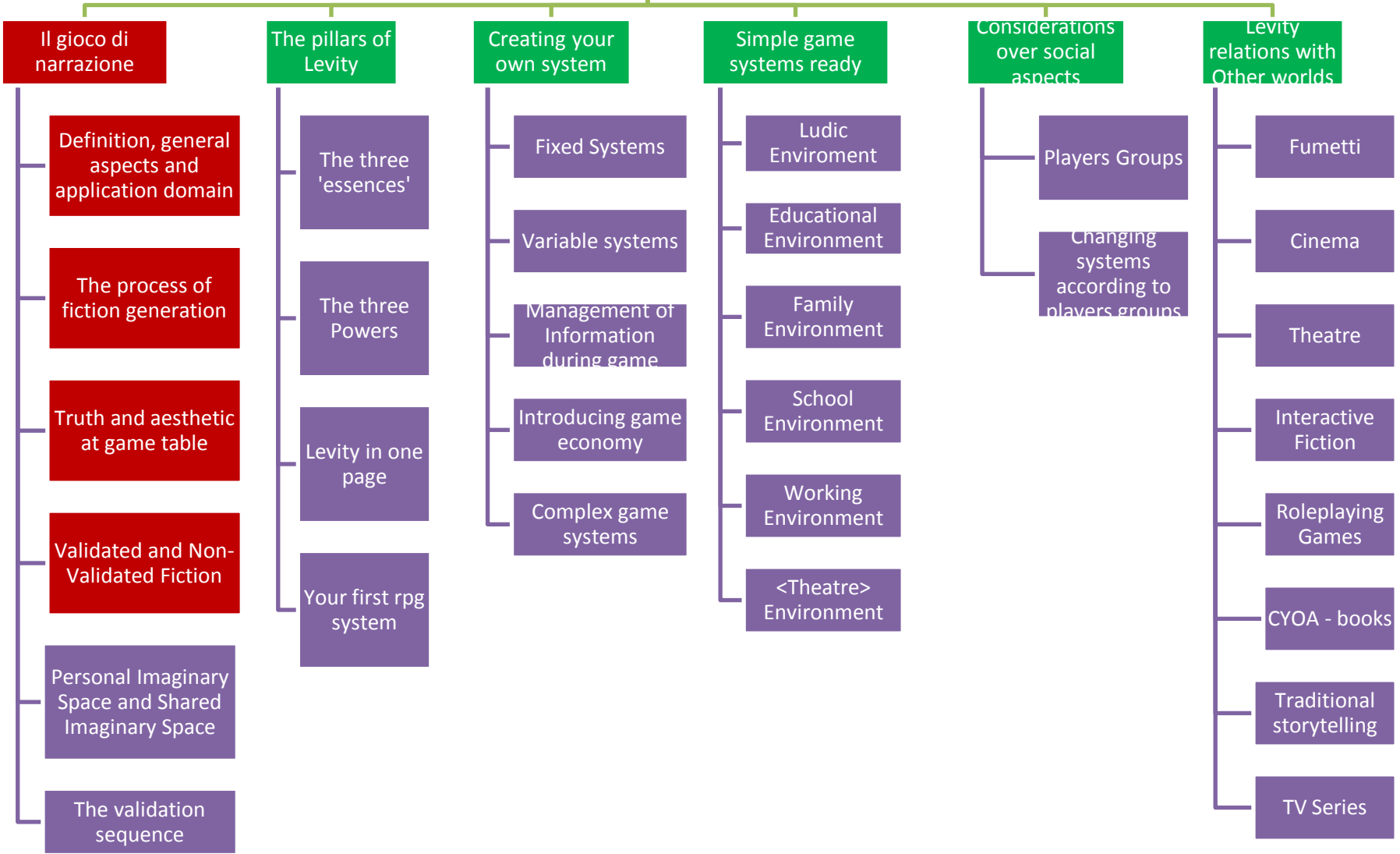


Levity IV – Capitolo: «Il Gioco di Narrazione»

VALIDATED AND NON-VALIDATED FICTION

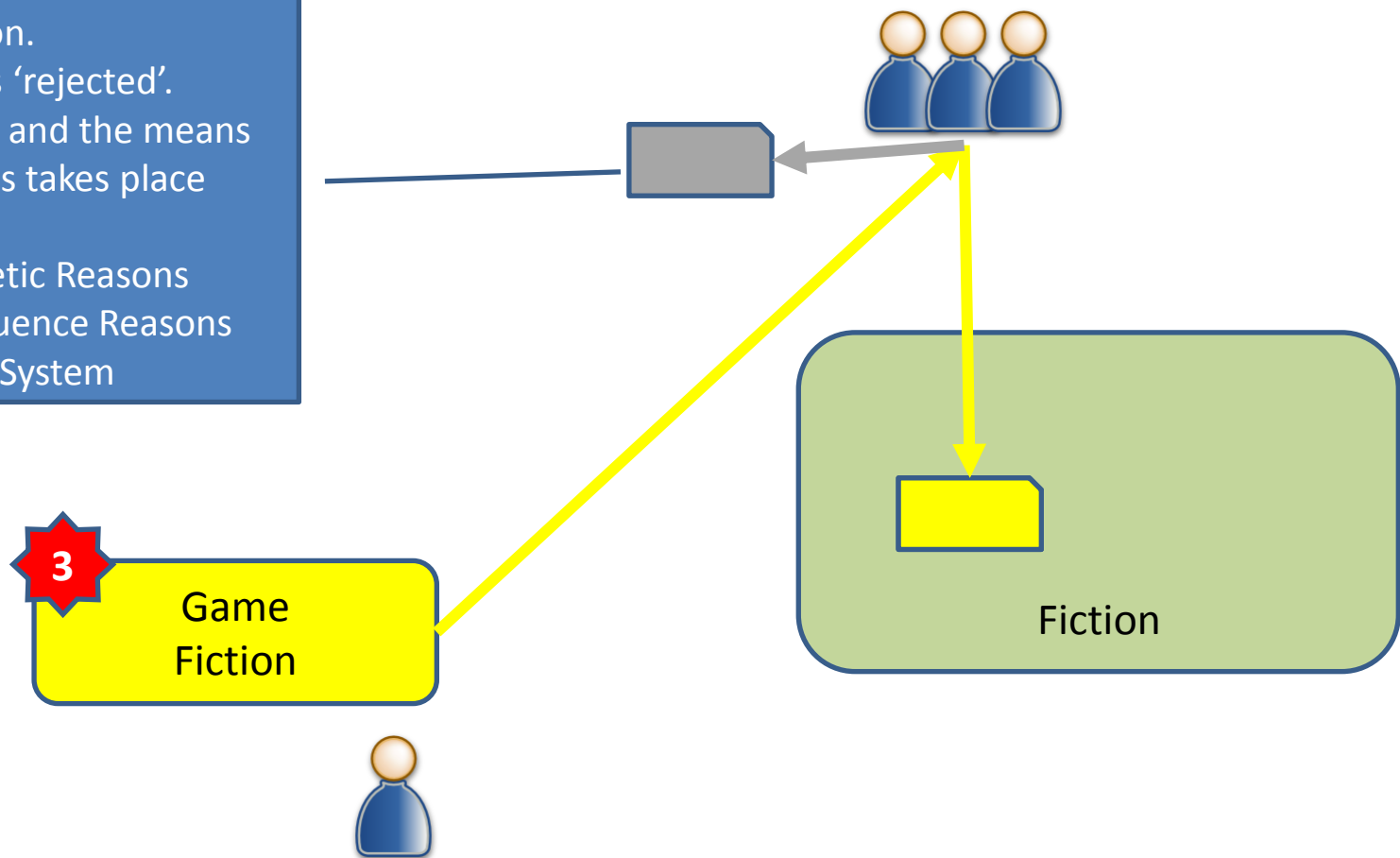
Indice dei Contenuti

Levity IV



The process of fiction generation - I

- Not all the fiction is validated and incorporated in the shared fiction.
- Some of it is 'rejected'.
- The reasons and the means by which this takes place may be:
 - Aesthetic Reasons
 - Congruence Reasons
 - Game System

