

Corso di narrazione e mastering

(IV) Costruire plot interessanti

Roberto Grassi

DISCLAIMER

Quanto segue è frutto di riflessioni, esperienze e conoscenze personali.

Non prendetelo come testo sacro, ovviamente, e non aspettatevi verità. Lo scopo principale di questi incontri è sollevare dubbi e fornire strade per le risposte.

Il materiale è liberamente diffondibile.

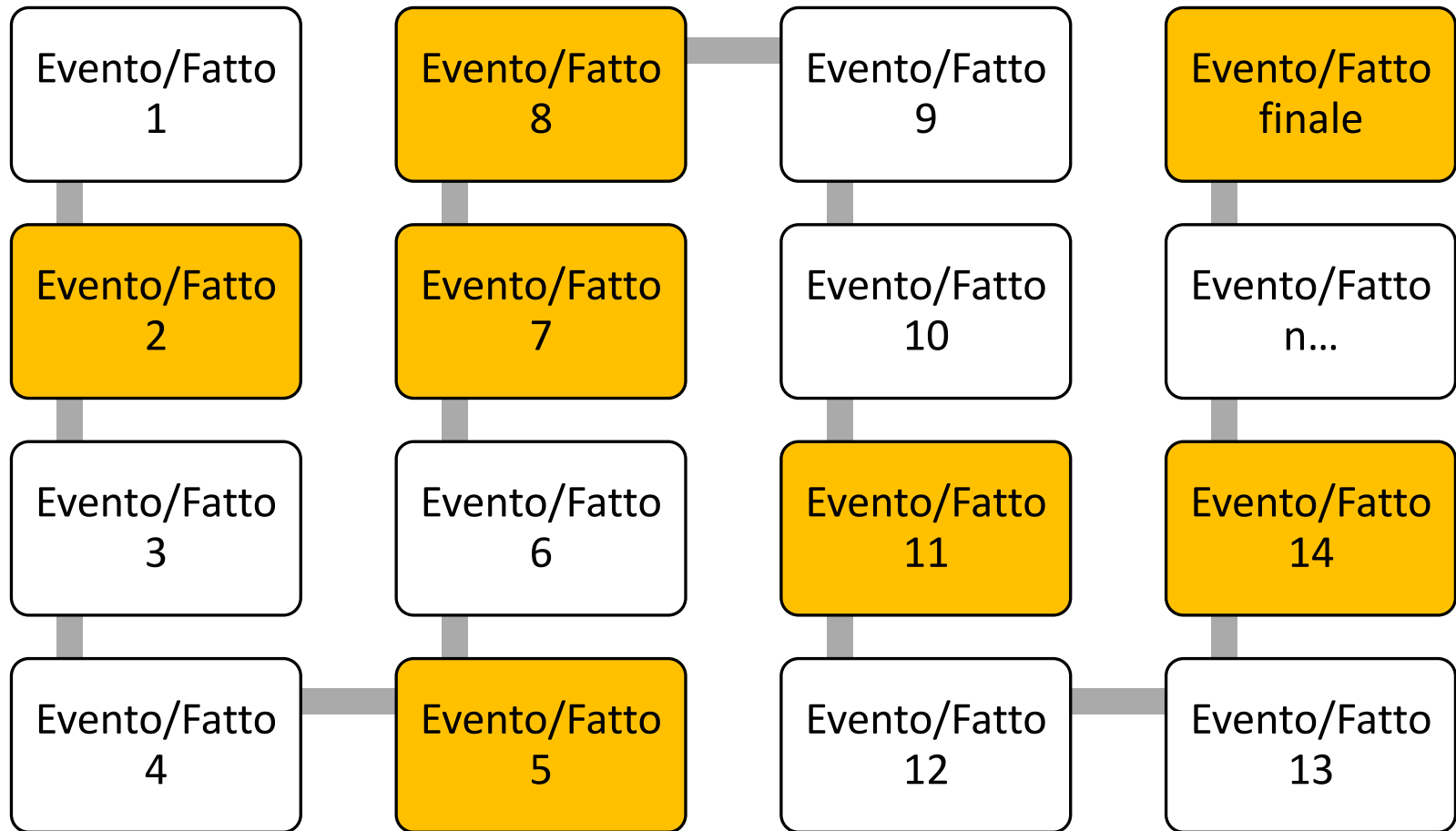
Se ci sono domande fatele pure durante la nostra chiacchierata oppure scrivetemi.

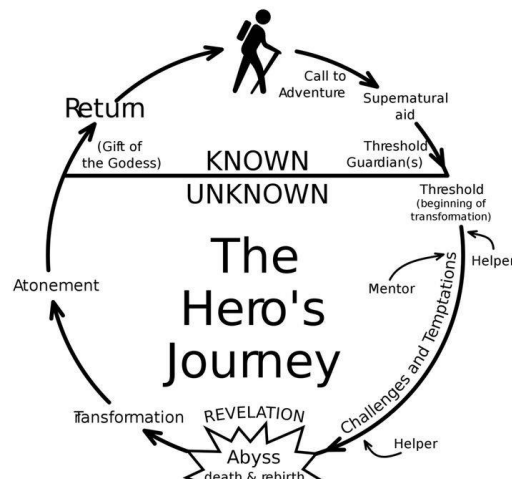
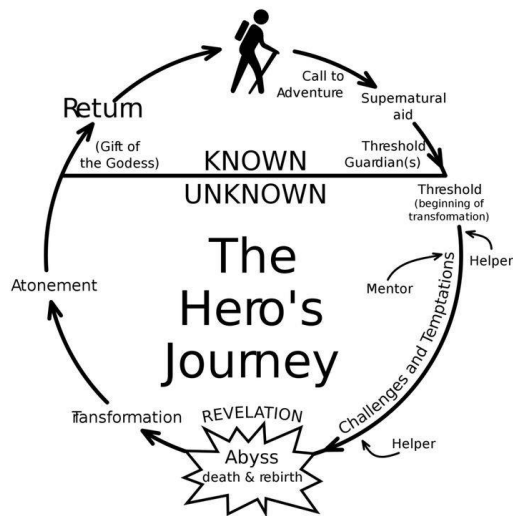
AGENDA

Costruire plot interessanti

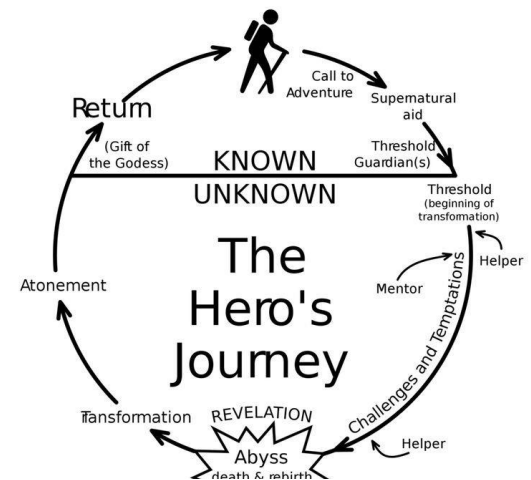
- ➔ Ripasso: Storia, Personaggi e Struttura
 - Consigli generali
 - Story Before, Story Now, Story After
 - Posizionarsi sullo story arc
 - Il mio modo di creare plot

Solo alcuni eventi hanno più rilevanza





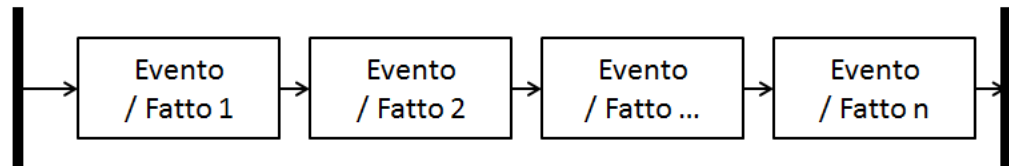
Inizio della
sessione di
gioco



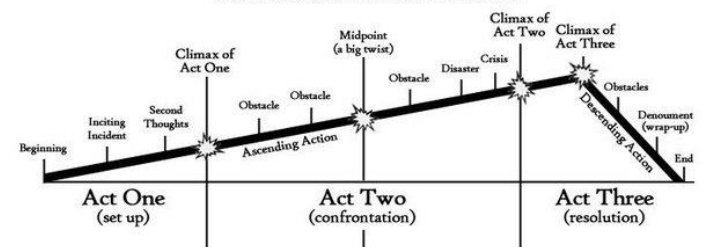
Fine della
sessione di
gioco

Propp's theory says...

PREPARATION	a community or family is in an ordered state of being
COMPLICATION	the villain harms a member of the hero's family
	the hero plans action against the villain
TRANSFERENCE	the hero is given a magical gift
	the hero arrives at the place he can fulfil his quest
STRUGGLE	there is a struggle between the hero and the villain
RETURN	the hero escapes
	a task is set for the hero
	the hero accomplishes the task
RECOGNITION	the hero is rewarded

