



Role-Playing Games (RPGs) are interactive stories that demand co-authorship by all the participants, game masters (GMs) and players, who cooperatively create a narrative. Interactive Narrative Techniques (INT) are methods for using RPGs for education. 'Incorporeal' aims to be a system for learning, to develop critical thinking through experienced stories in which the players search beyond themselves, reconstructing themselves in order to rebuild the reality around them. It is a system for cooperation not competition.

In the pre-session phase of the RPG, a storyline and characters that will be interpreted by the players (protagonists) and by the game master or narrator (antagonists and supporting cast) are created. In this phase, the approach of the role-playing (RP) sessions and, in the case of INT, which content and competencies are focused on with the students, if the work will be interdisciplinary, etc. are agreed upon. The approach of a role-player can be classified in one of three ways:

--> Gamist: this player commits herself to winning challenges, overcoming obstacles, and defeating opponents. The player is competitive, wants to "beat" the game master, triumph over the challenges faced, and demonstrate that she or he is "the best of the players". The player is concerned with fair rules of conflict and character development.

--> Narrativist: the objective of this type is for the RP sessions to create a story with dramatic moments, ethical quandaries and evolving storylines. Winning or losing is of much less concern than exploring themes. The narrativist is concerned with developing the story and does not like it when the rule system causes the narrative to lose focus or rhythm.

--> Simulationist: the simulationist likes to utilize the capacity of the RPG for simulation, exploring in detail scenarios in which the physical and cultural aspects of the setting, the characters, and rules give the feeling of "being there". Scenarios and rules have to be coherent in order for there to be a consistent reality, even if it is not that of the real world.

The objectives of using an RPG for educational goals are threefold as well, and interweave with the goals of fun and learning inherent in a recreational education project:

--> Spontaneous development of competencies from the start of the RPG. For example: creativity, socialization, cooperation, responsibility (actions have

consequences), etc. To encourage this, it is common to adopt RPGs as an extracurricular activity or to encourage "RPG clubs" at school.

--> Through the narrative and the RPG's power of simulation content is presented in a more enjoyable manner and becomes more applicable and clearer to the students. The narrative also facilitates interdisciplinary projects.

--> To verify if the students are correctly learning the concepts presented in class by creating narratives in which they have to apply them to overcome the challenges facing their characters in the plot.

In the INT pre-session phase we defined what our strategy will be and what objectives we seek to achieve. Next are the choices of a scenario (when and where the story will take place), the plot and its key situations which are open to influence by the players, and the creation of characters controlled by the player acting as game master. To make the role-playing session appeal to the students it is useful to look for opportunities for them to play through "pre-existing fantasies" that they create from their personal experiences. This point is vital for the players who want to be able to narrate as opposed to using the capacity of the RPG to simulate, and is the main reason so many RPGs are based in pop cultural settings. For example, a sci-fi RPG normally looks to give the players the opportunity to experience piloting a rebel fighter in a battle against the Empire (as in "Star Wars") or to be on the bridge of the starship "Enterprise" (as in "Star Trek"). An RPG based in the real-world could provide the opportunity for the players to experience situations from television series, soap operas, or films like "Elite Squad". Familiarity with the students helps one to know those dreams and thus to prepare the scenario. Plots like that of the book "Capitães de Areia" ("Captains of the Sand") by Jorge Amado, which follow the adventures of a group of adolescents living in situations of social inequality tend, for example, to be attractive to teens, depending on how they are developed.

In the pre-session phase we also decide which (if any) of the student-players will be the game master. If students are used, they should be trained concerning the use of RPGs for education. The next step is the session itself. This is the phase in which the rule system is used for the scenario and the characters come to life. It is the most dynamic phase of INT.

In the post-session the results of the activity are evaluated, errors corrected, and the students are required to present a production based on what they have experienced. For example, an elaboration of the a character's personal diary, or the creation of a story describing how one's character continued from where the



session ended, feedback on the mechanics of the rule system in mathematical terms, research on the period and location where the story took place, etc. Also, it is in the post-session where plans for possible new INT sessions are made as well as what to discuss in the new pre-sessions. The end point becomes the starting point for other INT sessions.

RULE SYSTEM

In the end, why is a system of rules necessary? Aren't we dealing with fantasies and stories? Along with narrative and playing in a game of constructed stories, the RPG forms three pairs of opposites. The rules are necessary for coordinating actions and deciding the results of decisions made by the player characters (PCs). Without the rules the game master or narrator would make too many decisions alone, which could lead to excessive arbitrariness. Let's look at the following example.

Scenario: Imperial Brazil, 1865. Event: the character John Pereira, a white abolitionist, is trying to sneak through a farm at night in order to free the slaves from the slave quarters. He spies a guard and tries to sneak past without being noticed. Does he?