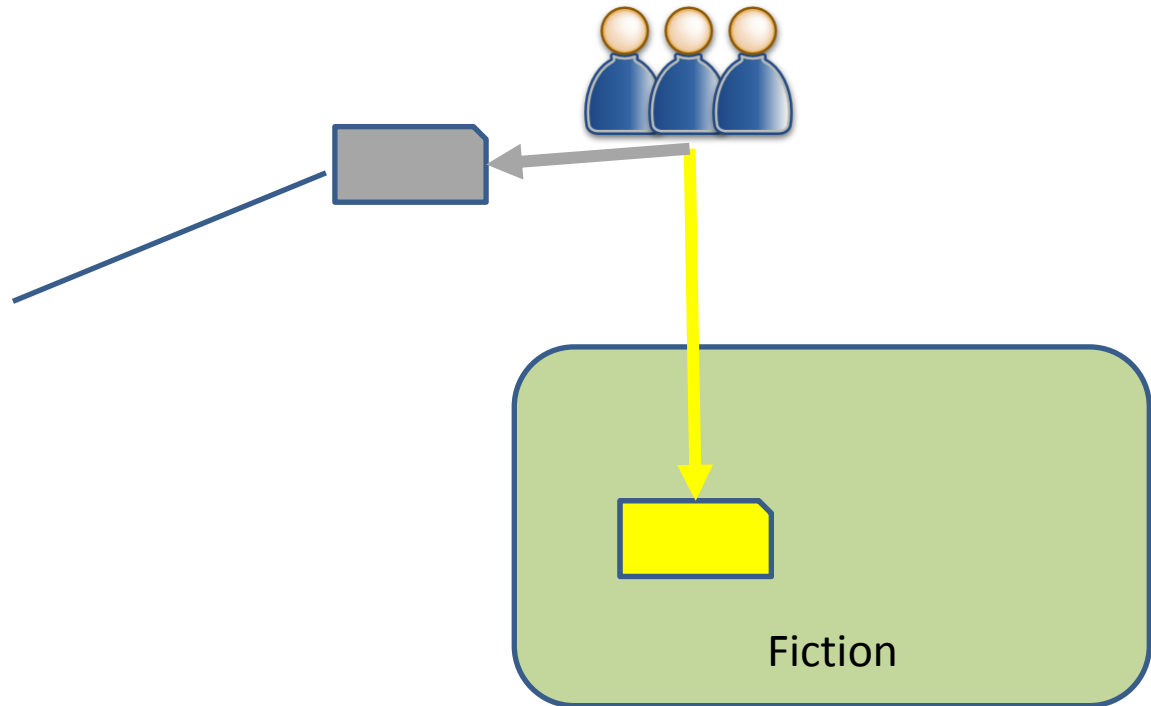


Validated and Non-Validated Fiction - I

- «The witch cut the apple and handed it out to Snow White», in the game is DIFFERENT FROM:
- «The witch handed out the apple to Snow White».
- In the second case, the apple has not been cut.
- Each validated statement on the fiction modify the «state» of game world. Only explicit statements are processed and validated.
- What has not been made explicit falls in the domain of «opinion» (this aspect has pros-and-cons).

The process of fiction generation - I

- Discarded fiction is as important as much validated fiction.
- Especially fiction discarded for aesthetic reasons for it gives information about the taste of the players and the group.
- Fiction discarded by the game system, instead, may give information about how to modify it and 'correct it according to the group taste'

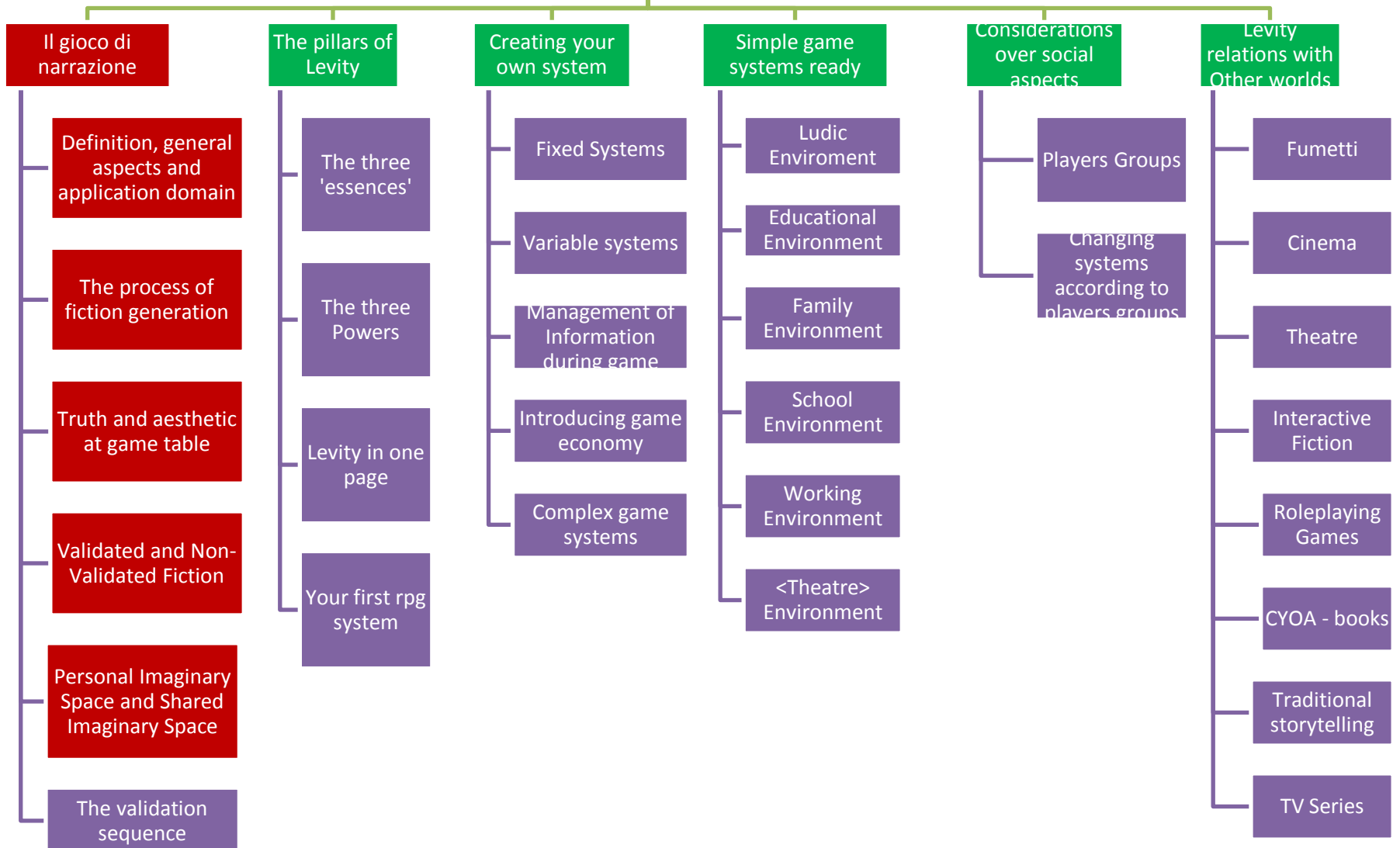


Levity IV – Capitolo: «Il Gioco di Narrazione»