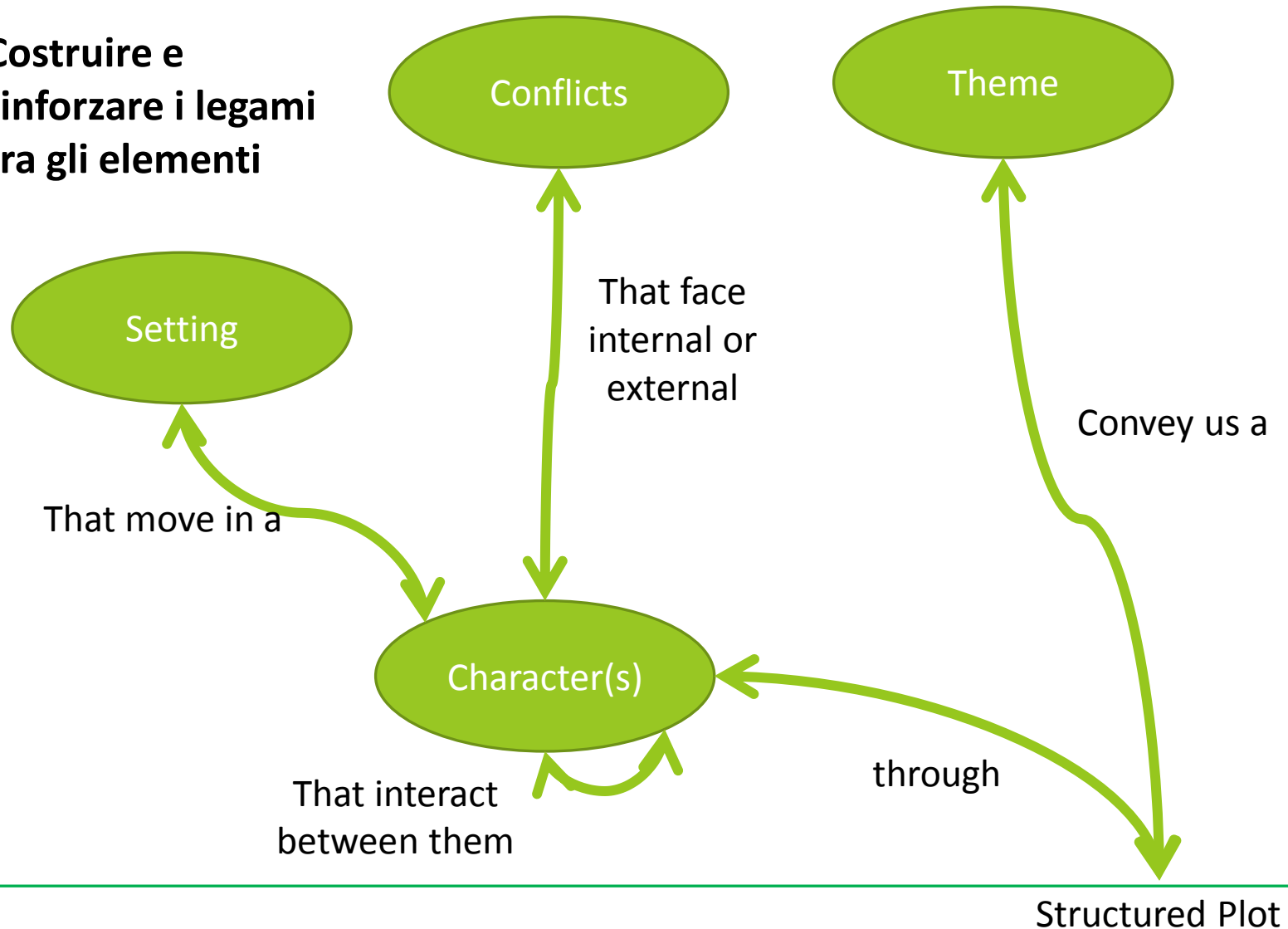


Three-Act Structure

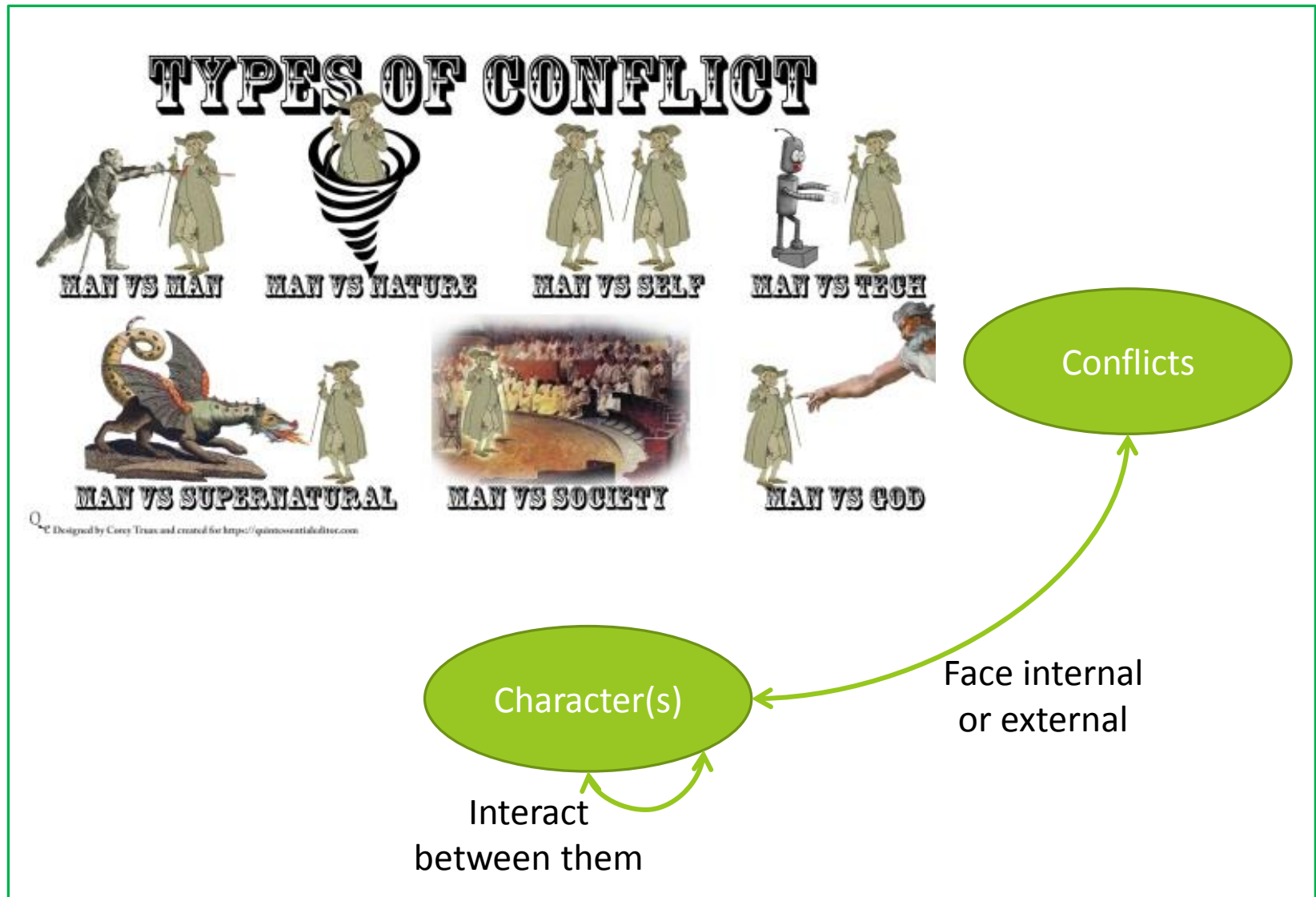


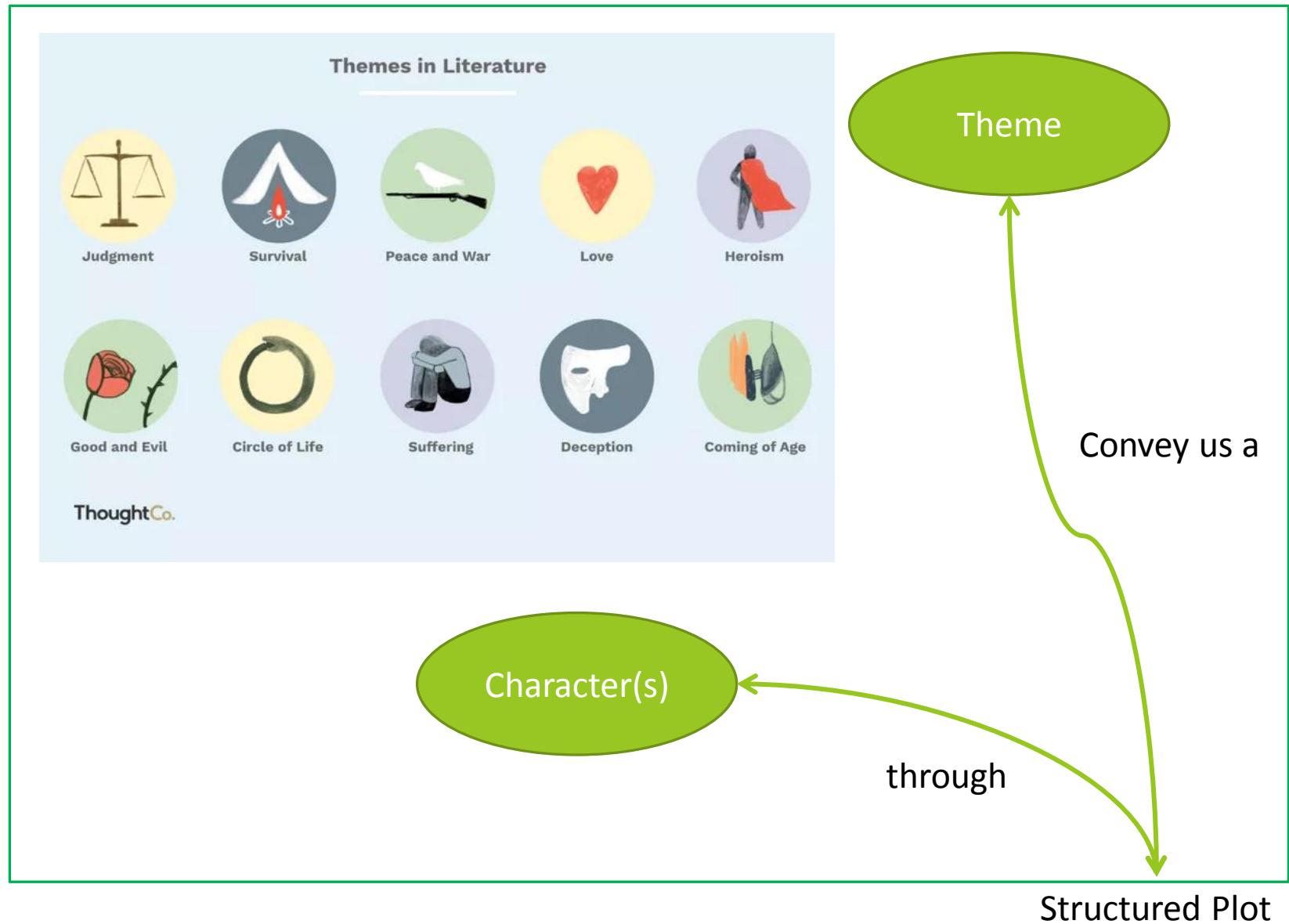
Le «storie» in un gdr

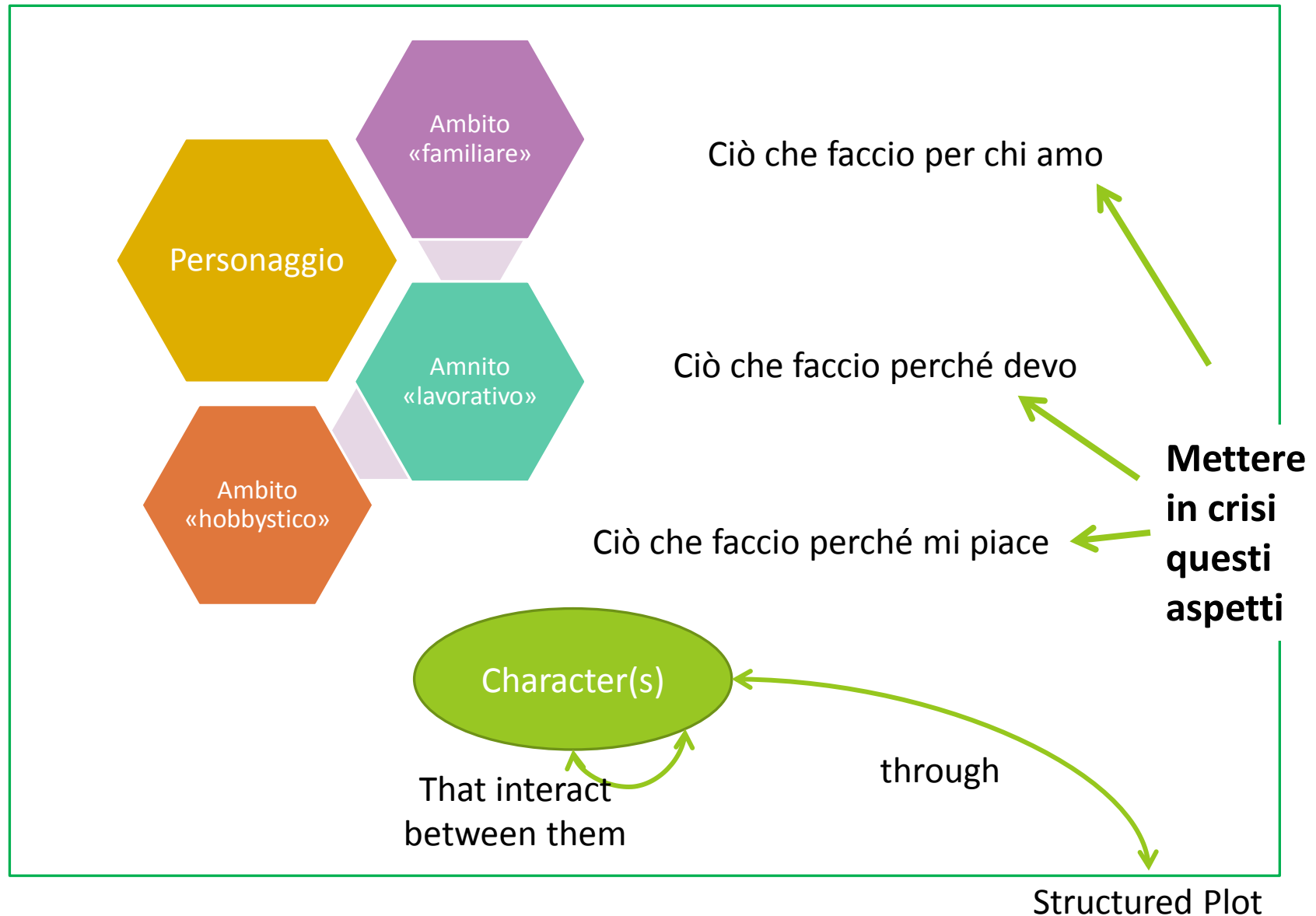
**Costruire e
rinforzare i legami
tra gli elementi**