In the narrative tradition, the person acting as the narrator alone makes the decision, saying if John can pass by the guard without being seen. But in an RPG narrative the picture is changed. If the PC fails in her intent, he has the option another course of action. In the example above he could have to flee, be revealed to the sentinel, trick him, bribe him, or anything else "John" can think of that the narrator judges reasonable. How it is decided if the character fails? Enter the rule system, which compares the difficulty of the intended action with the abilities possessed by the character. In other situations, when there is a direct confrontation between two characters, as in a bardic duel or combat, the system makes a comparison between the abilities of the disputing characters to determine who triumphs. In both situations the dice are a random element that give more emotion, because, as the gamblers say, "if the best always win, there would be no bet." It is important to note that this is only a roll of the dice, not that an RPG is a game of chance, just as when we say an athlete "had bad luck" at a competition we aren't saying that football or Olympic gymnastics are "games of chance". In this example, if the player has put on the character sheet that John knows how to sneak very well, having hunted in forest since he was a child, the result of the dice will have less impact on the success of the intended action.

CHARACTER CREATION RULES

In an RPG, as with any narrative play, the rules compose a system for the simulation of reality that, according to the Cambridge Dictionary Online (<http://dictionary.cambridge.org/>) is "a model of a real activity, created for training purposes or to solve a problem" and the Wiktionary (<http://en.wiktionary.org>) is "Something which simulates a system or environment in order to predict actual behavior". And for related terms, "simulate: to create conditions or processes similar to something that exists" (Cambridge) and "simulacrum: an image or representation" (Wiktionary).

Within this system of simulation is what makes up the important character-player relationship. Here, a character is the interface between the player and game: through it, the player lives (rather than accompanies) the story, this experience derives its educational value from the narrow relationship with the mythic adventure.¹

The hope is that the characters act like heroic figures in the sense that they will propose some structural or paradigmatic change for a situation in the scenario or adventure: hero combines with adventure, adventure with challenge, and challenge with game.

The protagonist character (i.e. the player character), designed and represented by the player, occupies the position of lead role in the story, in counter-position to the supporting characters and figures, controlled by the game master (i.e. non-player characters, NPCs), who can appear as opponents or allies of characters controlled by the players. Each character is represented and recorded on character sheet according to the rules that, here, are based in two parameters: the definition of the Concept and of the subsequent Characteristics; and the choice of a Profile, composed of the four attributes to be used in three types of situations.

¹ According to the "Dicionário Básico de Filosofia" ("Basic Dictionary of Philosophy") (Japiassú & Marcondes, 2001:183), myth, from the Greek 'mythos': narrative, legend. "1. Legendary narrative, derived from the cultural tradition of a people, that explains by appeal to the supernatural, divine and mysterious, the origin of the universe, the nature of reality and the origin of basic values of the people itself. [...]".



CONCEPT

In this game, this is a fundamental step and should be recorded in some form, be it written, visual, theatrical, musical, or another. This material may be included in the open book or on the game website, as was already explained in the Introduction.

The first step is to define who the character is: appearance, history, personality and objectives and desires. It's useful to think about what the character means to the player: if there exists some concept to be discussed, if the player wants to express an idea or message through it; has intentions that are critical, ironic or simply educational; or simply wishes to play with it. The next step, the choice of a Profile Template is based on the Concept. Therefore, below are some questions to help conceptualize the character. What were the inspirations and references for the character? From where did the idea come? What does it symbolize to the player?

Choose a medium of expression (verbal, visual, sound etc.) for recording your answers and impressions about or of the character and to follow development of it, of the supporting cast and of the played stories.² Examples:

--> Verbal: a diary or blog; an interview for a magazine or newspaper; a literary, journalistic or academic quotation made by the character; a medical, psychological or police report about the character; lyrics and/or poems...

--> Visual: a portrait; self-portrait; photo essay; a carving, sculpture, or other artwork; illustrations, painting or photos of places, scenes, people and objects related to the character...

² Formally, this is defined as the metagame, the game about the game. However, a second definition, proposed by Phil Vecchione [<http://www.dnaphil.com>] in a lecture given at GenCon Indy 2004, in Indianapolis, Indiana, USA [<http://www.gencon.com>] seems more interesting to serve as the basis for the proposition of this game.

Vecchione conceives the metagame as the game outside the game, which is to say, the game that continues after the RP session ends, claiming that all games possess this characteristic, by only some foresee it in their design, in particular games with collectible pieces (cards, figurines). In the RPG, the metagame exists, however: few players dedicate time to it; and few pages in the game books are dedicated to it.

In Incorporeal, the metagame informs part of the design of the book, of the creation of characters, including the distribution of experience points and of the unveiling of histories. And it is the metagame that will make the game grow [Introduction].

--> Sound: a selection of songs associated with the character; a musical composition made by or for the character; a story, conversation or interview; a collection of sounds and noises associated with the character...

--> Multimedia: a performance, video, website, interactive CD, video game, game book, comic book...

The next stage is to choose and personalize the Profile Sheet for the character and the supporting cast that have some sort of relationship with it.