PERSONAL IMAGINARY SPACE AND SHARED IMAGINARY SPACE

Indice dei Contenuti

Levity IV

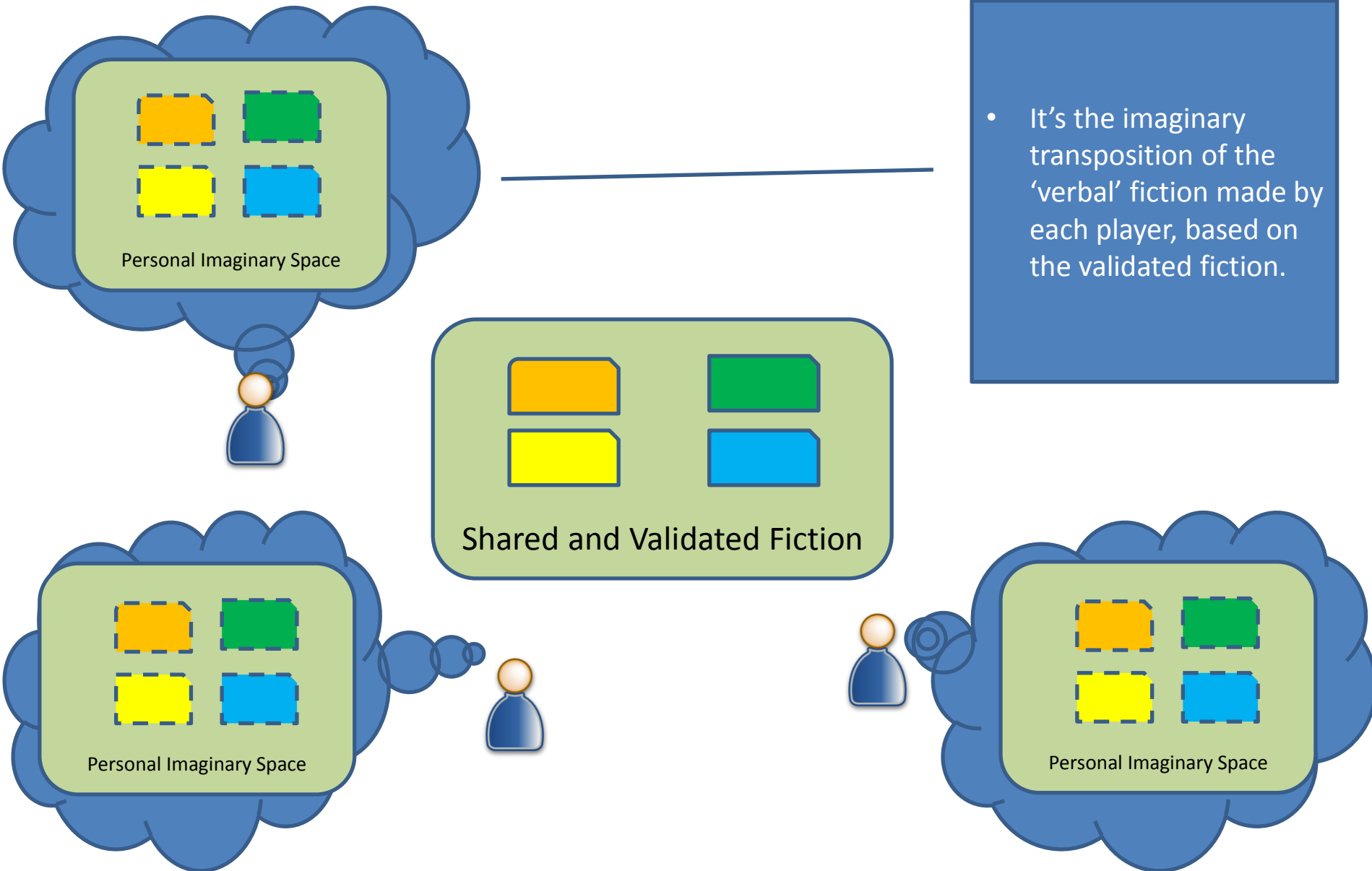


Personal Imaginary Space and Shared Imaginary Space - I

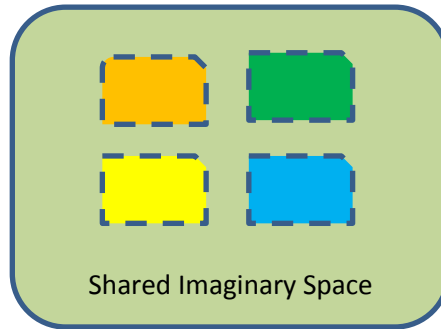
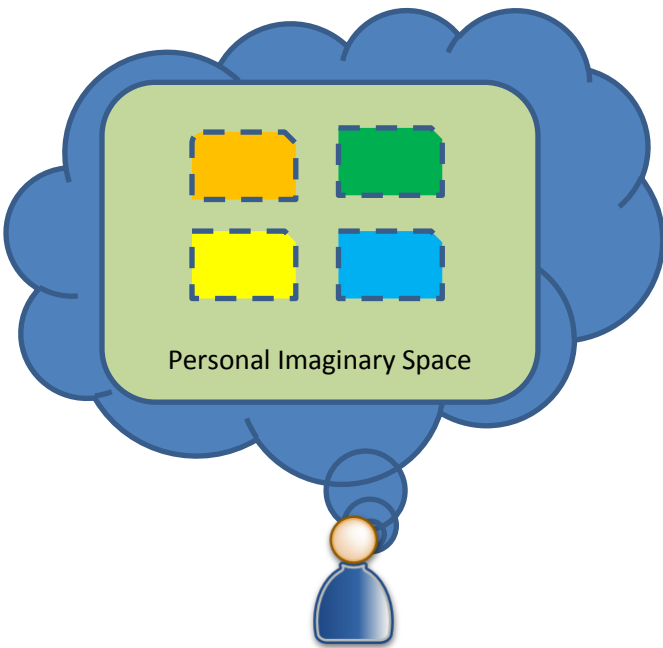
- The Personal Imaginary Space and Shared Imaginary Space are the 'places' in which the players imagine, transpose and synchronize between them the validated fiction, making it vivid in their imagination
- A «dystonia» of imagination between the Personal Space and the Shared Space makes the validation process difficult (or even impossible).
- What happens is a syntactic and semantic evaluation of the statement and then a transposition in the imaginary spaces

Personal Imaginary Space and Shared Imaginary Space - II

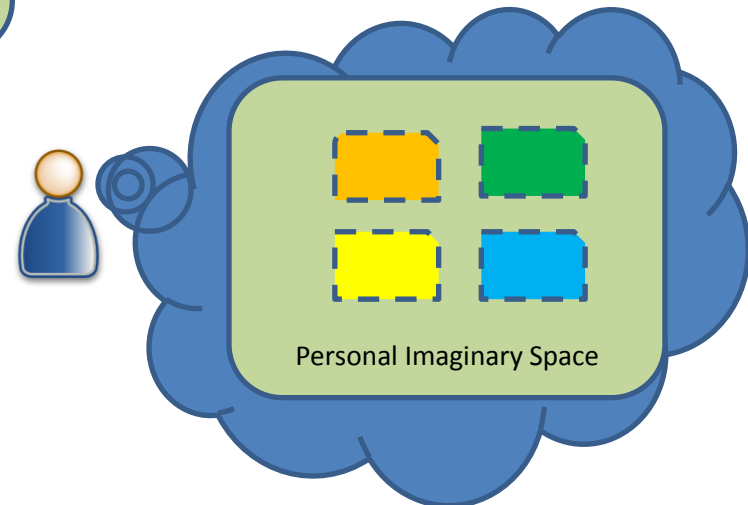
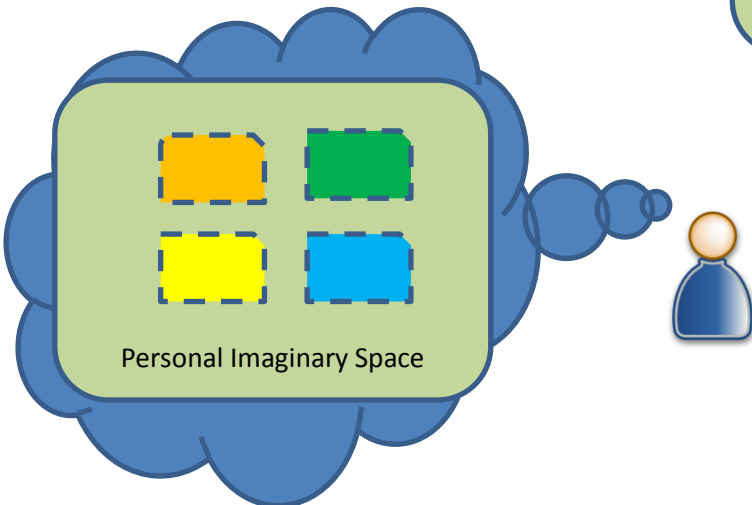
- It's the imaginary transposition of the 'verbal' fiction made by each player, based on the validated fiction.



Personal Imaginary Space and Shared Imaginary Space - II



- It's the «impossible» space in which player synchronize a common fiction image like if all of them are imagining exactly the same thing in the same way.