Ripasso: Storia, Personaggi e Struttura

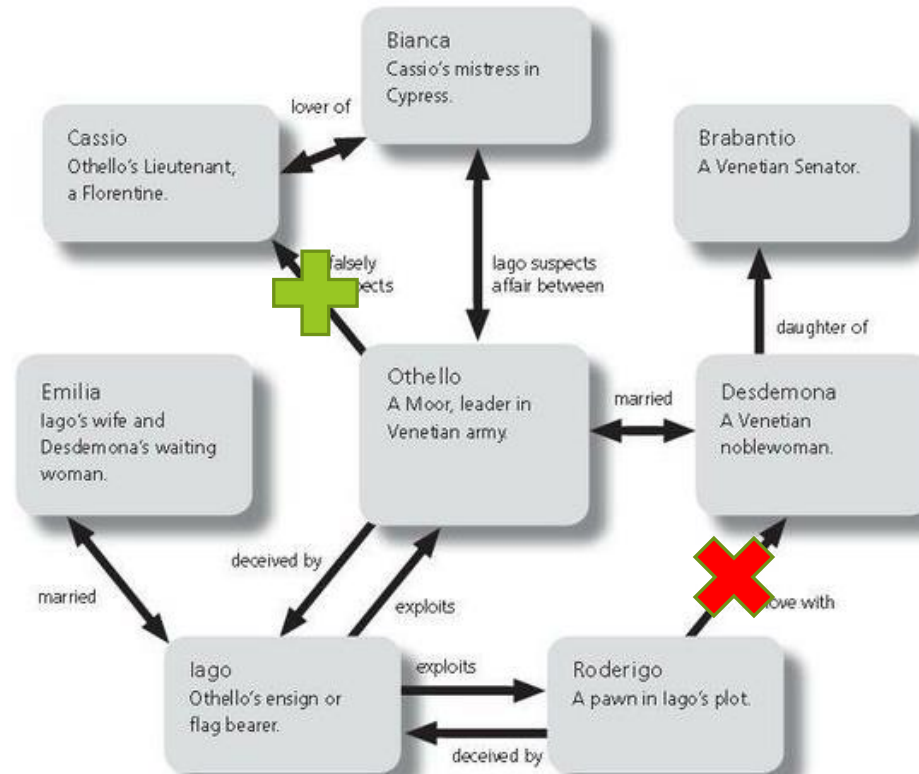






Character map

**Costruire,
modificare e
distruggere
legami**



AGENDA

Costruire plot interessanti

- Ripasso: Storia, Personaggi e Struttura

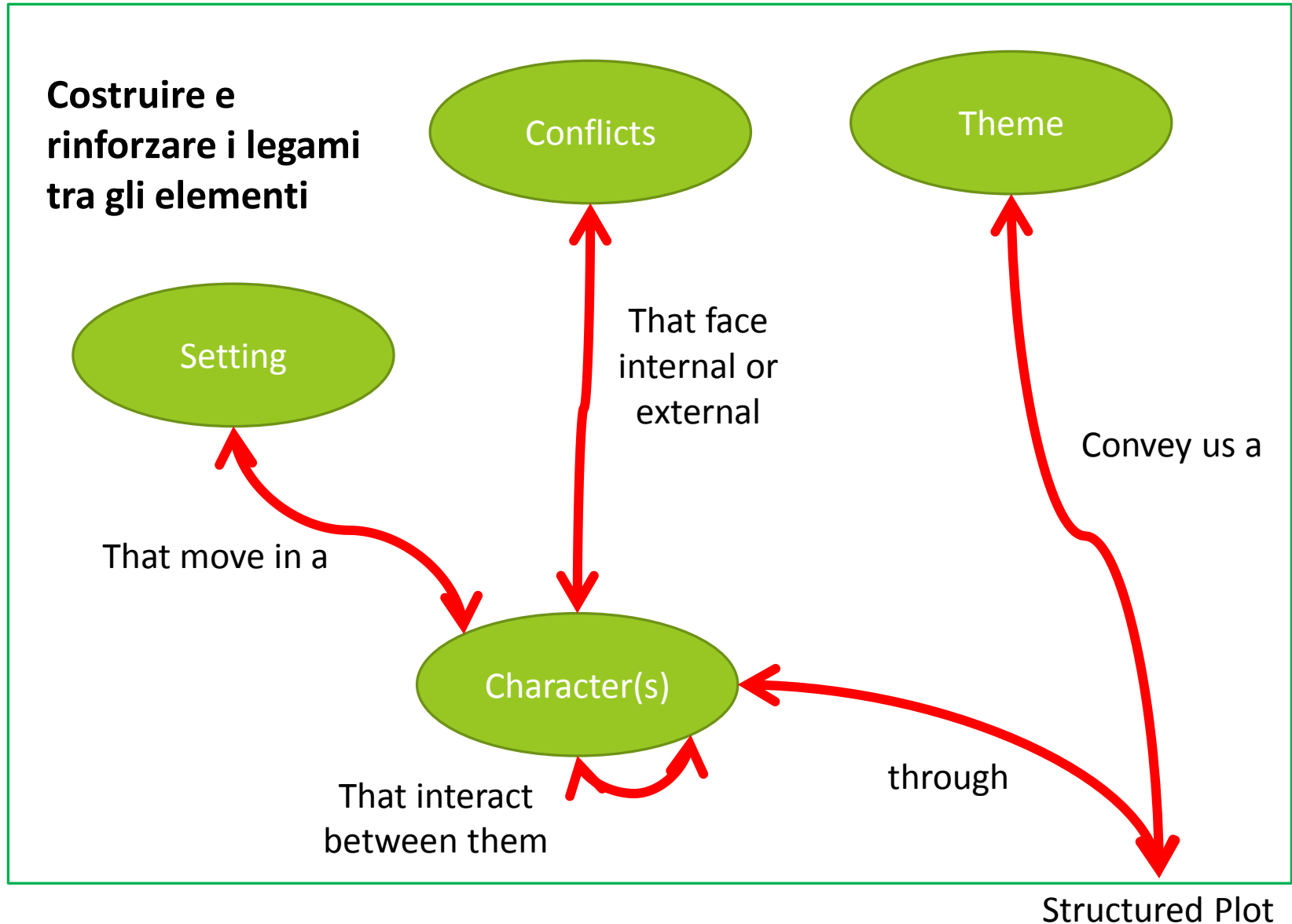
 - Consigli generali

- Story Before, Story Now, Story After

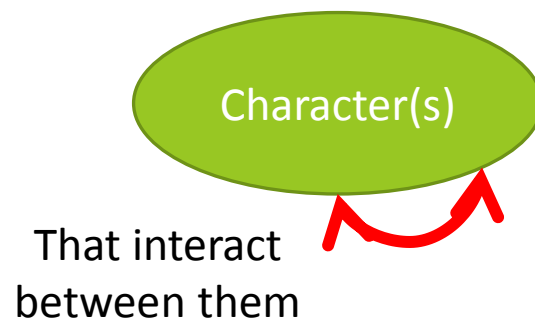
- Posizionarsi sullo story arc

- Il mio modo di creare plot

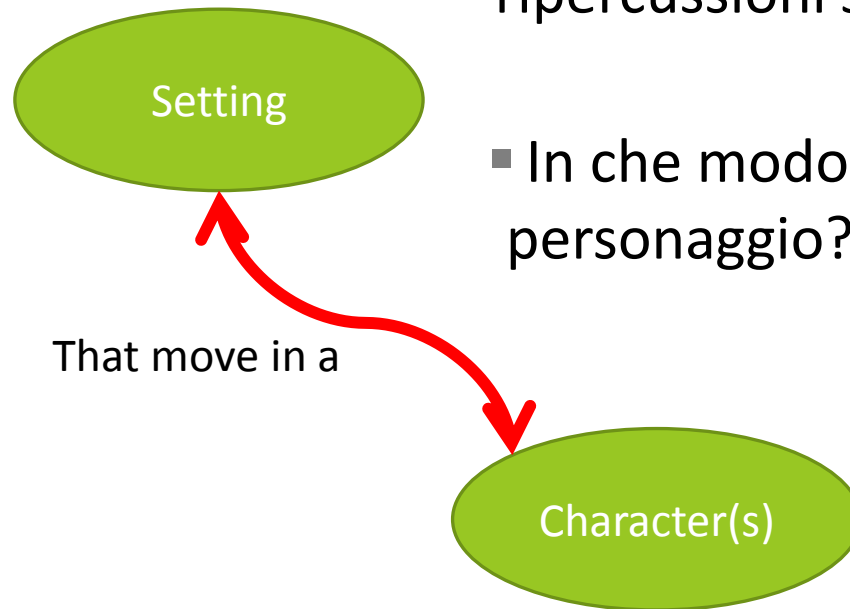
Gli eventi **significativi** che accadono in fiction devono rinforzare questa struttura.



