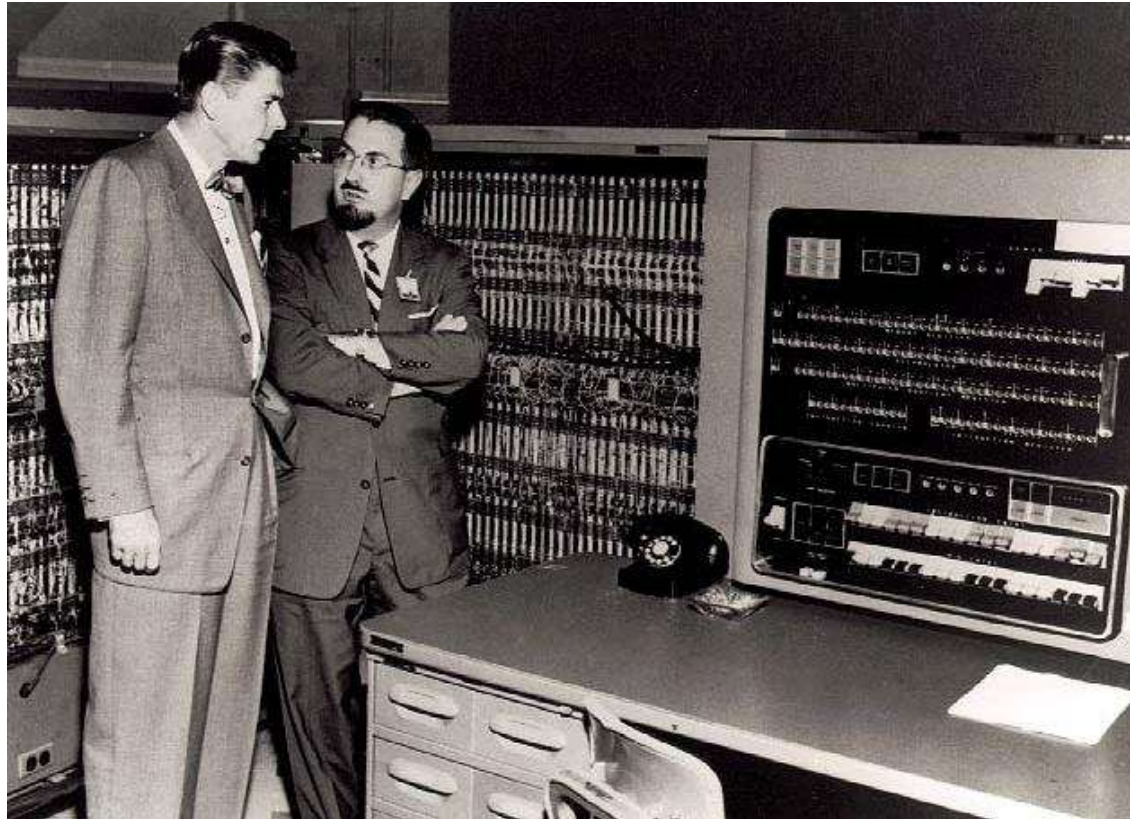Seth Horrigan
CS260 – Spring 2009

Interactive Drama

Artificial Intelligence

- Georgetown Experiment – 1954

Artificial Intelligence

- 1966: the failure of machine translation

- 1970: the abandonment of connectionism

- 1971–75: DARPA's frustration with the Speech Understanding Research program at Carnegie Mellon University

- 1973: the large decrease in AI research in the United Kingdom in response to the Lighthill Report

- 1973–74: DARPA's cutbacks to academic AI research in general

- 1987: the collapse of the Lisp machine market

- 1988: the cancellation of new spending on AI by the Strategic Computing Initiative

