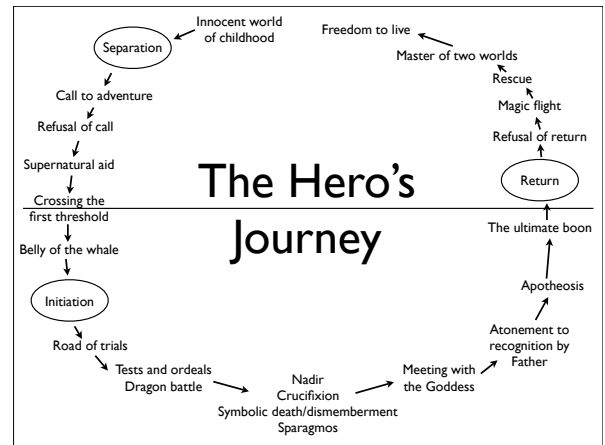


Joseph Campbell: *The Hero with a Thousand Faces*

- monomyth (i.e. the hero's journey)
 - common pattern with strong reference symbols
- symbolic representation of the passage from childhood to adulthood
 - departure
 - initiation
 - return

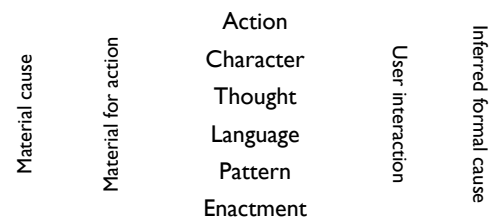
Interactive Storytelling
Lecture slides
September 9, 2008
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<http://www.wiki.fi/jamed>



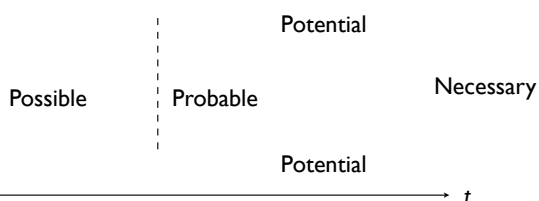
Brenda Laurel: *Computers as Theatre*

- “When we look toward what is known about the nature of interaction, why not turn to those who manage it best – to those from the world of drama, of the stage, of the theatre?” (Laurel, 1991)
- invisibility of the computer
 - designing an interface is the real problem
 - creating a representational world that leaves the feeling of the interface behind

Neo-Aristotelian theory of interactive drama



The flying wedge of possibilities



Strategies for interactive storytelling

Strategies

- author-centric
 - explicit authoring
- character-centric
 - emergent narrative
 - implicit creation

Measures

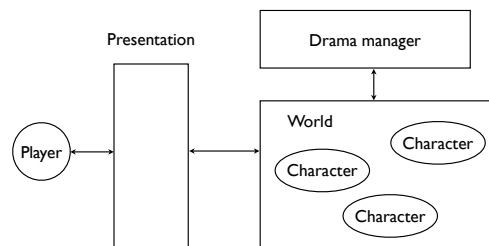
- plot coherence
 - the perception that the main events of a story are causally relevant to the outcome of the story
- character believability
 - the perception that the events of a story are reasonably motivated by the beliefs, desires, and goals of the characters

(Riedl, 2004)

Author-centric

- models the creative process of a human author
- explicit authoring: predefined template to follow runtime
- strong plot coherence
- not so strong character believability

Example: The Oz Project's Interactive Drama Engine



Drama manager techniques

- branching narrative
- universal plan
 - beats (i.e. action–reaction pairs)
 - interactive plan trees (e.g. HTN)
- problems
 - anticipation of every possible action
 - combinatorial explosion

(Louchart & Aylett, 2005)

Drama managers ways to influence

- environmental manipulation
- goal interjection
- shifting personality
- ticking clock of doom
- dropping the fourth wall

(Crawford, 2005)