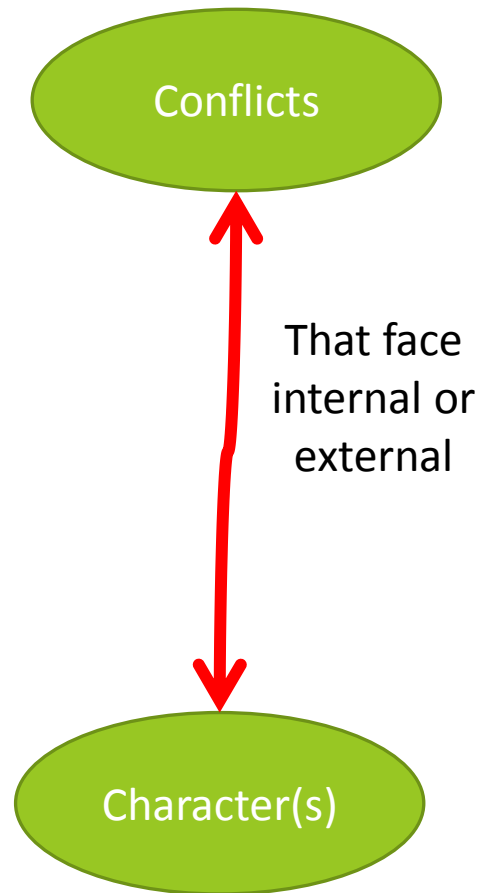
- Conoscere il personaggio e le sue motivazioni
- Costruire relazioni e legami tra PG e PG
- Costruire relazioni e legami tra PG e PNG



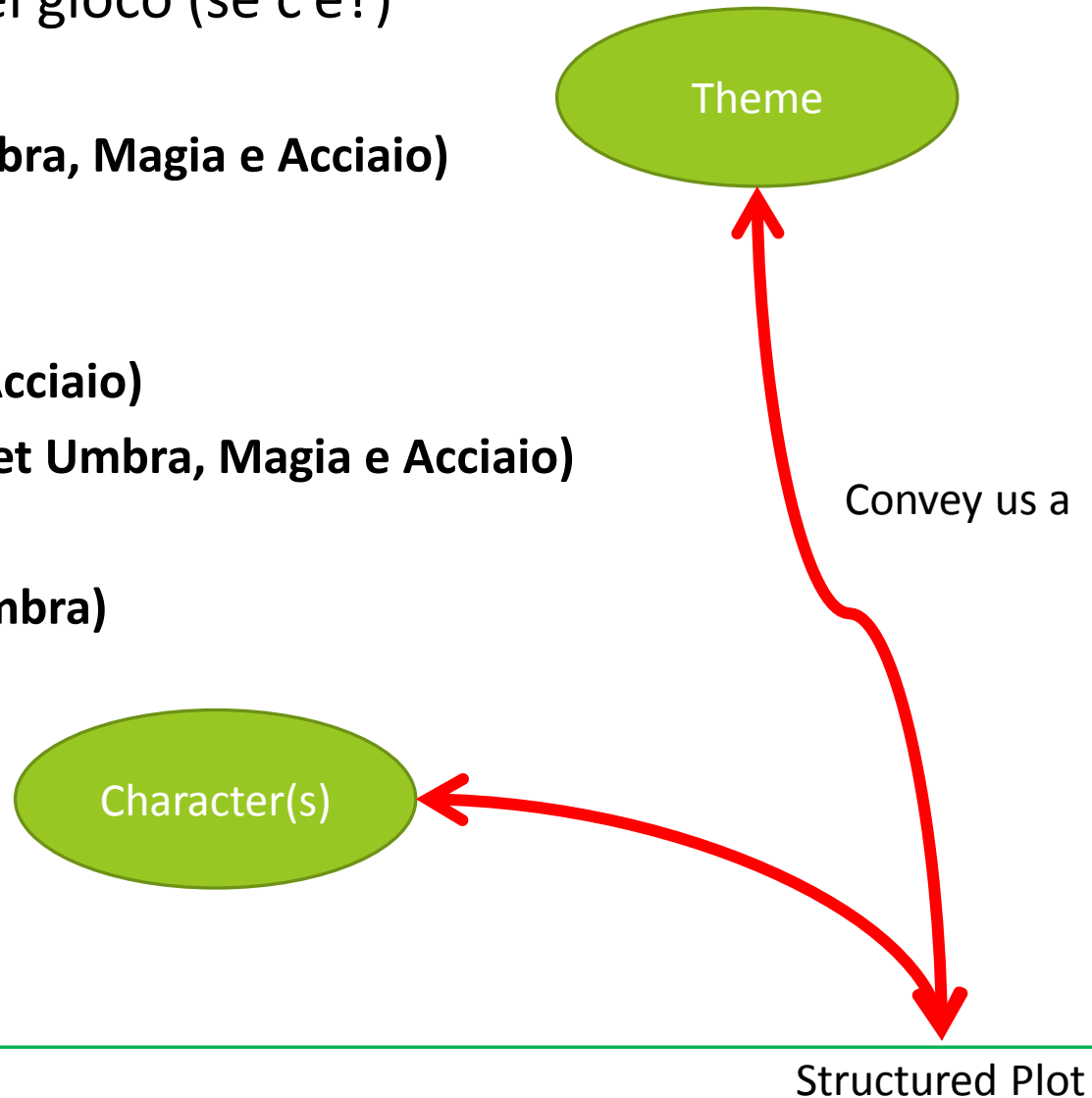
- Le interazioni del personaggio con il setting devono o possono avere forti ripercussioni sul personaggio per essere significative.
- In che modo il setting interagisce con il personaggio? Il personaggio lo subisce? Lo plasma? Lo teme?



- Qual è o quali sono i conflitti di fondo del personaggio?
- Man vs Man?
- Man vs Self?
- Man vs Supernatural?
-



- Qual è il tema del gioco (se c'è?)
- Judgment
- **Survival (Lux et Umbra, Magia e Acciaio)**
- Peace and War
- Love
- **Heroism (Magia e Acciaio)**
- **Good and Evil (Lux et Umbra, Magia e Acciaio)**
- Circle of Life
- **Suffering (Lux et Umbra)**
- Deception
- Coming of Age



AGENDA

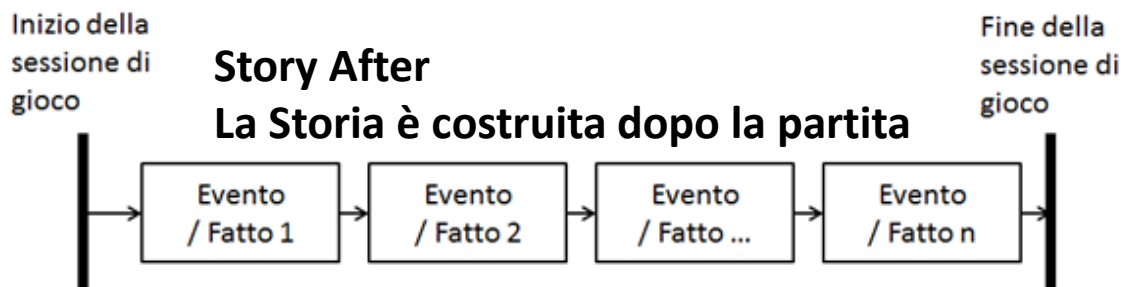
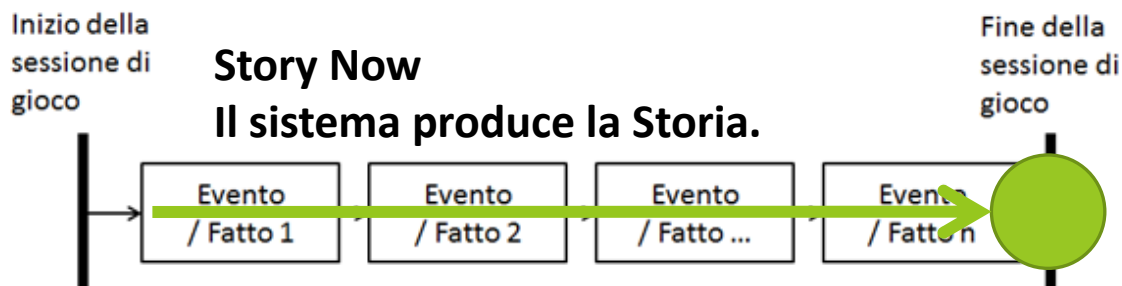
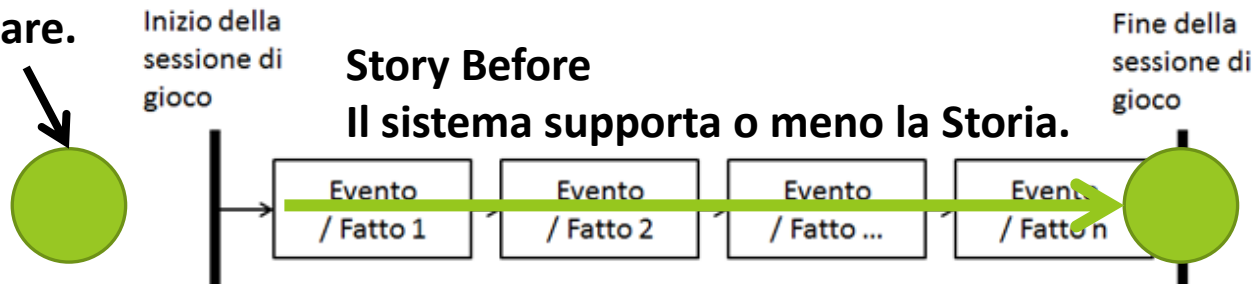
Costruire plot interessanti

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In che modo i giocatori ed il Master sono aiutati ad ottenere questo risultato?

Sempre che lo vogliano?

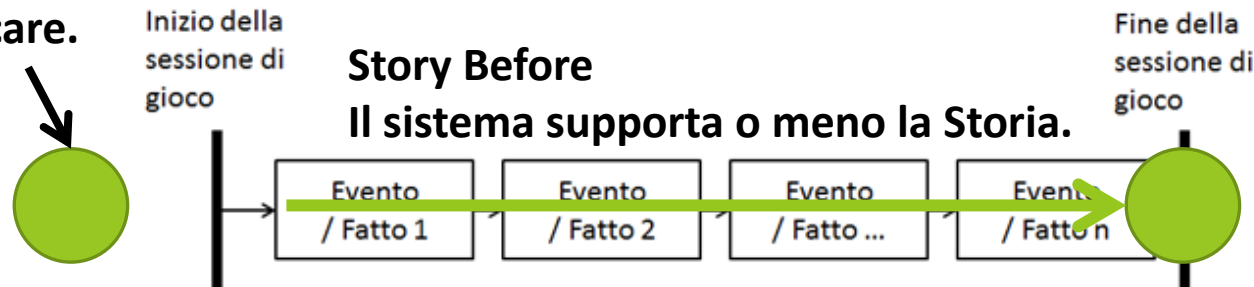
La Storia è generata prima di giocare.



La Storia è generata dopo la giocata

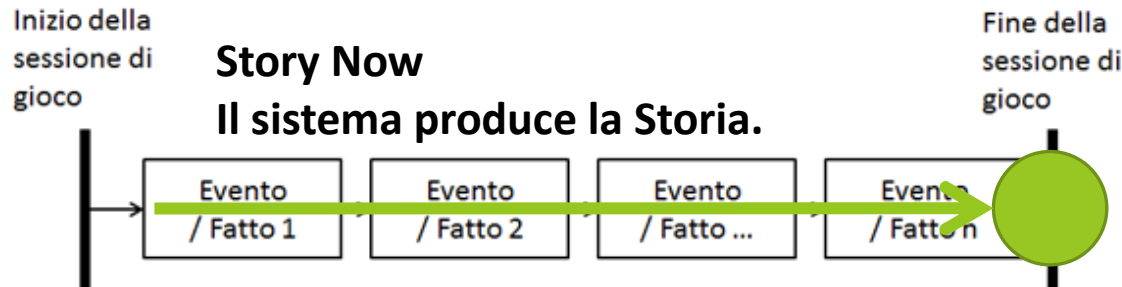
Story Before, Story Now, Story After

La Storia è
generata prima
di giocare.