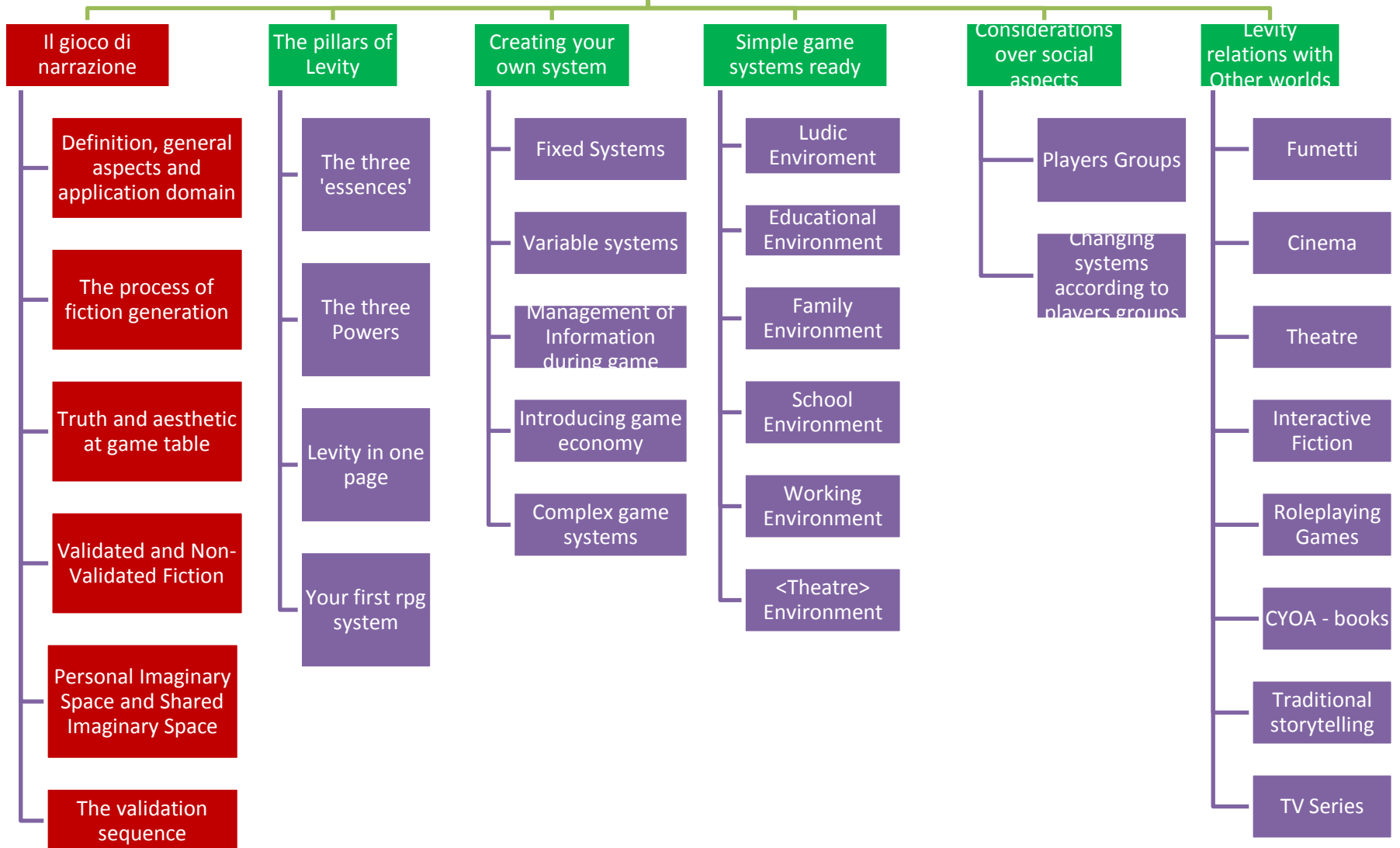


Levity IV – Capitolo: «Il Gioco di Narrazione»

THE VALIDATION SEQUENCE

Indice dei Contenuti

Levity IV



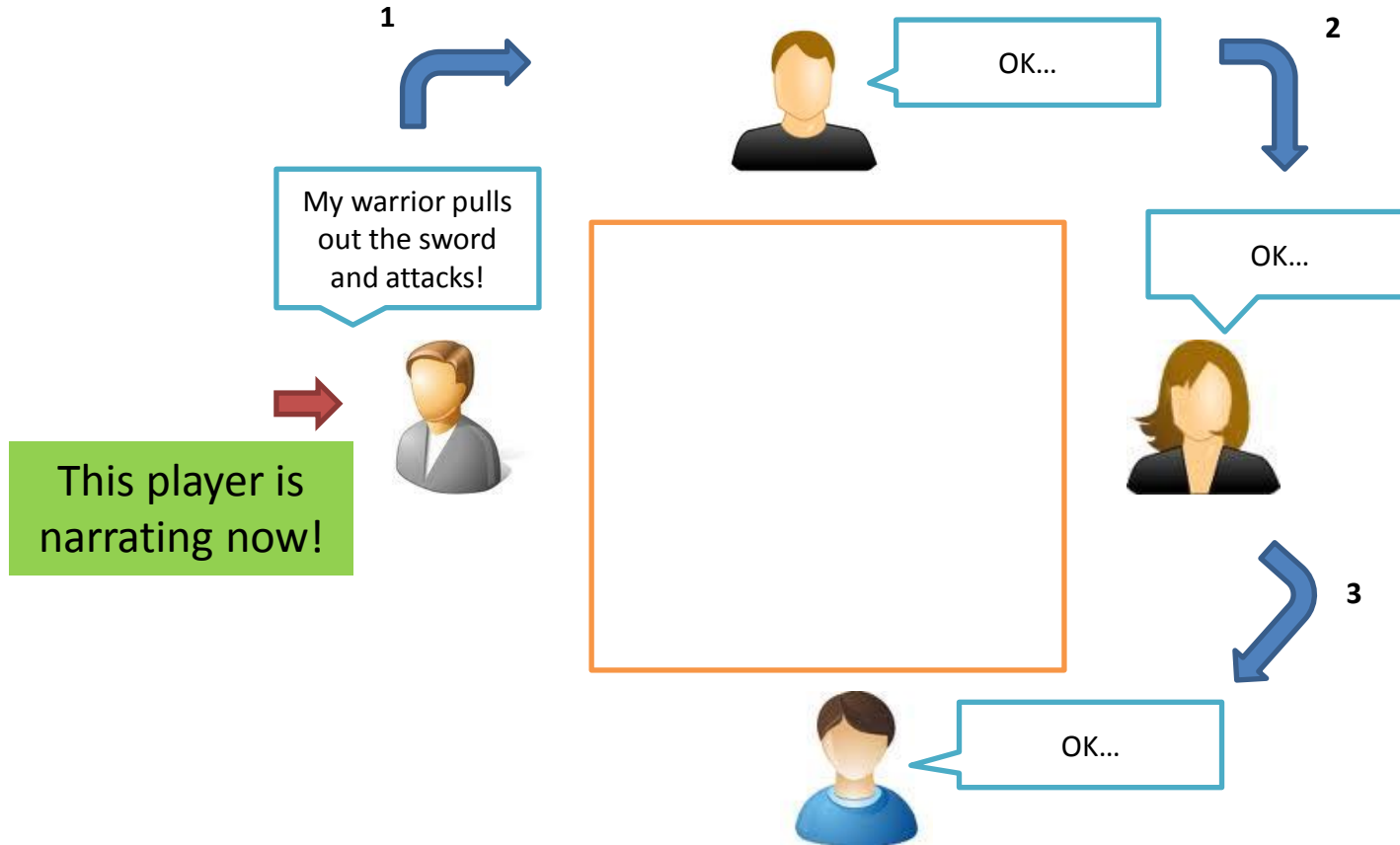
The validation sequence - I

- All the information introduced up to now, will now be used to understand the complete mechanism of creation and validation of the fiction.
- Understanding of this mechanism is fundamental to proceed further in the next chapters.
- The sequence may be described in simplified or complex way.

The validation sequence - I

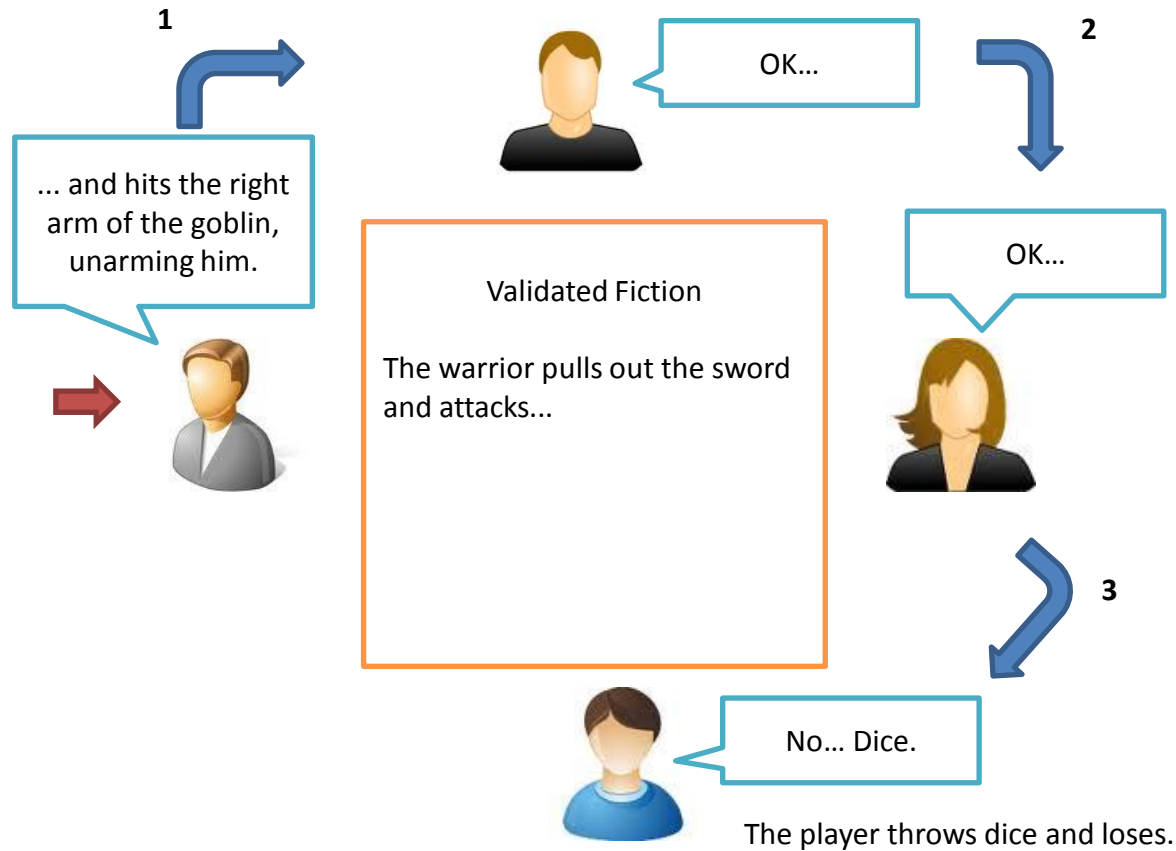
- In the next slide the following game system is used:
 - Each player narrates in turn.
 - No one of them controls a particular character.
 - Everyone may say that something «is not good» and ask to resolve the issue by throwing dice.