PROFILE

The characters need to have their personalities, characteristics and histories defined, as well as their skills and what they are capable of doing. What is used to attempt an action?

The sociologist Philippe Perrenoud defines a competency as "a capacity for acting effectively in a certain type of situation, based on knowledge, but not limited to it." It is a set of mental operations that integrate and mobilize abilities and knowledge according to the behavior and demeanor of the subject in a given situation.

COMPETENCIES are determined through two parameters: the Profile and the Situation. The PROFILE is composed of cognitive and emotional elements that constitute a way of acting, called a BEHAVIOR, and personality traits, called Demeanor, that allow for certain impulses and emotions, indicating how and why a character will tend to act in the face of challenges imposed by the narrative. The SITUATION is a set of events and circumstances, defined by the game master, and is what the character should change or maintain. There are three Situation types:

--> Overcoming: situations premised upon overcoming obstacles, confrontation and risk, with respect to other individuals, creatures or inanimate objects. The tests can be comparative or relative to a numeric difficulty.

--> Introspection: situations not premised upon the participation of other individuals. That is to say that they are realized in information, not communication, as it does not require an external response by the individual in question. The tests are always relative to a numeric difficulty.

--> Interaction: the transmission of information and reaction to it (i.e. communication) as in interaction between two or more individuals, including animals. The tests are always comparative.



There are 16 PROFILE TEMPLATES resulting on the combinations of Behavior and Demeanor, each one defined on a character sheet that already contains the Competencies calculated as a function of the Attributes and Situations. Before continuing, verify which profile is most appropriate for your character.

Behaviours

--> Altruistic: prefers conciliatory methods and searches for harmonious solutions, often incurring sacrifice personally or from others;

--> Hedonist: prefers evasive methods seeking the easiest and most comfortable solutions, preferably without sacrifices, however, with ethical and moral risks;

--> Investigative: prefers observational methods, analysis and deduction, seeking to understand a problem fully in order to choose the best strategy, but risks not having enough time to implement it;

--> Martial: prefers methods that deal directly with the challenge, assuming the possibility of losses in the process;

Demeanors

--> Competitive: favors rivalry, conflict and questioning, believing that growth comes through comparison and competition between individuals and that happiness for some implies unhappiness for others, eternally in a conflict of interests; the advantages are innovation and smashing of borders and limits; the disadvantages are a tendency toward egoism, aggression and intolerance.

--> Cooperative: favors teamwork, harmony, and order, believing that all growth is collective and that one will only be happy if one's social group is also happy; the advantages are ease of acceptance in the group, a certain tranquility and security; the disadvantages are a possible tendency for conservatism and accommodation ("if it's not broken, don't fix it").

--> Isolationist: favors individualism and social isolation, not believing in interaction with others, despite knowing it is a practical impossibility; searches for happiness and growth in solitude, trying not to define himself according to others or by a group; has no interest in competition or proving herself better, nor in cooperation or improving the group; the advantages are a certain indifference to the opinions of others and release from social rules; the disadvantages are a tendency toward alienation and indifference.

--> Rebel: favors breaking the rules, whatever they may be: "There is government, I'm against it!"; does not worry about competing or cooperating, but also keeps herself apart from society: in truth is always invoking conflicts and questions that have no pretense of originality, but seek to shake up social structures and fabric, which is often a prelude to necessary change.

ATTRIBUTES are the practical abilities of making use of information, i.e., how to use what. They are, therefore, intuitive and relevant capacities inherent to the character. Thus, they are available for attempting something the character has no specific training to do - has no proficiency - and are applicable in any situation because they are independent of specific technologies:

--> Physique: agility, dexterity, vigor; represents how well one uses the body's physical capabilities - physical flexibility and bodily control; capacity for fine motor control, facility to perform tasks that demand precision, control and the use of force and resistance; the ability to resist physical hardship, pain and fatigue.

--> Management: strategy, leadership, logic; capacity for organizing and controlling various situations, ability to forecast positive and negative outcomes; ability to organize groups, delegate tasks, persuade and motivate teams; capacity to memorize, reason, deduce, analyze, and construct coherent and intelligible thoughts.

--> Intuition: alertness, creativity, introspection; capacity for detailed perception of one's surroundings, including who or what is there, even in stressful situations; ability to question traditions, propose new ways for utilizing knowledge or carrying out an action; ability to react quickly and accurately to mental and physical events.

--> Willpower: rapport, determination, empathy; ability to convey ideas with clarity and conviction; self-control, focus, concentration and perseverance; ability to perceive and disguise emotions, spiritual states, moods, and to read body language, as well as to convey amicability or hostility through body language.

SKILLS are the result of practice, i.e. practical applications, based on abilities, of information that a character acquires on a concrete subject. They are, therefore, capabilities derived from what the character knows and require learning and training. In system terms, they are only tested if the character has acquired some level of schooling in them. A person either possesses the knowledge or not, there are no levels of skill as far as the rules are concerned. Put another way, whether the characters possesses the knowledge determines whether or not said character may attempt an action related to it. Anyone who does not have "language-English"



simply cannot try to "speak out" in English and hope to be understood. Those that do possess that skill can communicate without problems.