In questo caso, i personaggi dovranno produrre eventi nella fiction che non dovranno compromettere un plot già disegnato. Per ottenere questo risultato:

- Il sistema deve consentire a chi sta guidando la storia di poterla pilotare (railroad)
- Il sistema deve consentire di non far accadere determinati eventi.

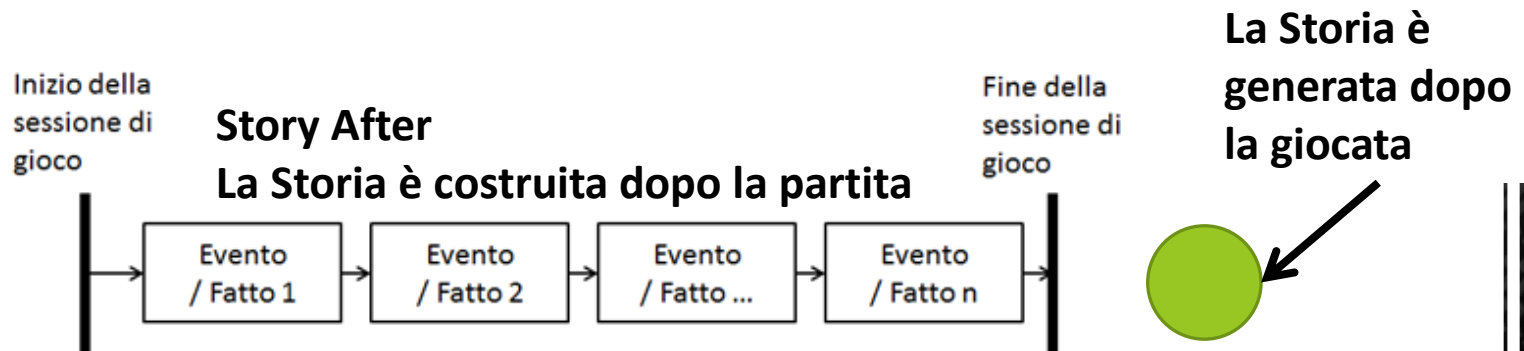


In questo caso, il sistema fornisce precise linee guida su come sviluppare il plot in modo che tutti gli elementi descritti prima siano coerentemente eseguiti.

L'esecuzione del sistema di gioco porta alla creazione di una Storia attraverso le sue regole.

Per questo motivo è necessario che il sistema di gioco sia più «focalizzato» solo sulla creazione di un determinato tipo di eventi e non di altri.

Story Before, Story Now, Story After



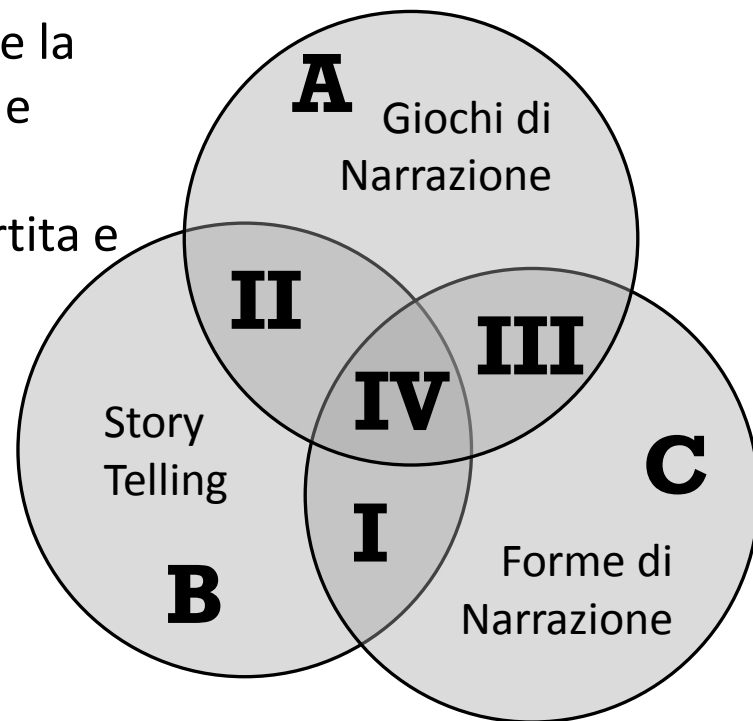
Due tipi di approccio:

- 1) Sono eventi che sono poi ri-raccontati «a Storia» dopo averle giocate
- 2) Sono storie create con sistemi di gioco debolmente focalizzati che forniscono regole che possono supportare sia un gioco tradizionale (nel senso di generazione di eventi/fatti senza rilevanza per il plot) che un gioco focalizzato. In tal caso è necessario, ove richiesto, integrarli con linee guida di aiuto al gruppo nel caso in cui volesse focalizzarle (Lux et Umbra, Magia e Acciaio, Levity...).

Story Before, Story Now, Story After

Per gestire e facilitare questi tipi di giochi è necessario:

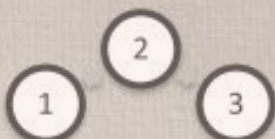
- Conoscere il framework di Levity
- Conoscere il regolamento di gioco
- Conoscere tecniche di story telling
- Conoscere il genere di riferimento e la produzione letteraria, fumettistica e cinematografica (perché portano informazioni su come gestire la partita e come raccontare la fiction).



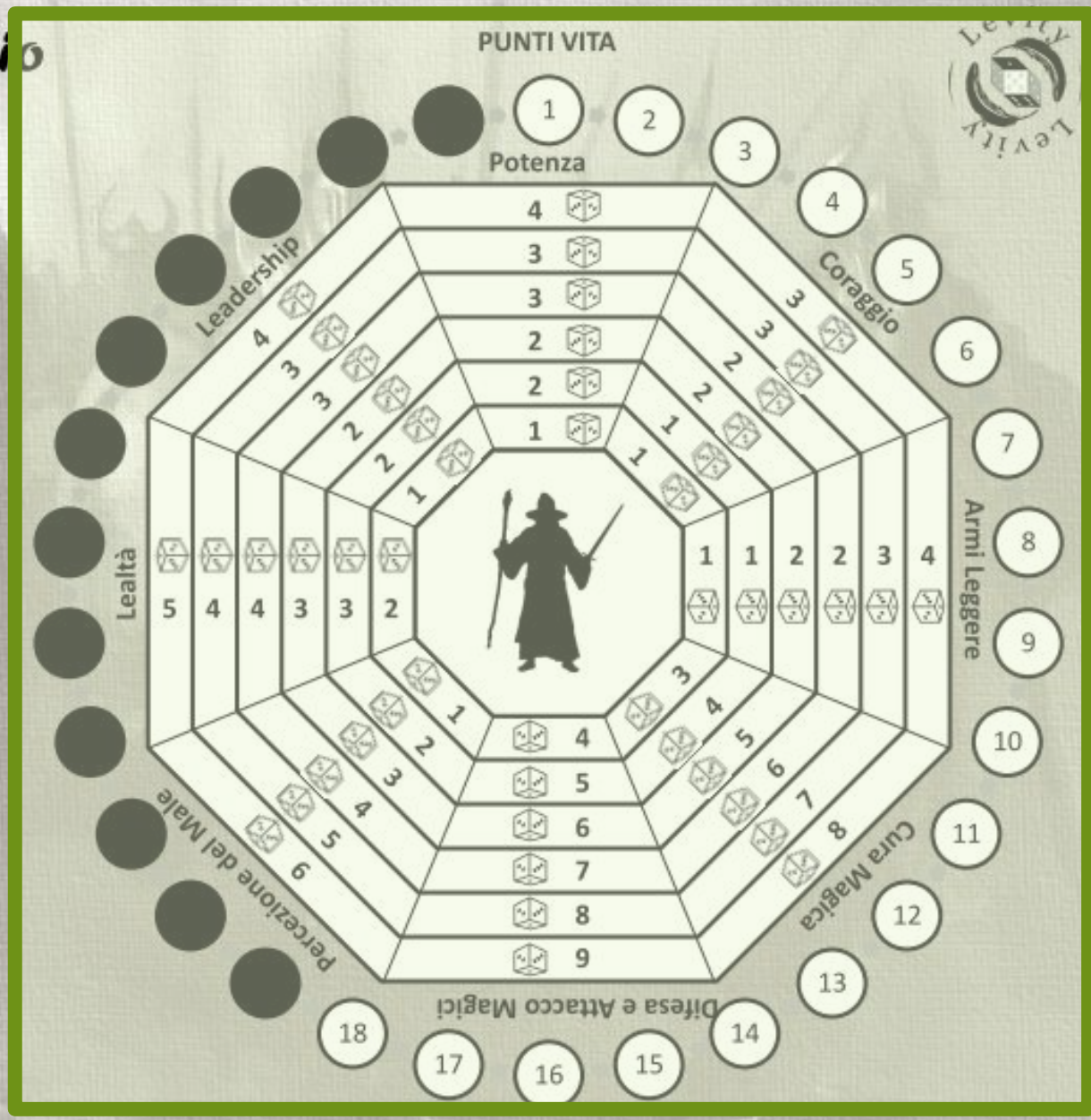
Magia e Acciaio **Chierico**

Accede a magie di difesa e attacco su/con esseri umani.
La magia sul mondo naturale e sul mondo soprannaturale non ha effetto.
Sa combattere ma non è potente come il guerriero

AIUTO DIVINO



BONUS

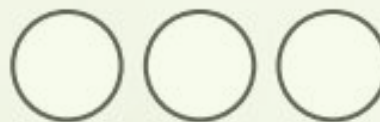


Esempio: Magia e Acciaio

Lux Et Umbra Medium



Bonus



Il Male può essere contattato. Io sono in grado di farlo. Solo così possiamo capire la sua essenza

+1 gettone per acquistare Tiri Sicuri

Principi morali

Patrimonio

Autostima

Affetti

Sicurezza

Autonomia

Corruzione

	Atletica	1	2	3	4	5	6
	Coraggio	4	5	6	7	8	9
	Voce Oltre la Soglia	2	3	4	5	6	7
	Terzo Occhio	4	5	6	7	8	9
	Armi Leggere	1	2	3	4	5	6
	Armi Arcane	1	2	3	4	5	6
	Manipolare l'Arcano	4	5	6	7	8	9
	Medicina Alternativa	2	3	4	5	6	7

Punti Vita

1	11
2	12
3	
4	
5	
6	
7	
8	
9	
10	

Esempio: Lux et Umbra

Verso la Frontiera Bounty Killer

«Alla Frontiera la giustizia non esiste. Io restituisco giustizia a coloro che non sono in grado di prendersela da sé. Io SONO la Giustizia.»