The "simple" validation sequence



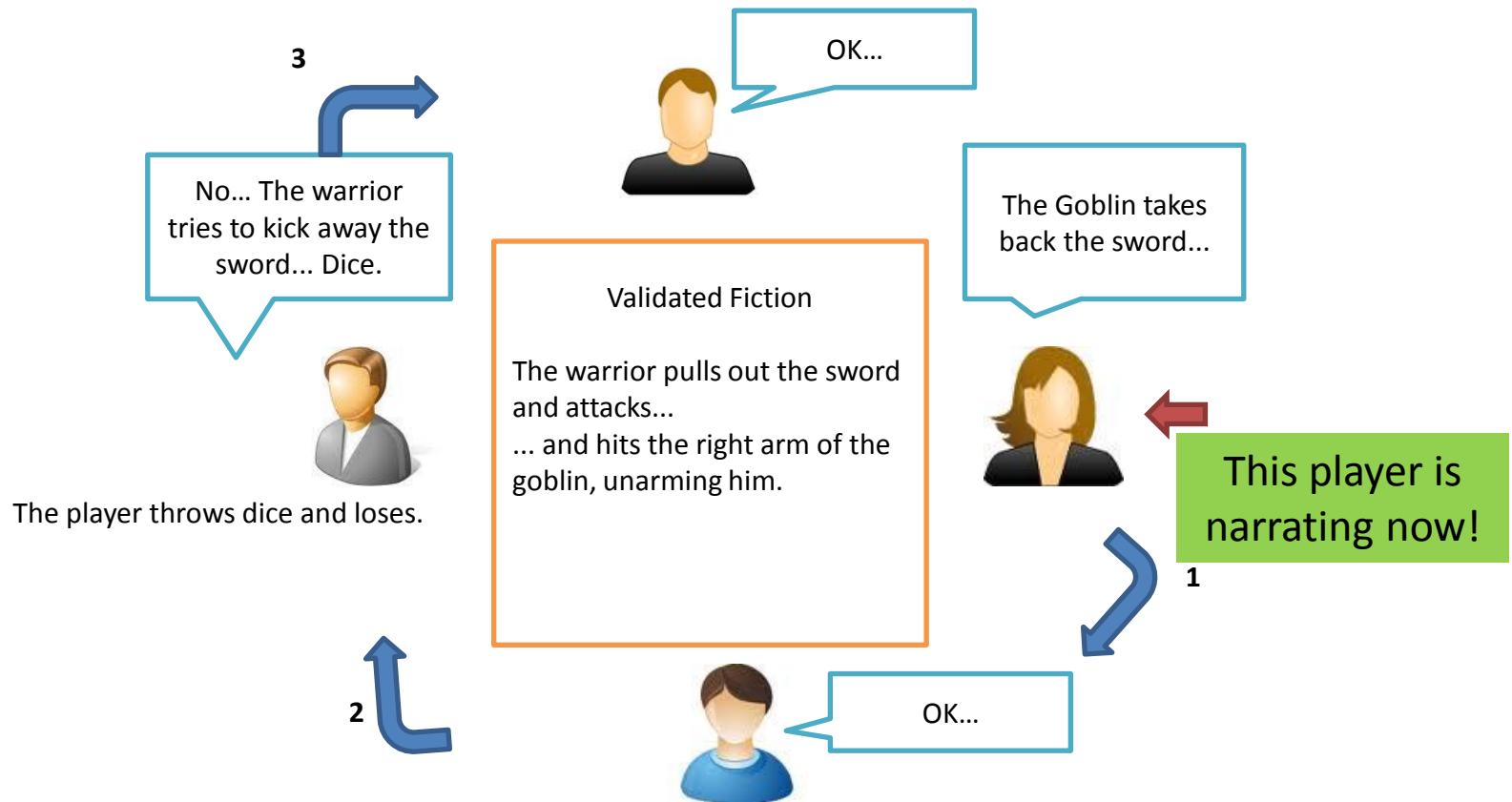
Each player narrates in turn.
No one of them controls a particular character.
Everyone may say that something «is not good»
and ask to resolve the issue by throwing dice.

The "simple" validation sequence



Each player narrates in turn.
No one of them controls a particular character.
Everyone may say that something «is not good» and ask to resolve the issue by throwing dice.

The "simple" validation sequence



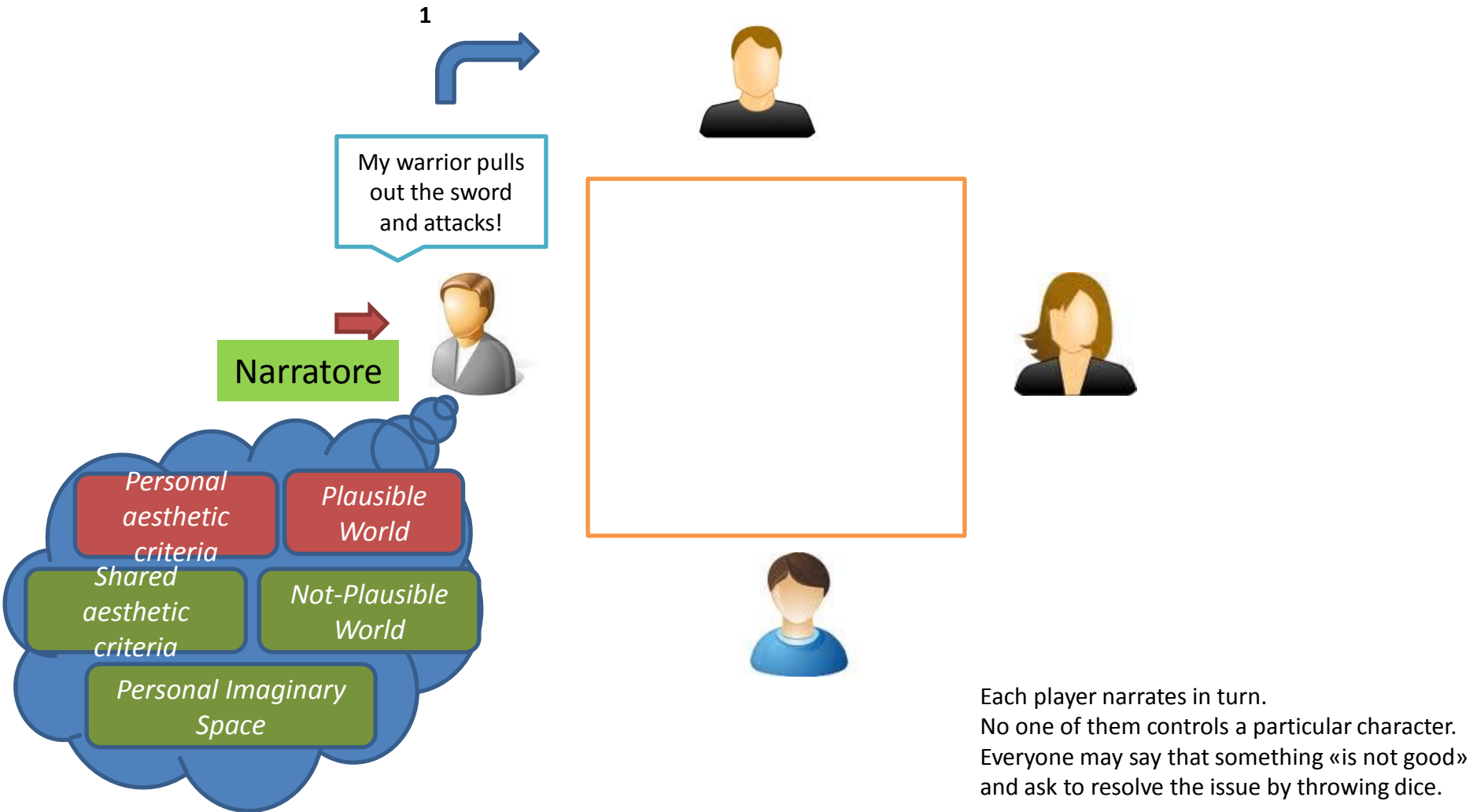
Each player narrates in turn.
No one of them controls a particular character.
Everyone may say that something «is not good» and
ask to resolve the issue by throwing dice.

