

## Degree of interactivity

1. speed
  - ▶ fast turnaround
2. depth
  - ▶ human-likeness
3. choice
  - ▶ functional significance
  - ▶ perceived completeness

Interactive Storytelling  
Lecture Slides  
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(Crawford, 2005)

## How to interact with stories?

1. what would change?
2. what would stay the same?
3. how do we make such a thing?
4. where is the artist/author located wrt. the observer/reader

(Perlin, 2005)

## Problems for interactive drama

1. temporal management of actions:  
interesting narrative from the choices?
2. multimodal representation of character's actions in a real-time 3D environment
3. interpreting player's actions
4. authorability: artists should be able to express themselves

(Szilas *et al.*, 2007)

## Challenges for story generation

1. themes
  - ▶ betrayal, yearning, love, revenge etc.
2. story control
  - ▶ the story must remain dramatically compelling
3. strong, autonomous characters
4. personalization
  - ▶ characters' reasonable reactions and beliefs

(Bringsjord, 2001)

## Narrative paradox

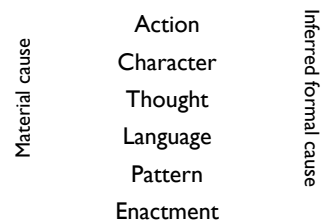
- “pre-authored plot structure conflicts with the freedom of action and interaction characteristics of the medium of real-time interactive graphical environment”  
(Aylett & Louchart, 2007)

## Analysis of storytelling

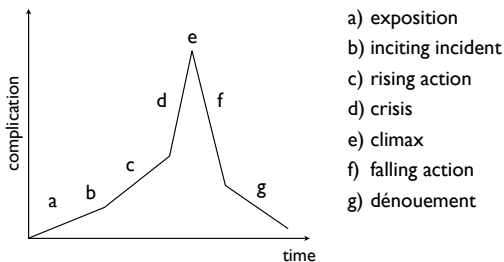
## Sources

- Aristotle: *Poetics* (ca. 335 BCE)
- Russian formalism (1916–1930s)
- Vladimir Propp: *Morphology of the Folktale* (1928)
- Joseph Campbell: *The Hero with a Thousand Faces* (1949)
- Brenda Laurel: *Computers as Theatre* (1991)

## Aristotle: *Poetics*



## The dramatic arc



## Russian formalism: Model of narrative

### 1. Fabula

- ▶ logically and chronologically related series of events caused/experienced by the characters in the storyworld

### 2. Sjužet

- ▶ the finished arrangement (i.e. the plot, сюжет) of the narrated events as they are presented to the reader

### 3. Media/text

- ▶ the surface of the story expressed in language signs

## Vladimir Propp: *Morphology of the Folktale*

- analysis of Russian folktales
- 31 narrative units (i.e. narratemes)
- character function
  - ▶ “act of a character defined from the point-of-view of its significance for the course of action”
  - ▶ independent from the character who performs it

## Narratemes and spheres

- introduction
  - ▶ βγδεζηθ
- the body of the story
  - ▶ ABC↑
- the donor sequence
  - ▶ DEFGHIK
- the hero's return
  - ▶ ↓PrRsoLMNQExTUW

$\alpha$ – initial situation	$\uparrow$ – departure	$\downarrow$ – return
$\beta$ – absentation	D – the first function of the donor	Pr – pursuit, chase
$\gamma$ – interdiction	E – hero's reaction	Rs – rescue
$\delta$ – violation	F – provision or receipt of a magical agent	o – unrecognized arrival
$\epsilon$ – reconnaissance	G – spatial transference between two kingdoms, guidance	L – unfounded claims
$\zeta$ – delivery	H – struggle	M – difficult task
$\eta$ – trickery	J – branding, marking	N – solution
$\theta$ – complicity	I – victory	Q – recognition
A – villainy	K – resolution	Ex – exposure
B – mediation, the connective incident		T – transfiguration
C – beginning counteraction		U – punishment
		W – wedding

## Example sequences

- ▶  $\delta\eta\theta$  – the villain succeeds in deceiving the victim
- ▶ DE – the hero is tested to get a magical agent
- ▶ HJ – the hero fights and gets injured
- ▶  $\downarrow oMNQ$  – the hero returns but is not recognized until he passes a test
- ▶  $\downarrow oLQEx$  – the hero returns but a false hero has taken his place; the hero is recognized and the false hero is exposed

## Example tale

- A tsar, three daughters ( $\alpha$ ). The daughters go walking ( $\beta$ ), overstay in the garden ( $\delta$ ). A dragon kidnaps them (A). A call for aid (B). Quest of three heroes ( $C\uparrow$ ). Three battles with the dragon (H-I), rescue of the maidens (K). Return ( $\downarrow$ ), reward (W)
- $\alpha\beta\delta ABC\uparrow H-IK\downarrow W$

## Character roles

- Villain
- Donor
- Helper
- Princess (and her father)
- Dispatcher
- Hero
- False hero

## Moves

- list of functions that make a subsection of the story (usually ending on F, K, Rs or W)
  - ▶ one move follows directly another
  - ▶ new move begins before the end of old move
  - ▶ second move is interrupted by a third move
  - ▶ two villainies occur at once
  - ▶ two moves have a common ending
  - ▶ two protagonists part at a road marker with an exchange of signalling objects