(+1 costo su Tiro Sicuro se non relativo al proprio Destino)



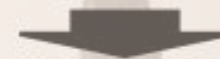
Bonus



Duello



① ② ③ ④



Nativo

Europa

Africa

Asia

Sud America

		1	3	5	7
		3	5	7	9
		1	3	5	7
		3	5	7	9
		1	3	5	7
		3	5	7	9

Punti Vita

1	2	3	4	5
6	7	8	9	10
11	12	13	14	15
16	17	18	19	20
21	22	23	24	25
26	27	28	29	30

Esempio: Verso la Frontiera

AGENDA

Costruire plot interessanti

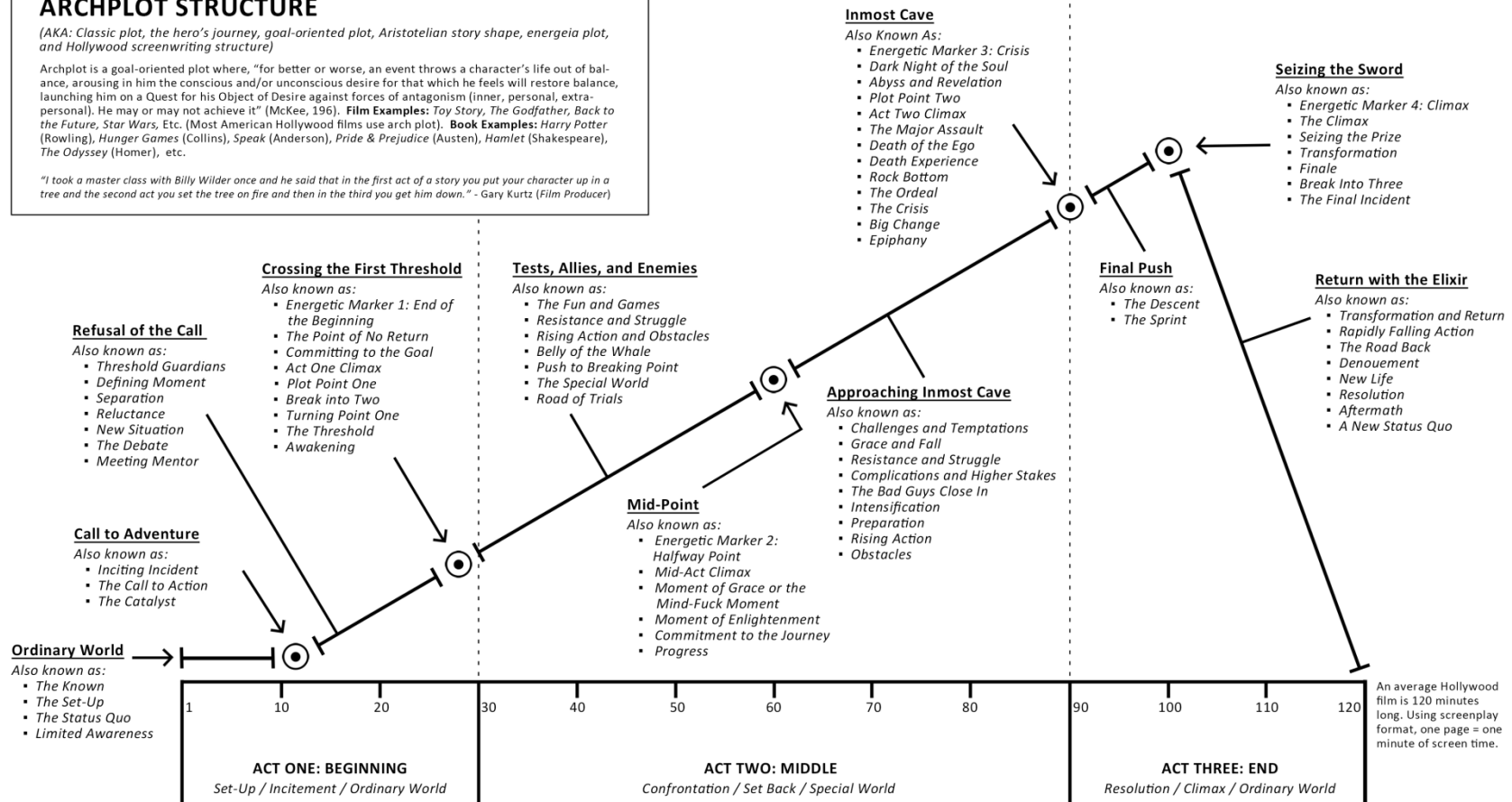
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ARCHPLOT STRUCTURE

(AKA: Classic plot, the hero's journey, goal-oriented plot, Aristotelian story shape, *energeia* plot, and Hollywood screenwriting structure)

Archplot is a goal-oriented plot where, "for better or worse, an event throws a character's life out of balance, arousing in him the conscious and/or unconscious desire for that which he feels will restore balance, launching him on a Quest for his Object of Desire against forces of antagonism (inner, personal, extra-personal). He may or may not achieve it" (McKee, 196). **Film Examples:** *Toy Story*, *The Godfather*, *Back to the Future*, *Star Wars*, Etc. (Most American Hollywood films use arch plot). **Book Examples:** *Harry Potter* (Rowling), *Hunger Games* (Collins), *Speak* (Anderson), *Pride & Prejudice* (Austen), *Hamlet* (Shakespeare), *The Odyssey* (Homer), etc.

"I took a master class with Billy Wilder once and he said that in the first act of a story you put your character up in a tree and the second act you set the tree on fire and then in the third you get him down." - Gary Kurtz (Film Producer)



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Posizionarsi sullo story arc

Sub
themes

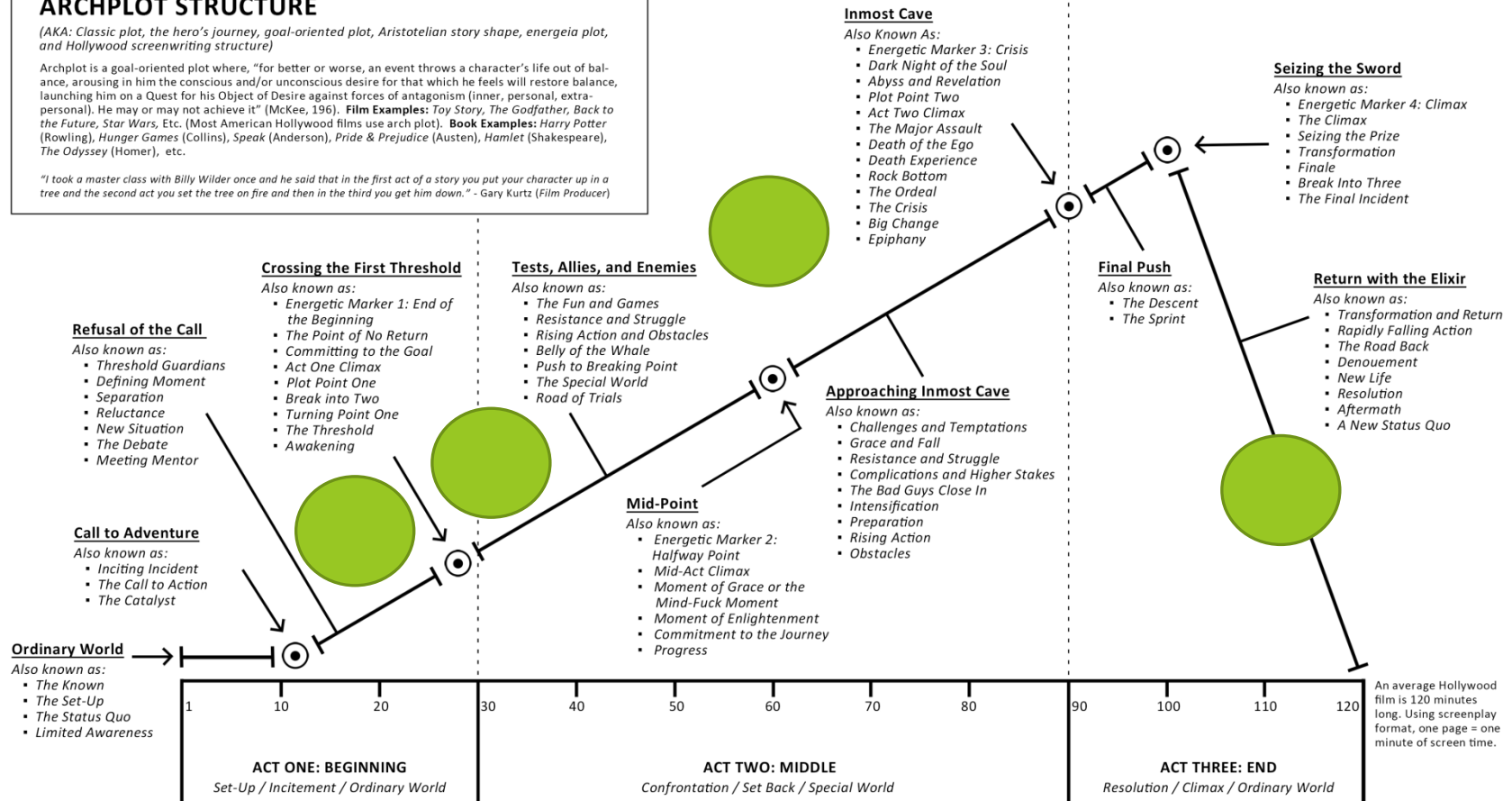
Theme

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Posizionarsi sullo story arc

Sub
setting

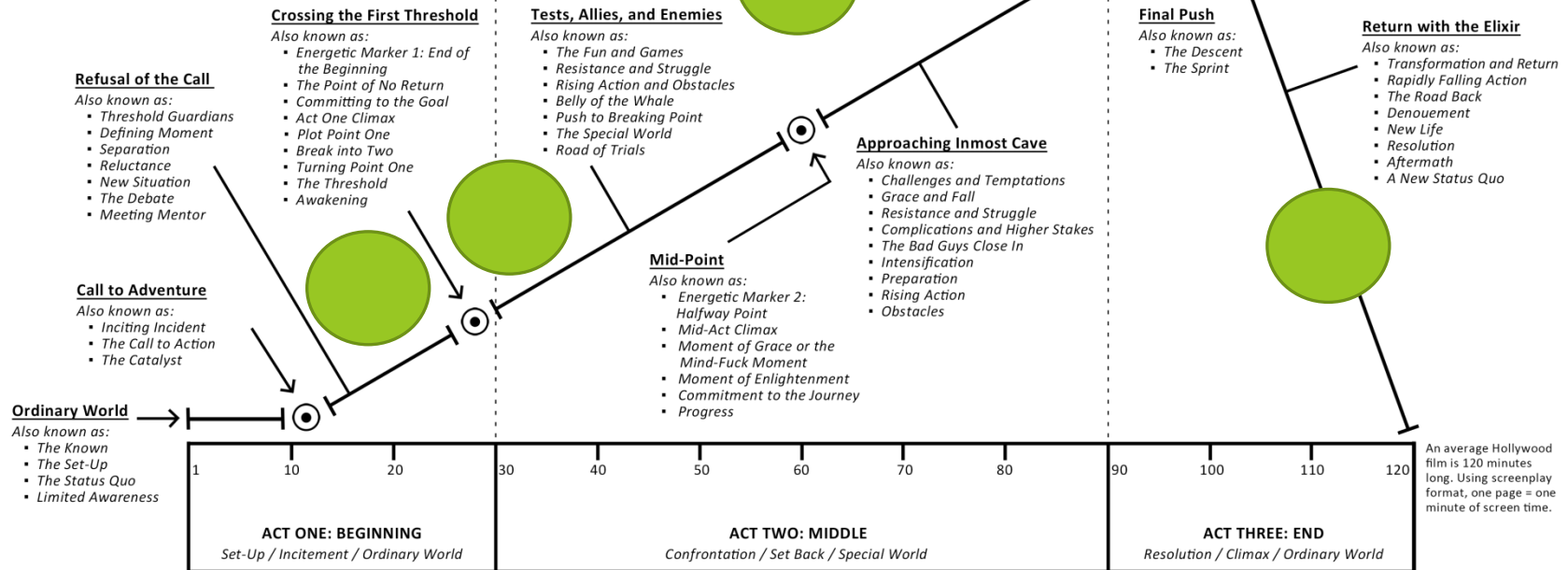
Setting

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Posizionarsi sullo story arc