The "simple" validation sequence

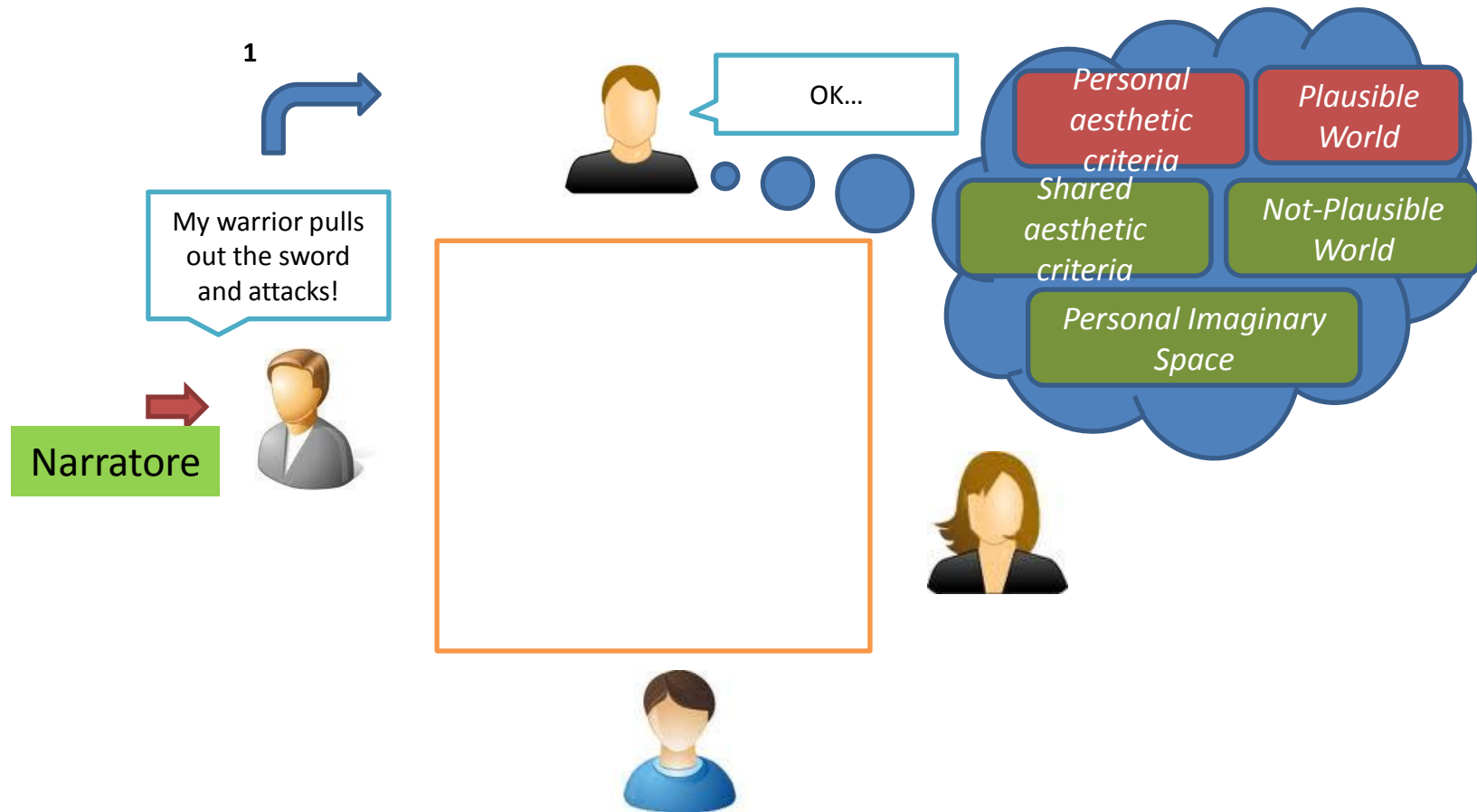


Each player narrates in turn.
No one of them controls a particular character.
Everyone may say that something «is not good»
and ask to resolve the issue by throwing dice.

The "complex" validation sequence

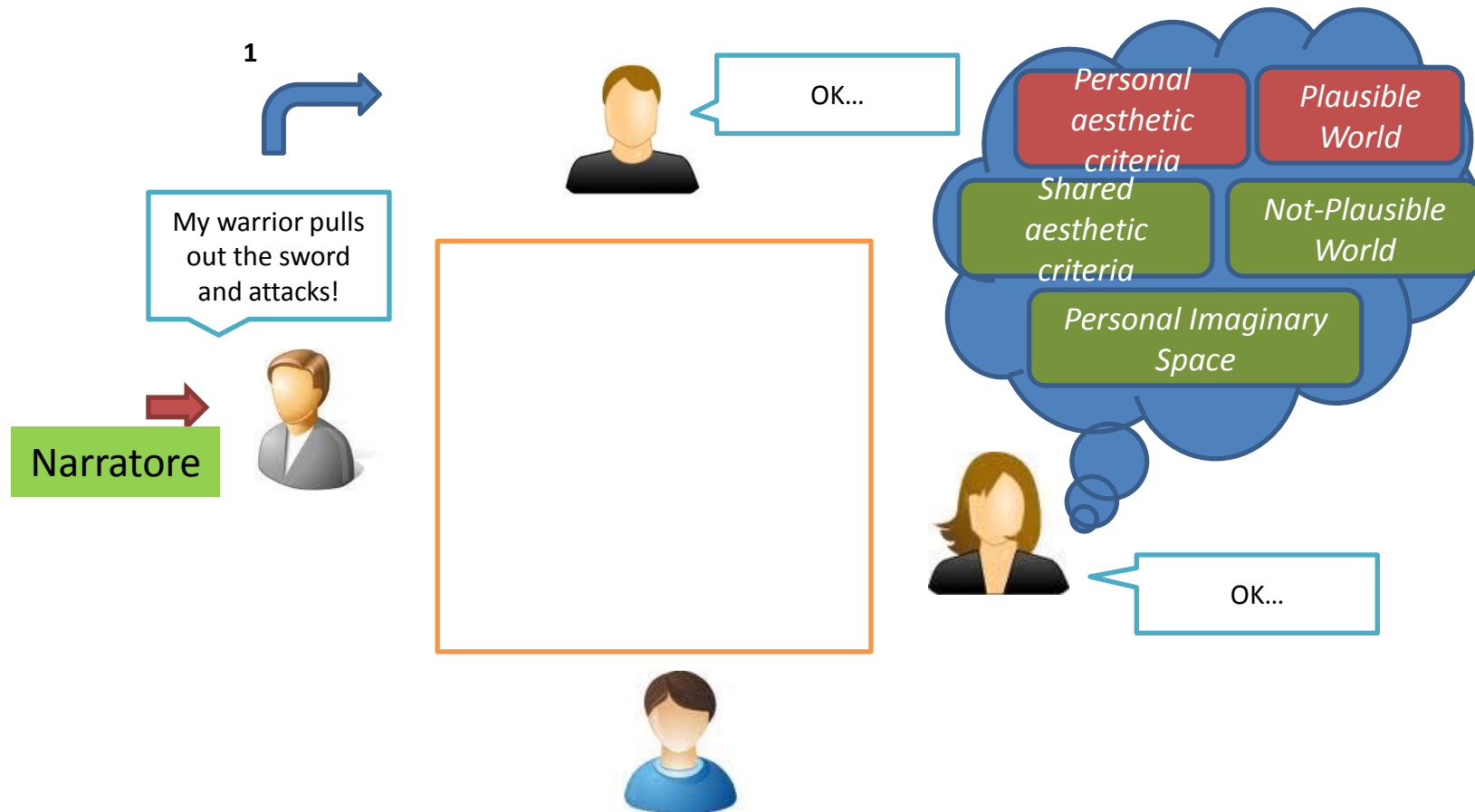


The "complex" validation sequence



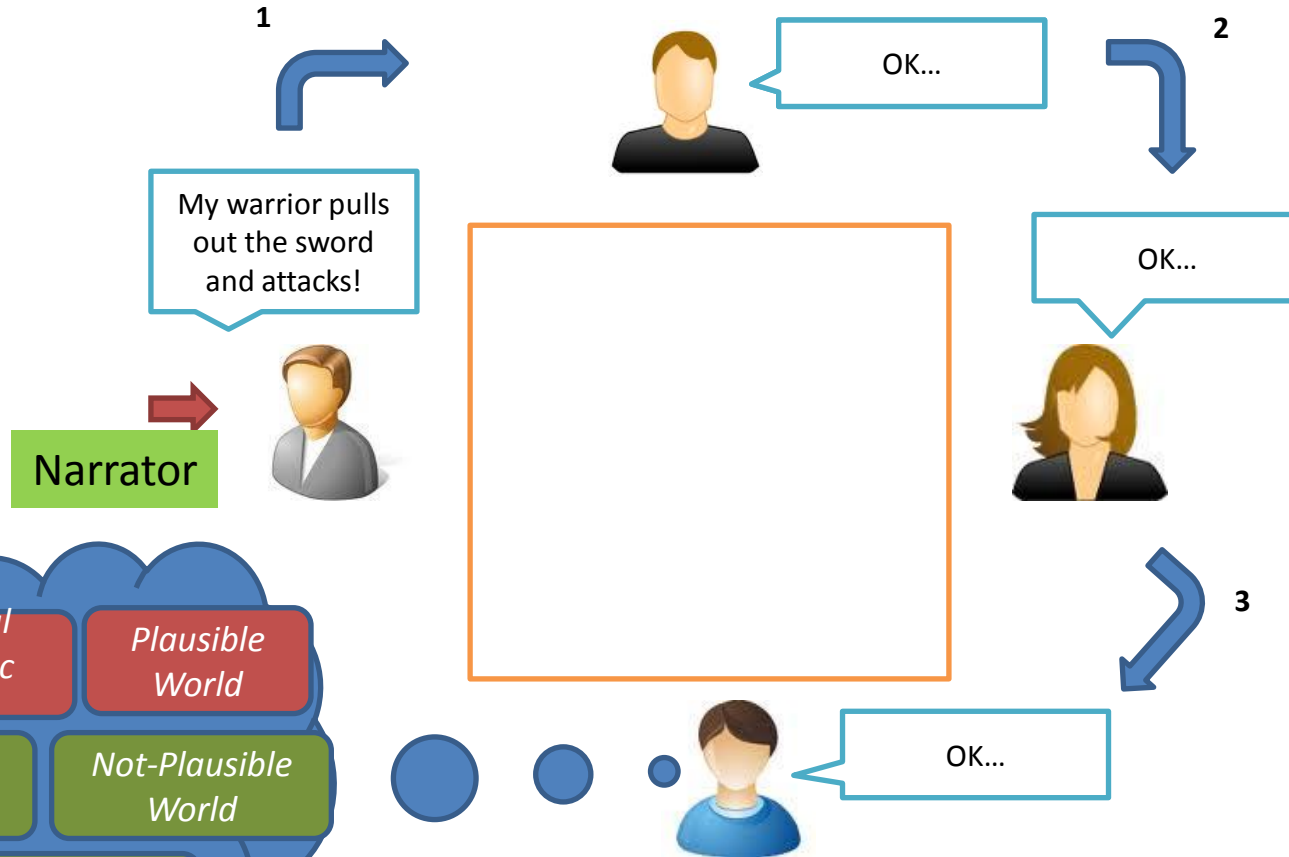
Each player narrates in turn.
No one of them controls a particular character.
Everyone may say that something «is not good»
and ask to resolve the issue by throwing dice.