Some skills are specific to a scenario, because they vary according to the available technology. Here are some example skills:

- > Administration: organizational techniques, management, leadership and accountability.
- > Agriculture: techniques for planting, breeding and storage of living animals and plants.
- > Melee: techniques for hand-to-hand combat with objects or melee weapons (knives, machetes, staves, etc.)
- > Artisan: techniques for making useful, devotional and/or decorative items.
- > Sing: melodic use of one's voice.
- > Local Knowledge: familiarity with a geographic area and/or culture different from one's own.
- > Construction: making of buildings and large equipment.
- > Business: negotiation of goods and services based on knowledge of economy and finance
- > Dance: ability to move one's body according to a rhythm.
- > Laws and customs: knowledge and application of the laws and customs of a culture.
- > Disguise: techniques for changing one's appearance using clothing, makeup and body language.
- > Teaching: methods for conveying knowledge and the ability to do research.
- > Fraud: techniques for forging and falsifying items and documents.
- > Theft: methods of stealing objects and individuals in difficult to notice ways.
- > Gathering: harvesting fruits and vegetables, hunting, fishing, trapping and gathering of minerals.
- > Stealth: techniques of hiding, spying and moving without being noticed.
- > Language: communication a language other than one's native tongue.
- > Musical instrument: play a musical instrument, can also include technical knowledge of the instrument.
- > Interrogation: techniques for inducing one to give up information.
- > Investigation: methods of extracting information from secret or veiled sources.
- > Gaming: physical or mental activity for the purpose of recreation or for winning in games of chance.
- > Read/Write: literacy in a language, including basic mathematics.
- > Unarmed combat: techniques of combat using one's body.
- > Con artist: knowledge of fringe culture, cons and frauds.

--> Mysticism: general and theoretical knowledge of myths, legends, religions, the occult and creeds.

--> Swimming: self-locomotion in water.

--> Navigation: operation and knowledge of aquatic transportation.

--> Research: methods of collecting information from various sources and organizing it in a useful format.

--> Performance: techniques of singing, oration, scene acting, dance and sleight of hand, acrobatics and so on.

--> Seduction: knowledge and expression of sexual rituals and games.

--> Security: knowledge of the equipment and procedures for tracing, foiling, capturing and detecting infiltrators.

--> Orienteering: ability to orient oneself by reference points.

--> Survival: knowledge of equipment and methods of survival in inhospitable environments and risky situations.

--> Domestic work: routine maintenance service of private spaces (hygiene, food/cooking, cleaning, etc.).

--> Animal training: techniques of interacting with animals and training them as mounts, companions, guards, entertainers and so on.

The proficiency LEVELS qualitatively represent the different levels of theoretical and practical learning that people are accustomed to having in the activities they undertake. Each level has a numerical value, a number of points, associated with it that indicates the cost of acquisition and the modifier to be compared to the Test Difficulty and type of Result. These values vary from 1 to 6 points. Each level of proficiency represents, qualitatively and quantitatively, the depth and breadth of learning and limits the results a person can achieve in a test. The proficiency levels are calculated according to a combination of stance and attitude present in the character's profile chosen by the player. They can be increased later with experience points. The players, therefore, have only to choose a profile that they find interesting.

--> Skilled: at this level a character is capable of collecting and evaluating the origin and reliability of information, as well as classifying it to generate correlations and produce propositions without making substantial alterations. In other words, it is a level of reproduction of actions and objects. The point value ranges from 1 to 3 and the character can have 11, 12 or 13 skills, or 10 plus the value of the highest competency.

--> Experienced: at this level, a character is capable of combining information with attributes ("tricks of the trade"), evaluating deployments, implications and consequences of such combinations and organizing the stages of a process in a



coherent and repeatable fashion, criticizing what was produced and exhibiting a personal style, manner or affect such that the action comes to be recognizable as belonging to the character. It is a level of stylization. The range of points is from 4 to 5 and a character can have 19 or 20 abilities from the list, or 15 plus the value of the highest competency.

--> Expert: at this level the character is capable of choosing different approaches for different situations, evaluating the contributions of its action for the field of knowledge and social groups involved and formulating a tactic to fall back upon that comes to mind easily in similar situations and which can become a reference for others. This is a level of abstractions. The point value is 6 and the character can have 26 or more (20 plus the 6 points for a competency) skills from the list as desired, along as they can be justified.

It may be that the player wants to specify certain personal and contextual aspects of his character that may come to influence the stories and the profile in terms of the rules.

These are optional details that help the participants solidify their characters and the ideas that they want to convey through them.

These CHARACTERISTICS are divided into two types: CONTEXTUAL, which represent specific situations, without direct influence on the mechanics; and PERSONAL, which add or subtract 1 to the final attribute point total in a particular situation.