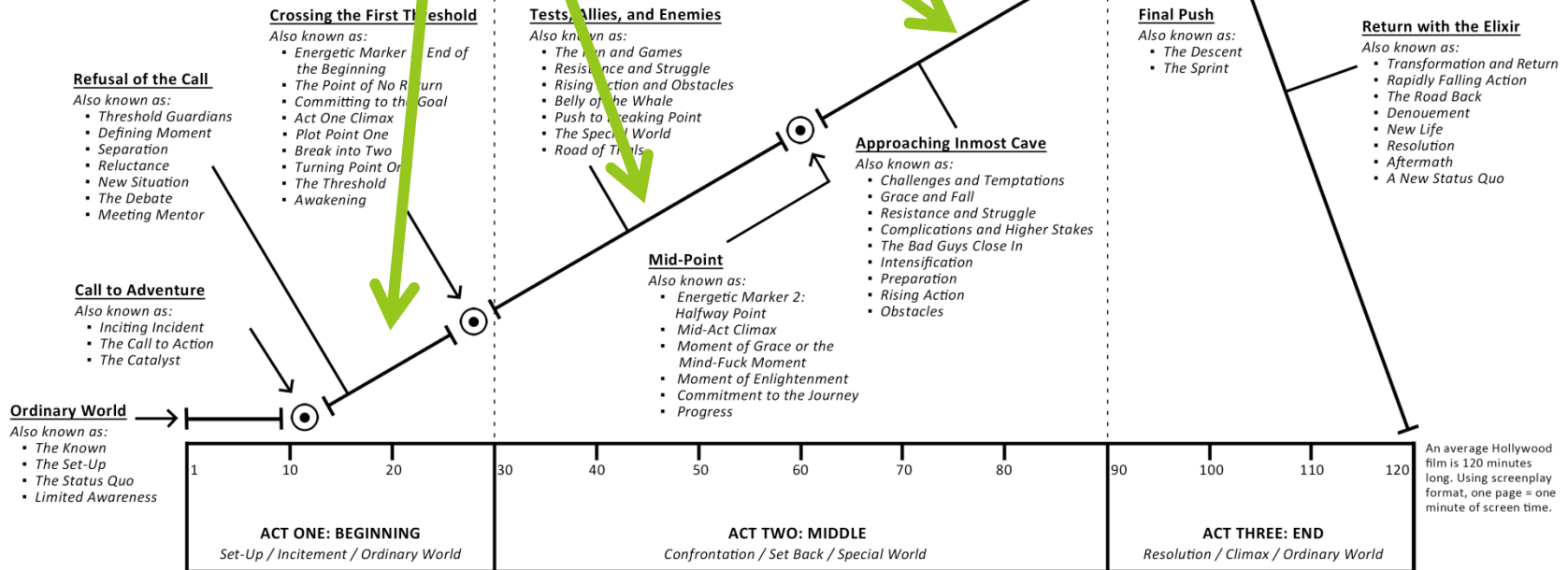
Non Playing Character(s)

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Character(s)

Posizionarsi sullo story arc

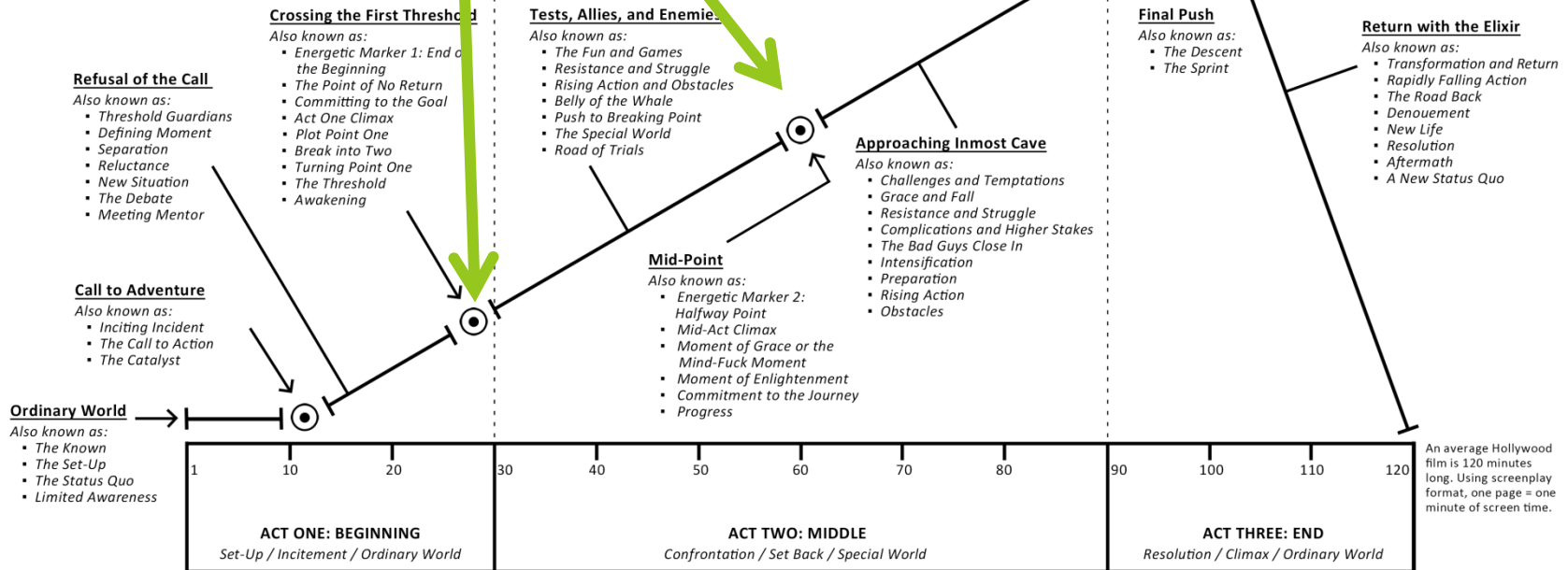
Sviluppare e risolvere

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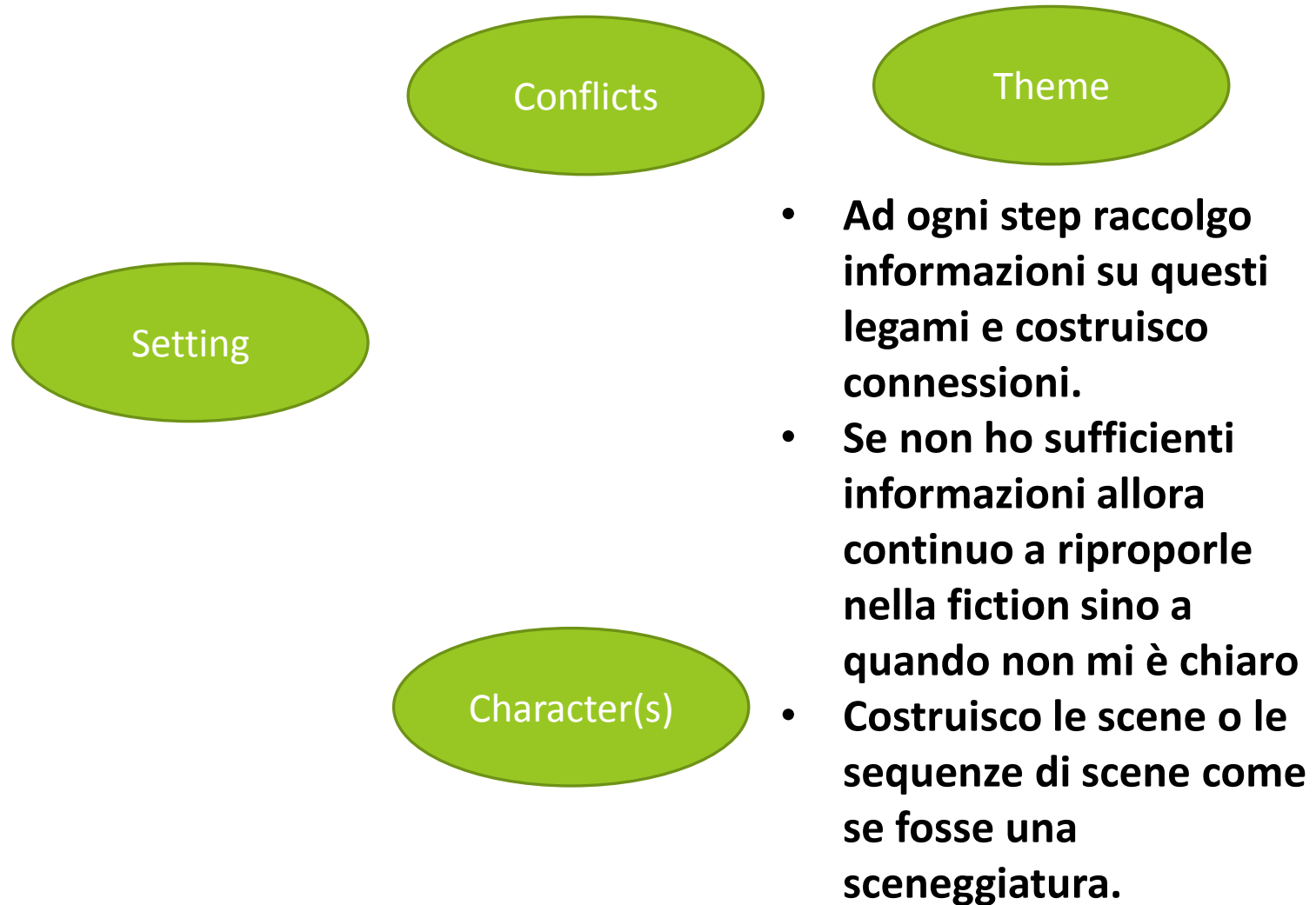
Conflilcts