The "complex" validation sequence



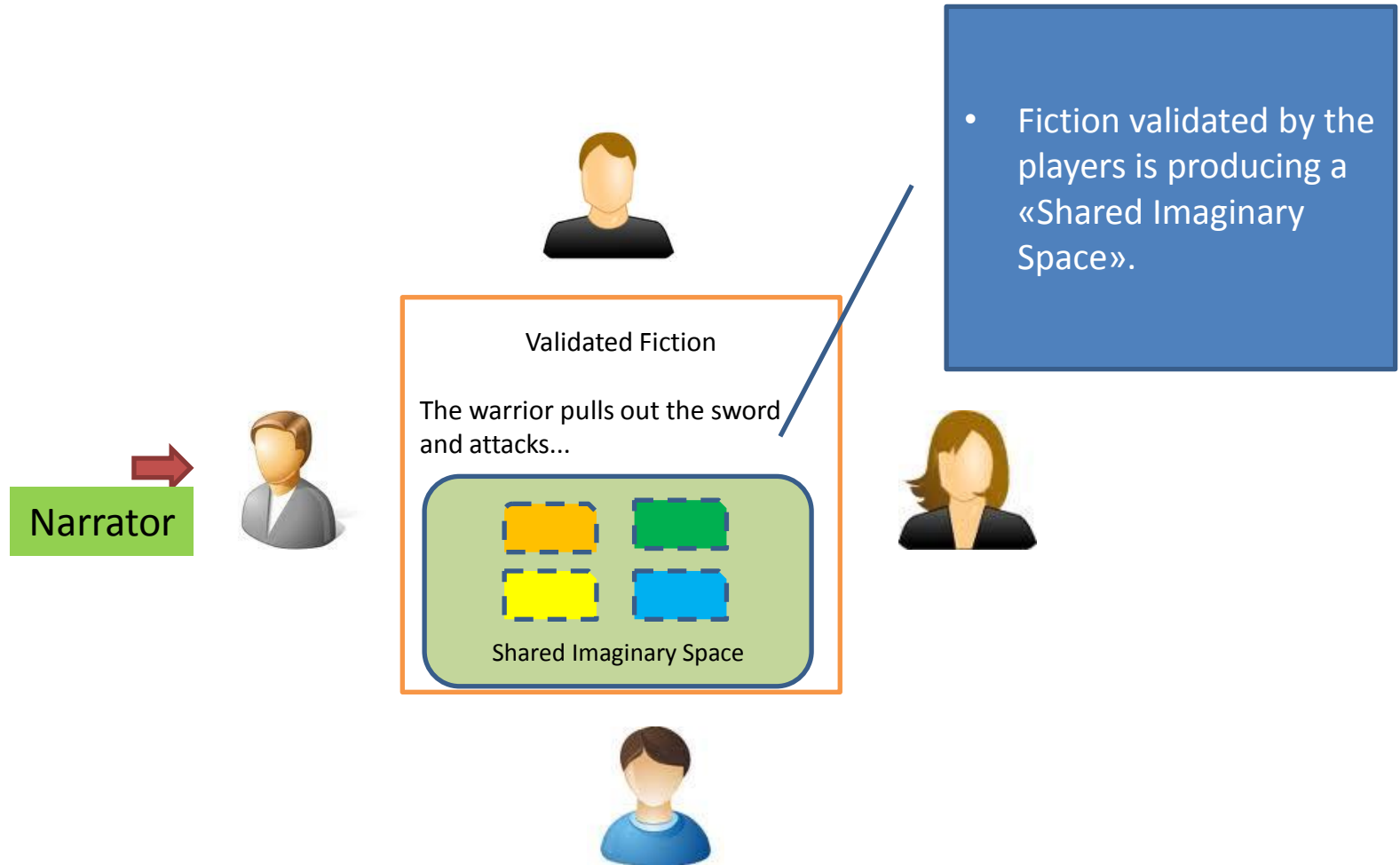
Each player narrates in turn.
No one of them controls a particular character.
Everyone may say that something «is not good»
and ask to resolve the issue by throwing dice.

The "complex" validation sequence

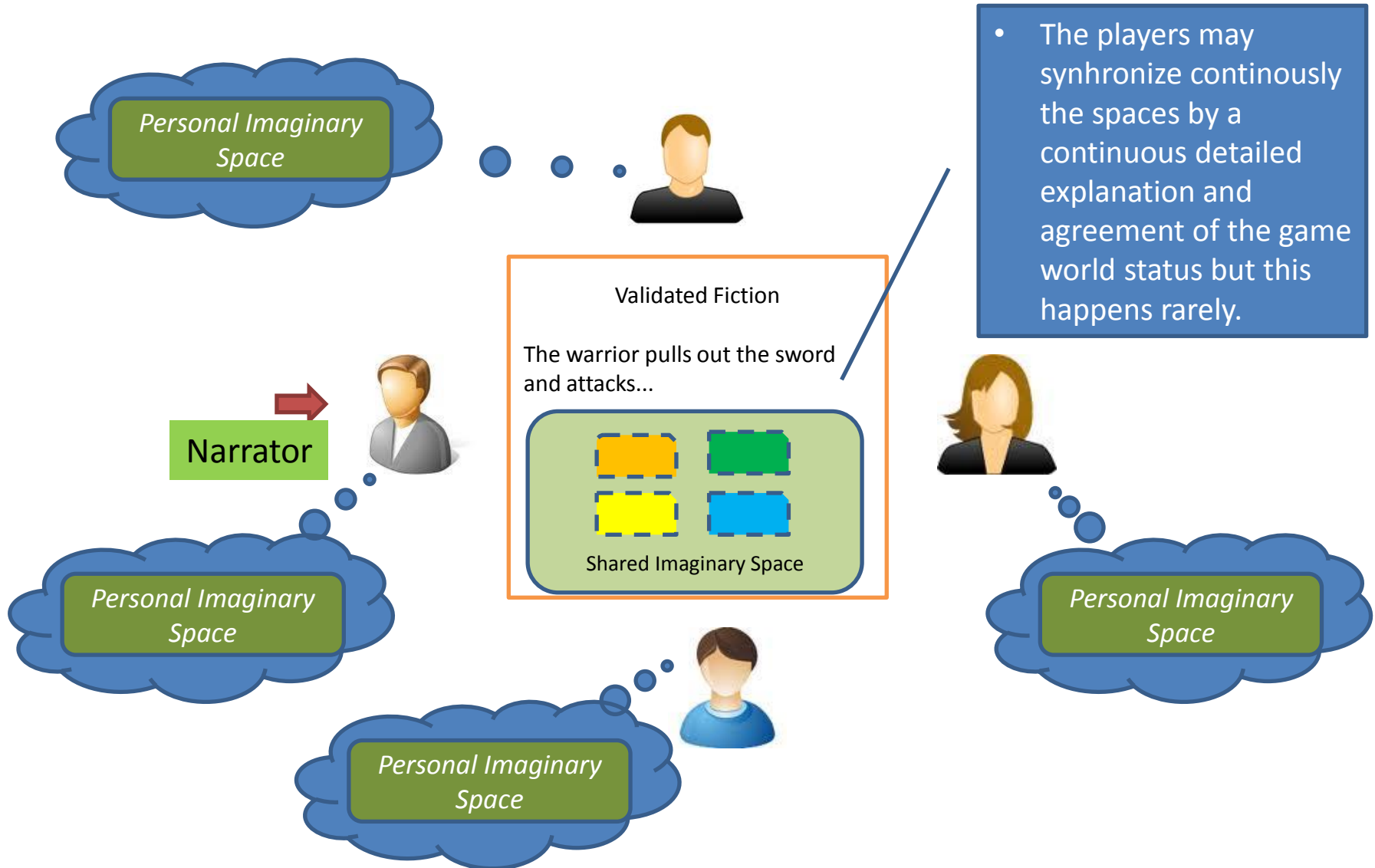


Each player narrates in turn.
No one of them controls a particular character.
Everyone may say that something «is not good»
and ask to resolve the issue by throwing dice.