Up to 12 points of characteristics can be purchased at the time of character creation. There 3 free points for advantageous characteristics; beyond that, advantages should be compensated by disadvantages up to a total of 12 points.

Describe your character in physical and psychological terms:

What does the character like in terms of: clothing; dwelling; entertainment; art; tools and/or equipment; places; subjects? What things or situations does she most dislike? Does she feel satisfied with her life? Describe:

--> her beliefs and fears;

--> her strengths and weaknesses;

--> her challenges and objectives and how she intends to achieve them.

--> PERSONAL CHARACTERISTICS: ability or inability (and for what); deficiency; deformity; chemical dependency; illness; resiliency or toughness; statue; mutilation; obesity; sensitivity or insensitivity; sense (or lack) of taste; size/weight;

alert or distracted, anxious, brave or cowardly, focused or scattered, psychological or neurological issue, fanaticism, phobia, willpower, memory, obsession, patient or impatient, cold-blooded, light or heavy sleeper, vice; aggressive, antipathetic or sympathetic, attractive or repulsive, extrovert or introvert, sarcastic, fame, reputation, etc.

Imagine a social situation and a network of relationships for your character:

Where and when was she born? Where does she currently live? What is her education? In what field does she work? What does she do when not working? How was or is her family? With whom does she currently live? Who are her best friends? With whom does she work? Are there people she likes but doesn't contact? Whom doesn't she like? She prefers to be alone, in the company of others, or with other beings (animals, plants, whatever)? In this relationship network, select the supporting cast (NPCs) that most interest you, answer question 2 for them and choose their character sheets. Relate CONTEXTUAL CHARACTERISTICS:

--> Financial situation: if unspecified, assume the character is in what would be considered the "middle class" for her social group. Otherwise, specify an advantage or disadvantage at a level between 1 and 3. For example: poverty (bonus of 3), hardship (bonus of 2), poor (bonus of 1), well-off (cost of 1), rich (cost of 2), opulent (cost of 3).

--> Social situation: indicate the status within the class structure, relative to the birth or office. If not specified, assume the character is of middling status within her social group. Otherwise, specify a degree of marginalization (bonus from 1 to 3) or elite-ness (cost of 1 to 3).

--> Schooling: if unspecified, assume the character is considered have an "average level" of learning for her social group. Otherwise, specify an advantage or disadvantage at a level between 1 and 3. For example, illiterate (bonus of 3), semi-illiterate (bonus of 2), basic education (bonus of 1), technical degree (cost of 1), bachelor's degree (cost of 2), post-graduate degree (cost of 3).

--> Employment level: if not specified, assume the character is self-employed or has an average position, with some autonomy, reasonable salary and little responsibility; if employed by a civilian, religious or military company or organization, the possibilities are fairly obvious, but also bring specific advantages and disadvantages. A bonus of 3 represents irregular duties, without legal/formal benefits and minimal financial compensation, in general gray or black market jobs;



bonus of 2 represents roles and functions without any autonomy and low financial compensation (soldiers, trainees, attendants, servants, etc.); a bonus of 1 represents support duties or functions but requires some confidence and dependability, because they might take part in decision-making (assistants, junior secretaries, sergeants, etc.); a cost of 1 indicates administrative jobs with some responsibility and capacity for decision-making (managers, lieutenants, police chiefs, priests, etc.); cost of 2 indicates a role of manager or director (vice-presidents, directors, captains, advisors, priors, etc.); cost of 3 represents the highest position one can hold in an organization that is not an appointment by, for example, a board of directors or politician (colonel, CEOs, bishops, deans).

--> Civil status: if not specified, assume that the character is of average civil status for her social group. Other values imply some level of criminality -- felon or outlaw (bonus of 3), convicted prisoner (bonus of 2), conditional prisoner, ex-con (bonus of 1) -- or immunity from the law through diplomatic or political status -- local politician (cost of 1), judicial aids, politicians, diplomats (cost of 2), and judges, high level or international politicians and diplomats (cost of 3).

--> Social relations: these are known associates, friends, and colleagues who make up the character's social circles. If not specified, assume that they will not participate in future game plots; if they might have some important, they could be classified as dependents or enemies (bonus of 1 to 3), or contacts or allies (cost of 1 to 3); variations depend on the depth of the relationship, the level of opposition or danger, or power or influence possessed, and so on.

--> Occult characteristics: this is a Contextual Characteristic that has its own rules, available for characters that are magical in some sense (witch, priestess, supernatural being, paranormal, etc.).

Similar to other Contextual Characteristics, this also varies from 1 to 3; when positive, it costs 1 to 3 points and provides points of magical power for to be spent when executing an occult effect:

Cost of 1: 6 initial points of magical power; 1 magical effect at the maximum competency level

Cost of 2: 12 initial points of magical power; 1 magical effect at the maximum competency level

Cost of 3: 24 initial points of magical power; 1 magical effect at the maximum competency level

When negative, it indicates, depending on the scenario, an incapacity to perform magic or the level of disbelief. If no occult capacity or incapacity is given, assume the average value (zero).

