Play This Paper: Forms of Time in the Open World, Branching Narrative, Roleplaying Game

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PLAY THIS PAPER: FORMS OF TIME IN THE OPEN WORLD
BRANCHING NARRATIVE ROLE-PLAYING GAME

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PAPER AS MONOGRAPH

1. I am considering a form of academic presentation that is non-authoritative.
   I believe it is one that accounts for the internet ethos of knowledge.
2. What is the internet ethos of knowledge?
   a. Before we define the internet ethos of knowledge, we must first clarify
      the meaning of internet.
   b. The thing we call internet is really a synecdochical metaphor for
      networks of processes
   c. So internet ethos of knowledge is the ethos of knowledge of networked
      processes
3. Why should we care about the networked processes ethos of knowledge?
   a. It is worth pursuing because it better reflects how we coordinate our
      experience today.
   b. Something that better aligns with our coordinates of experience will be
      easier to comprehend.
   c. It allows concepts to remain complex, but the presentation of those
      concepts to be seemingly simple and overall more comprehensible.
4. A monographic academic article is an authoritative discourse. It
   demands unconditional assent rather than accepting interpretation.
   • A paper always makes an argument, always asserts itself
   • Conclusions in a paper are designed to strengthen the papers
      ability to be assimilated
   • Because it is formally not open to interpretation, it cannot enter into
      hybrid utterance by way of interactivity
5. But wait, how do we coordinate our experience today?
   a. First, how can we begin to deduce and articulate the ways we
      coordinate our experience?
   b. Chronotope is the name for historically determined forms of
      narrative spacetime.
   • For a historical poetics, it allows us to understand the
      coordinates of experience inherent to a moment of reading.
   • We must read the particular chronotopes from a text in a
      popular contemporary game
   • A philosophy of language defines genres as a mode of
      speaking or writing that people learn to mimic, weave
      together, and manipulate. It is determined by its
      linguistic function, formal traits, textual organization.
   • A video game is written in networked processes
   • Therefore we will analyze the chronotopes of a video game
   b. We will analyze the chronotopes of the Witcher 3, which has the
      defining processes of a video game rendering intelligible narrativity.
   • Branching narrative is a chronotope of culmination. The open world
      is a chronotope of journey in an elliptical time. The player-character is
      a chronotope of dialogic desires.
   • Combat shows the ability to comprehend and synchronize with all of
      these in the micro, while the Journal shows the ability to comprehend
      the reading and writing of all these in the macro
   • Combat and the Journal frame the spacetime of a game as both an
      absolute and relative crystalline structure of narrative. Thus:
   c. The Witcher has a kaleidoscopic narrative spacetime
   • Playing the game provides the light and motion for the
      kaleidoscope. It tumbles the tracts, gobbles and bits of glass (the
      micro processes of the game) and they create the complete shifting
      crystalline structure that is the narrative in The Witcher.
5. The Witcher reveals that we coordinate our experience kaleidoscopically in
   video games. A procedural rhetoric can then be a form of academics that
   makes the kaleidoscope more comprehensible for nature of its processes
   — navigating an argument rendered in processes requires
   contextualization and synchronization to the kaleidoscope. It points us
   towards a dialogic (cooperative, non-dogmatic) understanding.