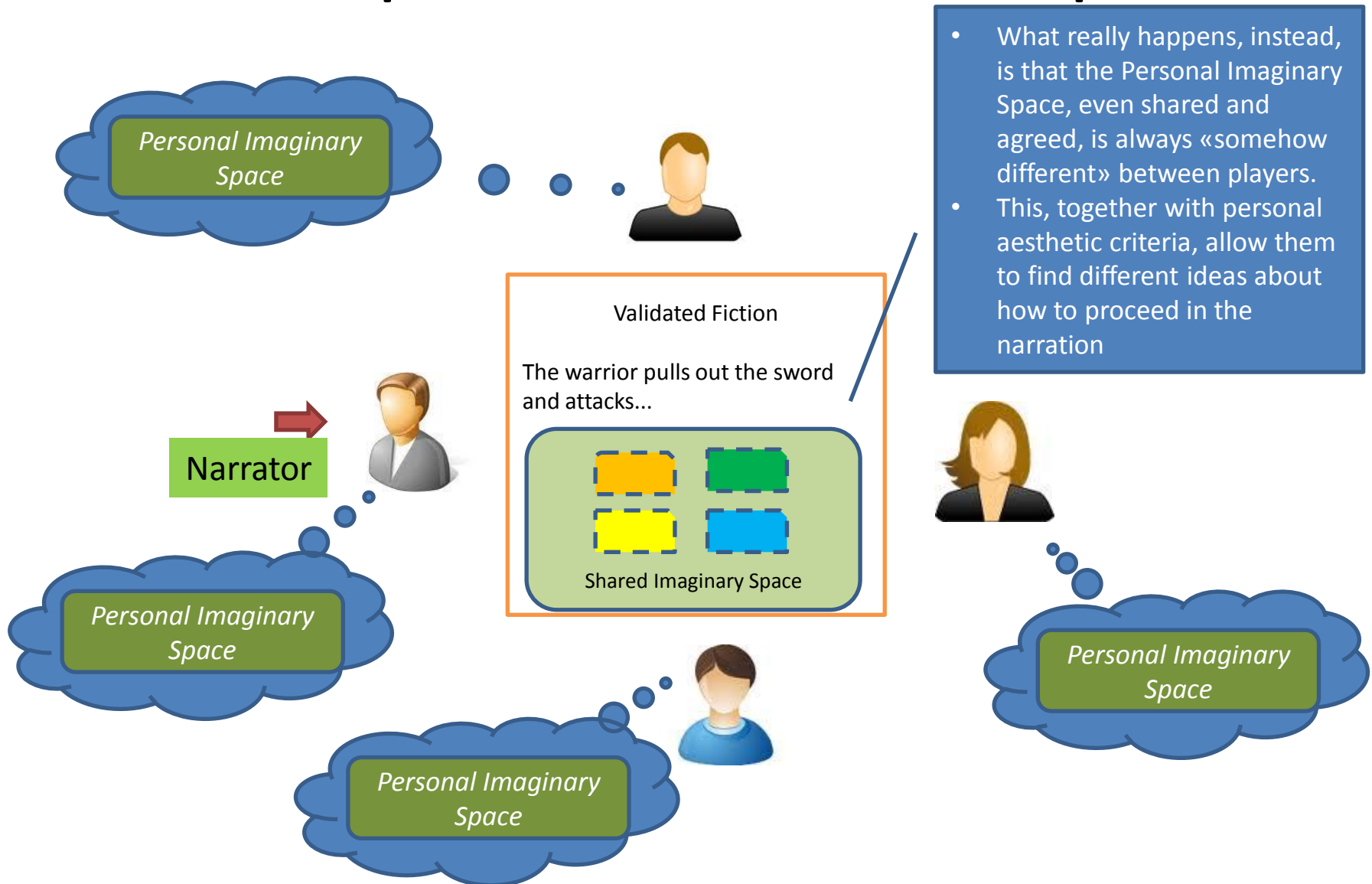
The "complex" validation sequence



The "complex" validation sequence

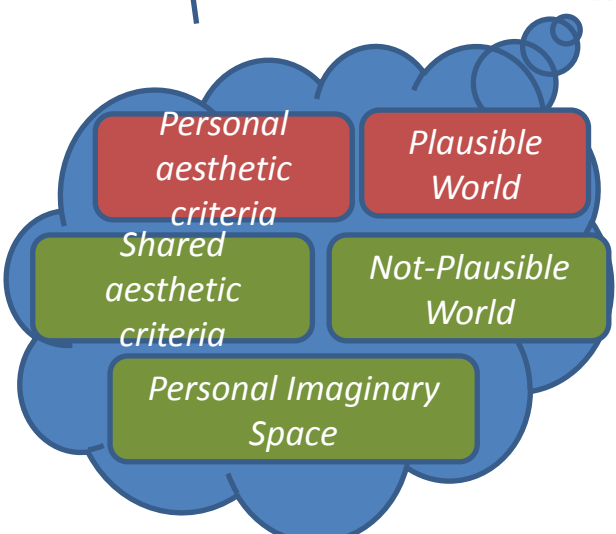
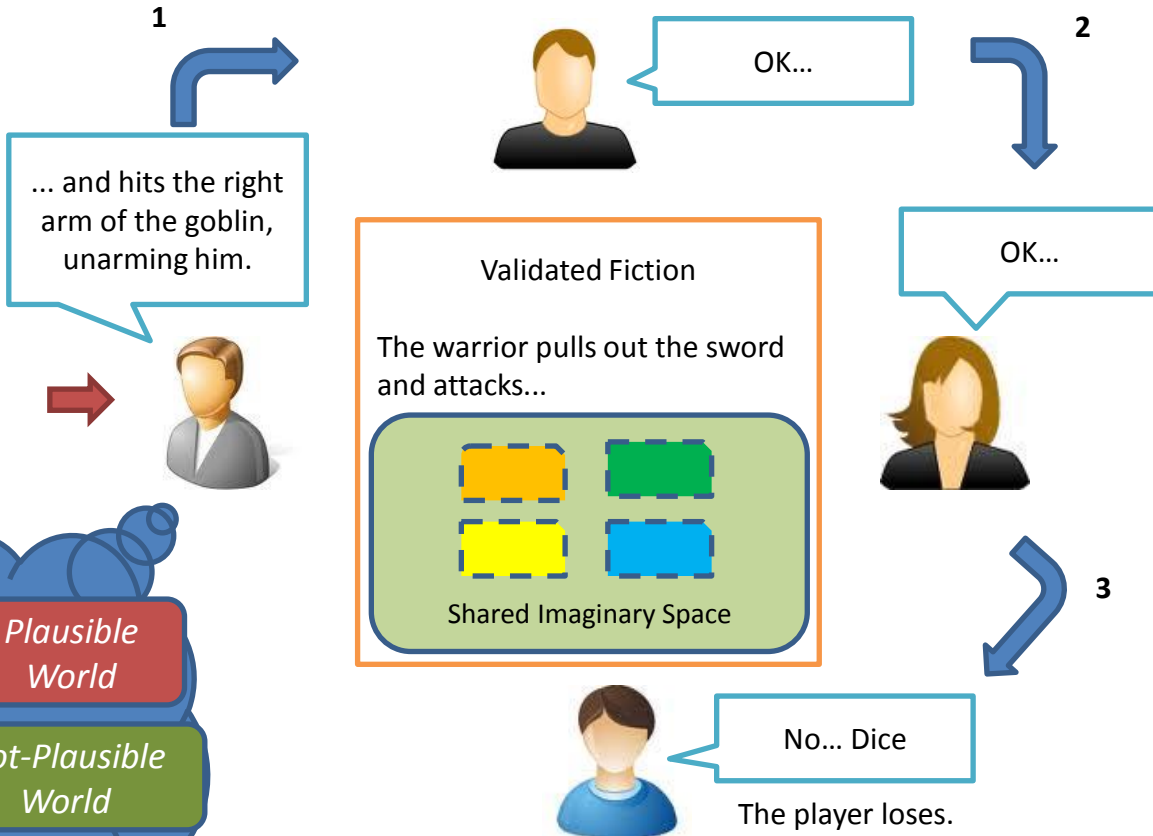


The "complex" validation sequence



The "complex" validation sequence

- So, the wheel goes on...



Each player narrates in turn.
No one of them controls a particular character.
Everyone may say that something «is not good» and ask to resolve the issue by throwing dice.