Bonus of 1: -3 to perform magic or suffer magical effects.

Bonus of 2: -6 to perform magic or suffer magical effects.

Bonus of 3: -12 to perform magic or suffer magical effects.

The rules for Occult Characteristics will be available as soon as they are translated.



Example of Character Sheet:

Interactor	
Charcater	
Profile	altruistic competitive: prefers conciliatory methods and searches for harmonious solutions, often incurring sacrifice personally or from others; and favors rivalry, conflict and questioning, believing that growth comes through comparison and competition between individuals and that happiness for some implies unhappiness for others, eternally in a conflict of interests; the advantages are innovation and smashing of borders and limits; the disadvantages are a tendency toward egoism, aggression and intolerance.

Situation type >	overcoming	interaction	introspection
Attributes V			
phisyque	2	2	1
intuition	2	2	1
management	2	2	1
willpower	2	2	1

Each profile has a minimum point value (adding or subtracting points for some personal characteristic defined in the Conception phase) and a corresponding qualitative level for each combination of Attribute and Situation Type, such that the sum of all the combinations is 20. This combination is the Competency which you can test itself or use to test a Skill, according to the situation, and compare to the difficulty. You may choose as many Skills as the qualitative level, in accordance with your character Concept (profession, role, interests, etc.):

Competency or Skill Test = Competency point value + 2D6 or Card:

Quantity	Test Difficulty / Result description	Attack method	n. Dice n. Cards
1 to 5	failure	unarmed	2 1
6 to 7	easy test / small success	melee	3 2
8 to 9	medium test / success	thrown	4 3
10 to 11	difficult test / good success	projectile	5 4
12 to 13	very difficult test / great success	firearm	6 5
14 to 15	quasi-impossible test / master strike		

Concept:

Skills:

Points	Qualitative level
1 a 3	Skilled = 11, 12 or 13 skills (10 + maximum competency value)
4 e 5	Experienced = 19 or 20 skills (15 + maximum competency value)
6	Expert = 26 or more, as can be justified (20 + 6)
XP:	

Health = 10 + value of Physique x Overcoming:

Health Level	Result	Recovery in hours of rest
Maximum to 1 point	Bruised: tests normal.	1 point/hour
0 to -4 points	Injured: loses 1 die from test rolls.	1 point/hour
-5 to -9 points	Semi-conscious: unable to move.	1 point/hour
-10 to -14 points	Unconscious.	Maximum health + 14
-15 to -20 points	Death's door: will die soon without help.	1 point each 24*
-21 points or lower	Death: character is dead.	none



Interactor	Joe Player
Charcater	John Peters
Profile	altruistic competitive: prefers conciliatory methods and searches for harmonious solutions, often incurring sacrifice personally or from others; and favors rivalry, conflict and questioning, believing that growth comes through comparison and competition between individuals and that happiness for some implies unhappiness for others, eternally in a conflict of interests; the advantages are innovation and smashing of borders and limits; the disadvantages are a tendency toward egoism, aggression and intolerance.

Situation type >	overcoming	interaction	introspection
Attributes V			
physyque	2	2	1
intuition	2	2	1
management	2	2	1
willpower	2	2	1

Each profile has a minimum point value (adding or subtracting points for some personal characteristic defined in the Conception phase) and a corresponding qualitative level for each combination of Attribute and Situation Type, such that the sum of all the combinations is 20. This combination is the Competency which you can test itself or use to test a Skill, according to the situation, and compare to the difficulty. You may choose as many Skills as the qualitative level, in accordance with your character Concept (profession, role, interests, etc.):

Competency or Skill Test = Competency point value + 2D6 or Card:

Quantity	Test Difficulty / Result description	Attack method	n. Dice n. Cards
1 to 5	failure	unarmed	2 1
6 to 7	easy test / small success	melee	3 2
8 to 9	medium test / success	thrown	4 3
10 to 11	difficult test / good success	projectile	5 4
12 to 13	very difficult test / great success	firearm	6 5
14 to 15	quasi-impossible test / master strike		

Concept: ex-soldier, white abolitionist, etc., etc., etc.

Skills: stealth, melee, firearms, survival, unarmed combat, etc., etc., up to 12

Points	Qualitative level
1 a 3	Skilled = 11, 12 or 13 skills (10 + maximum competency value)
4 e 5	Experienced = 19 or 20 skills (15 + maximum competency value)
6	Expert = 26 or more, as can be justified (20 + 6)
XP:	

Health = 10 + value of Physique x Overcoming:

Health Level	Result	Recovery in hours of rest
Maximum to 1 point	Bruised: tests normal.	1 point/hour
0 to -4 points	Injured: loses 1 die from test rolls.	1 point/hour
-5 to -9 points	Semi-conscious: unable to move.	1 point/hour
-10 to -14 points	Unconscious.	Maximum health + 14
-15 to -20 points	Death's door: will die soon without help.	1 point each 24*
-21 points or lower	Death: character is dead.	none



TASK RESOLUTION RULES

Who decides the level of difficulty? The game master, in accordance with the context, the situation in which the test is made, and common sense.