Posizionarsi sullo story arc

AGENDA

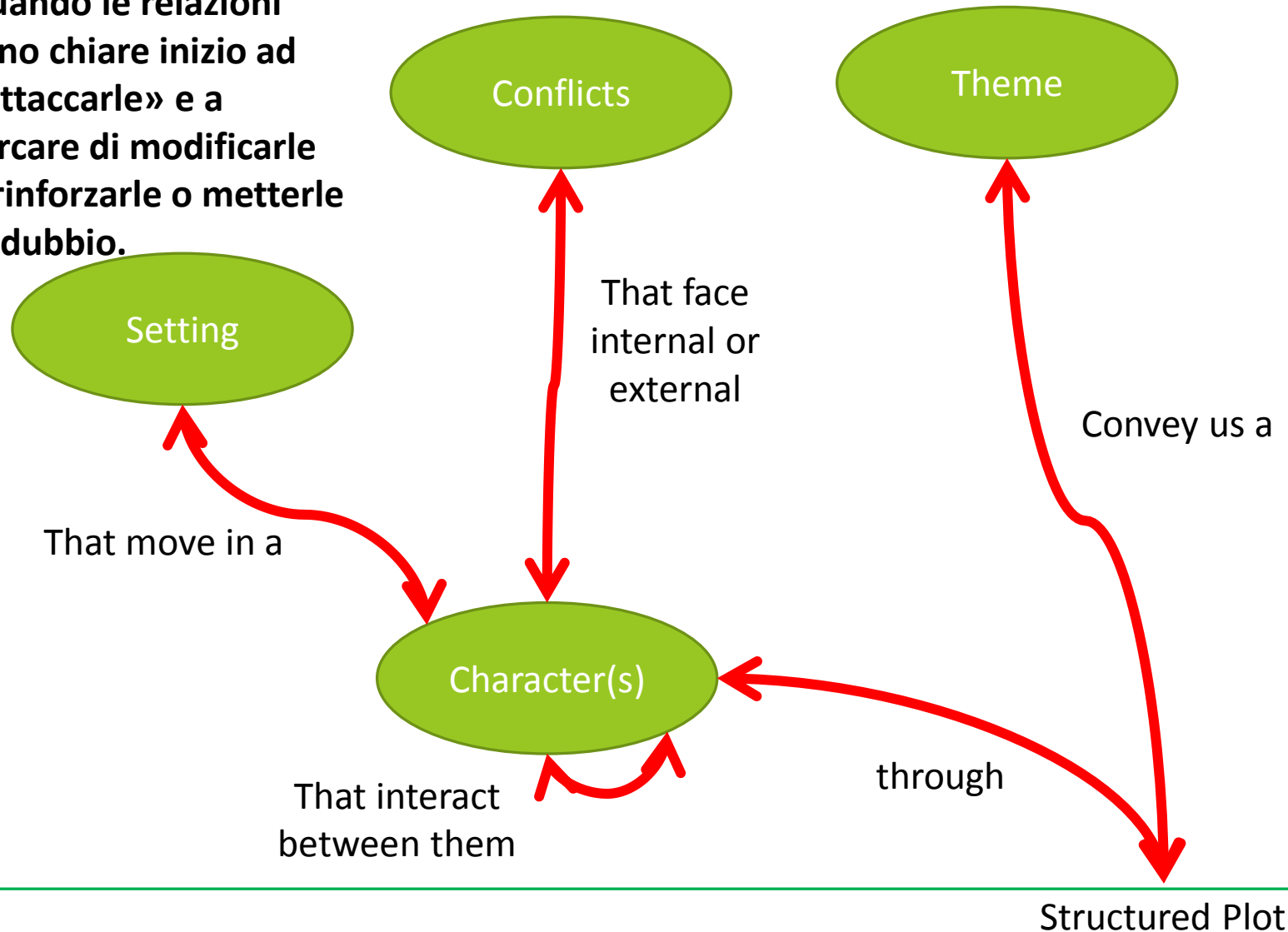
Costruire plot interessanti

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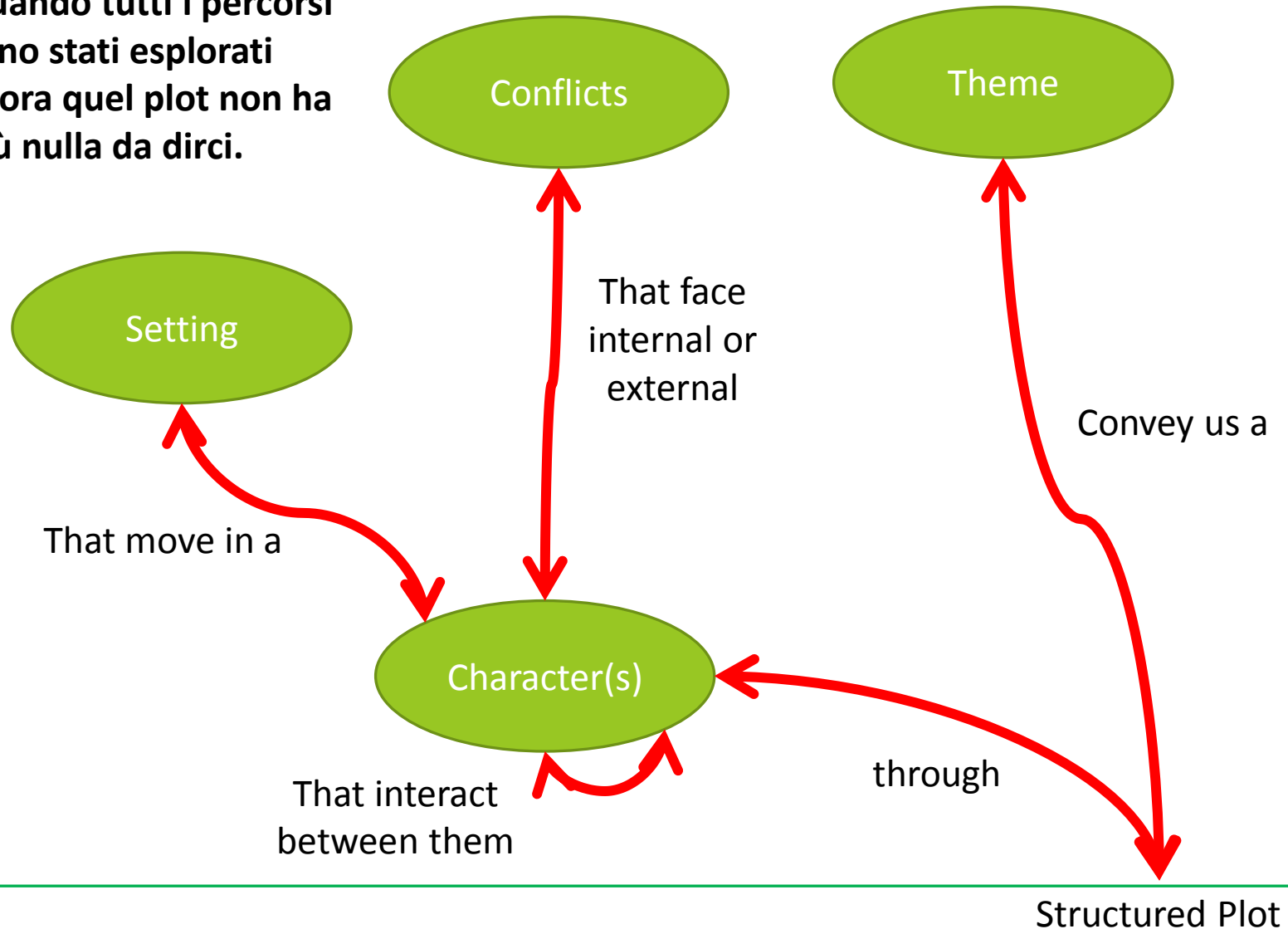
Structured Plot

Quando le relazioni sono chiare inizio ad «attaccarle» e a cercare di modificarle o rinforzarle o metterle in dubbio.



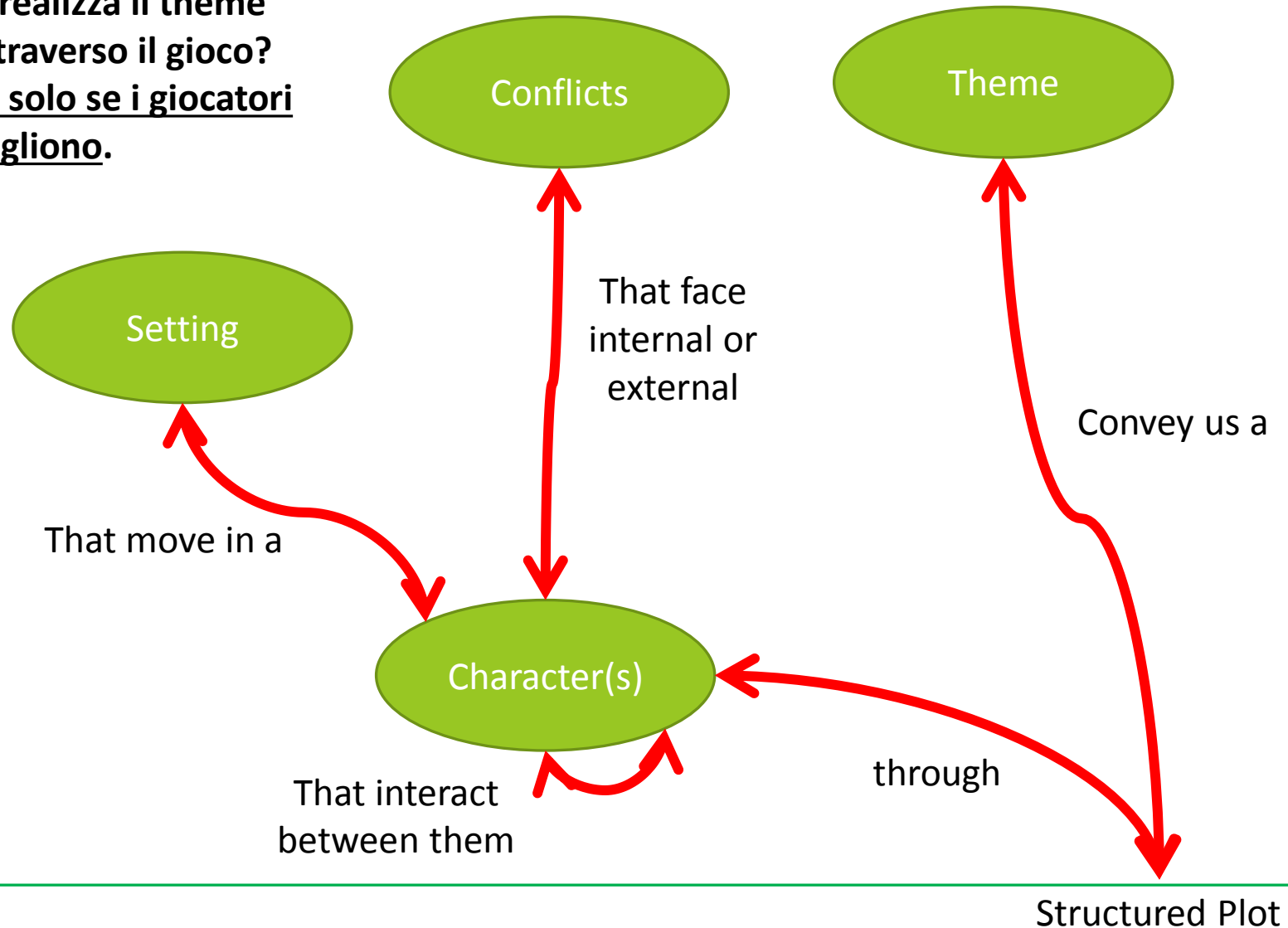
Il mio modo di creare plot

Quando tutti i percorsi
sono stati esplorati
allora quel plot non ha
più nulla da dirci.



Il mio modo di creare plot

Si realizza il theme
attraverso il gioco?
Si, solo se i giocatori
vogliono.



Il mio modo di creare plot