Let's return to our example of John, the abolitionist character. John is adept at sneaking, because he has the skill "stealth" and the attribute Physique for overcoming situations (Competency) at level 1. The GM decides that passing by the sentry without being seen is a difficult overcoming test, because despite it being night, the ease of the action, there is an open field that has to be crossed to reach the slave quarters and because the sentry is alert. Looking at the table, the GM sees that the level "difficult" goes from 10 to 11 and sets the difficulty of the challenge as 10 for John.

And now? How is the test carried out? Here we introduce the random element of the system, the possibility of having good luck or bad, which is represented by a roll of two 6-sided dice. The player rolls the dice and gets a 3 on the first die and a 6 on the second, which gives a total of 9 (3 + 6). This result plus the value of the attribute comes to 10 (9 + 1). As 10 is the value that the character has to equal or exceed, he can perform the intended action and pass by the sentry without being detected. Or put another way:

1. John's Physique in Overcoming competency (1) versus the Difficulty determined by the GM (10)
2. Sum of the roll of the two six-sided dice: $3 + 6 = 9$
3. Sum of the competency and the roll of the dice: $1 + 9 = 10$
4. Comparison with the determined difficulty: $10 = 10$. Final result: success in a difficult action

And when there is a direct conflict between two characters? As in a violinists' duel or a fight. In this case, each players, or the player and the GM (if the other character is supporting cast), roll the two dice and add the result to the quantitative level of the competency of each character, whomever has the greater total wins the dispute. If he wishes, the GM can make the victory condition "best two out of three" so that the test does not depend on a single test.

COMBAT RULES

Combat is generally one of the most emotional moments in an RP session, because beyond the natural adrenaline rush brought on by the situation, it is when

a character could get hurt or "die". If a character "dies", the player will need to create another, which can be accompanied by a sense of frustration. Because of this, combat has a separate system of rules.

Seeking to maintain the principles of simplicity and speed of a friendly system, Incorporeal Basic has a combat system a little different from most RPGs. Combat is divided into "rounds" or "clashes" and the test determine the side that wins each round, as well as the amount of damage taken by the loser. Attack and defense are handled simultaneously in basic mode. For example:

Rose, a capoeira expert, faces Master Carnation³, also a dangerous capoeirista. Rose is experienced (4) in the attribute of Physique crossed with the situation of Overcoming and possesses the skill of Capoeira. Carnation, too, is experienced, but a bit more: 5. They confront each other in the street, below the balcony of a two-story house:

Round 1:

Rose's player rolls the 2 dice and gets 4 and 4 = 8, that plus her competency (4) gives a total of 12. Carnation's player doesn't have much luck and rolls the dice to get 3 and 2 = 5, that plus his competency of 5 gives a total of 10. The results are examined and we arrive at an outcome: in this round, Rose is unharmed and Carnation takes 2 points of damage ($12 - 10 = 2$).

Round 2:

Rose rolls a 3 and a 5 to get 8, that plus her competency gives 12 again. Carnation rolls 6 and 2 = 8, that plus his competency gives 13. This time he is unharmed and Rose takes a point of damage ($13 - 12 = 1$).

Round 3:

Rose rolls the dice and gets 5 and 5 = 10, for a total of 14. Carnation, for his part, gets dice of 6 and 3 = 9, giving him a total of 14 as well. The result is an impasse, no one is injured.

³ The names of the opponents were taken from a popular song "O Cravo brigou com a Rosa", ("Carnation fought Rose"), which describes a lovers' quarrel. The carnation was associated with masculinity in early 20th century Brazil. In this period, Brazilian men would wear carnations in their suit pockets. Capoeira is a fight, a dance and a game at the same time, so embodies the ambiguities inherent in lovers quarrels as well as the fact that, in Brazil, due to the strong influences of African and indigenous beliefs, confrontations are not commonly typified as simply "good versus evil".



Round 4:

Rose has a lucky roll of the dice! $6 + 6 = 12$, this, with her competency, equals 16! Carnation has the bad luck to roll $1 + 1 = 2$, which with his competency gives a total of 7. As a result of the exchange, Carnation takes 9 points of damage ($16 - 7 = 9$).

In four rounds, Carnation has already taken 11 points of damage (2 in the 1st and 9 in the 4th), while Rose only received 1 and is steady and strong. Carnation begins to wonder if there is an honorable way to exit the situation while he still stands...

What about combat with melee weapons or firearms? The combat systems attempts to reflect the differences in armed versus unarmed combat, where the first is more lethal and it is rather more difficult to dodge an arrow or bullet. We have a simple system for this. As we saw above, unarmed combat uses 2 dice of six sides (2D6) to test competencies and the difference between the results translated into damage received on the part of the loser. To represent the greater lethality of melee weapons, throw weapons and firearms, include more dice in the roll according to the type of weapon being used by the character using it:

Attack method	n. Dice n. Cards
unarmed	2 1
melee	3 2
thrown	4 3
projectile	5 4
firearm	6 5

In our above combat example, if Carnation, in fear of losing the fight, pulls knife on Rose, he attacks with 3D6 (knives do more damage) and she, unarmed, continues to defend with 2D6, because it is more difficult to elude an armed attack. The combatants proceed thusly: Rose's competency + 2D6 versus Carnation competency + 3D6.

On the other hand, if Rose also pulls a dagger, she also attacks with 3D6.

DAMAGE AND HEALTH

In the combat rules, "points of damage" taken by the characters was mentioned. What does this mean? Each character has a set number of hit points that determine her health. As the character is injured she weakens or even dies. The points of damage are subtracted from her hit points.

Each character starts with 10 plus the value of the Physique in Overcoming competency hit points. This can be increased later with experience points.

According to the number of points currently possessed, we can see the level of health in the table below:

Health Level	Result	Recovery in hours of rest
Maximum to 1 point	Bruised: tests normal.	1 point/hour
0 to -4 points	Injured: loses 1 die from test rolls.	1 point/hour
-5 to -9 points	Semi-conscious: unable to move.	1 point/hour
-10 to -14 points	Unconscious.	Maximum health + 14
-15 to -20 points	Death's door: will die soon without help.	1 point each 24*
-21 points or lower	Death: character is dead.	none

Returning to our combat example, we see that Carnation took a total of 11 points of damage, which results in his health level, which was 14 (Physique in Overcoming= $4 + 10$) falling to 3 ($14 - 11$). He is very worried, because another round with a similar outcome could take his health to zero (0). He would be groggy, weakening, which would mean that he would have to face Rose rolling only one die for his tests against her two: Carnation's competency + 1D6 versus Rose's competency + 2D6. Rough business...

Once these hit points are lost how can they be recovered? With rest and treatment. The rate of recovery depends on how injured the character is. To simplify, down to negative 13 (-13), health is recovered at a rate of one hit point per hour of rest and treatment. Therefore, Carnation would need 11 hours to recover his health lost in the confrontation.



To recover fully, someone who has fallen to -14 hit points will need a number of hours of rest equal to her maximum health plus 14. Carnation would need 28 hours to recover from -14 hit points: 14 from the value of his normal health plus 14 for being at -14.

When someone falls to negative fifteen (-15) or below, things are more complicated, because, beyond needing medical treatment, she recovers only one point per day. A character with 16 hit points, who is at "death's door" (-20), will take - with medical treatment - 5 days (-20 to -15) and 30 hours (-14 to +16) to recover. It may be that these rules don't realistically simulate how people recover from injuries, but they work well to maintain a simple, quick system that doesn't slow the progress of the narrative.

EXPERIENCE POINTS AND CHARACTER DEVELOPMENT

The characters will develop as they live stories, increasing the levels of their characteristics. This is represented by experience points that are awarded by the game master to the players at the end of each RP session. Points are awarded according to the following criteria:

--> Character Concept (0 to 5 points): this criterion reflects how well the players interpret their characters according to their personal, social, and martial characteristics established when created. The value can also reflect the coherency of the interpretations, accents, mannerisms, etc. The points are distributed according to production and or publication of material by the players about his or her character and the situations experienced; the more developed this material, more points are earned.

--> Resolution of key situations (0 to 2): how the characters played through the challenges presented in the plot using their competencies. If they didn't resolve them, resolved them satisfactorily or if they resolved them with great success.

--> Cooperation (0 to 2): RPGs are games of cooperation, players and characters need to cooperate as members of the same team to overcome the challenges of the story. Cooperation, as awarded, can range from minimal to "like a finely tuned orchestra".

How are the experience points spent? Basically the point costs are equal to the value of the level the player wants to buy in attributes or hit points - including the levels between the current value and the new value. For example:

--> The character John's player desires to increase his competency of Physique in Overcoming from 1 to 2. To do this he has to spend 2 experience points; he already has 12 skills, because his highest competency was already 2. He must also justify the increase.

--> Rose's player wishes to increase her Physique in Overcoming competency from 4 to 6. To do this she has to spend 5 plus (from 4 to 5) and 6 more points (from 5 to 6), for a total of 11 experience points. Beyond this, she may have at least 26 skills, because her new level is Expert. But for this to happen, the player has to explain how the character gets the training to improve her knowledge.

--> Carnation has 15 hit points (10 + Physique in Introspection). His player wants to increase Carnation's hit points to 16, which would be the maximum. To do this, he has to spend 11 points (to raise the competency from 4 to 5 and then from 5 to 6) and explain why it happened. If he wished to continue raising it from there, he has to spend as many points as the level wished: to go from 16 to 17, 17 points; from 17 to 18, 18 points, and so on.