Artificial Intelligence

- Limited domains
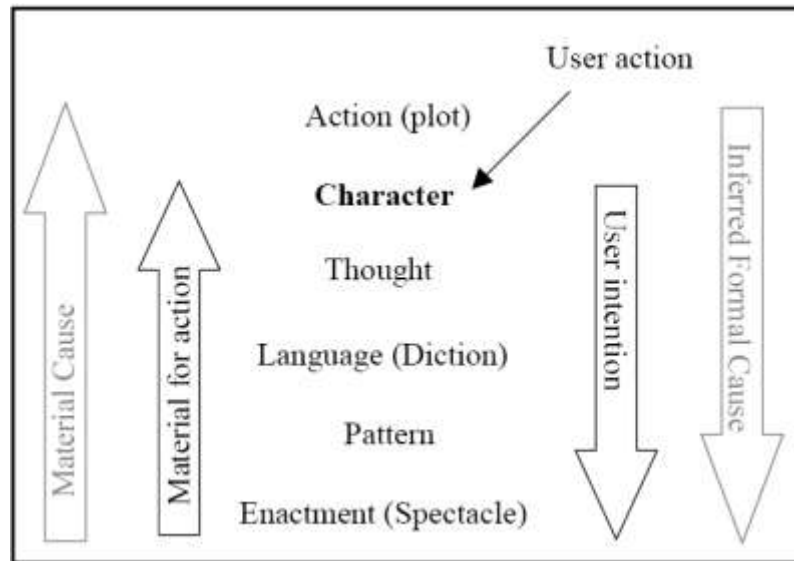
- Tightly scripted responses

Narrative

Narrative

Narrative Intelligence

- Art, psychology, cultural studies, literary studies, drama

- Aristotelian dramatic theory: spectacle, song, diction, thought, character and plot

- Narrative agents, interactive agents, storytelling systems

Games

Interactive Drama

Interactive Drama

- Theatre

- Films

- Participatory art

Drama and narrative

- Drama = Character + Story + Presentation

- Drama(narrative)

- Interactive drama(develop narrative)

Believable agents

- Personality, emotion, self-motivation, change, social relationships, illusion of life

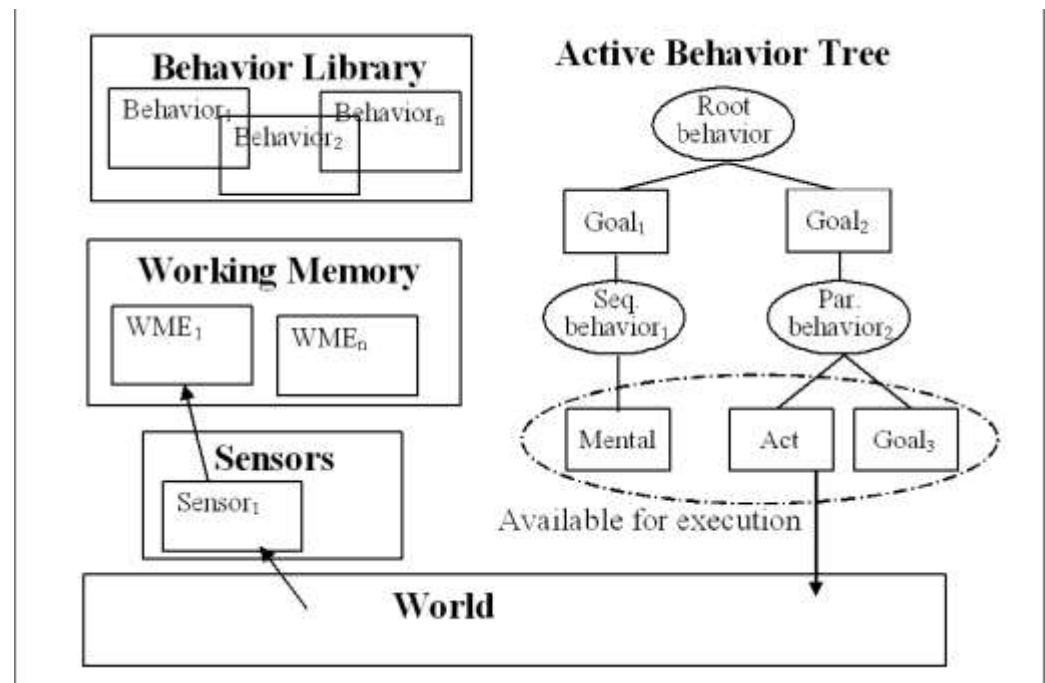- Classical AI = mind, behavorial AI = person

Agents

- Embodied?

- Environmentally influenced

- Complex

- Visual?

Visual focus

Scripting

- Conversational agents
- Branching

Façade

Discussion

- In MMOs, especially MMORPGs, many individual participants create an interactive drama. Given such environments, is there a place for AI-driven interactive drama?

- Given how long it takes to author such a short game, is it worthwhile?
  - Can you think of ways to reduce authoring time?

- Attempts at choose-your-own path movies have been unsuccessful. Could interactive drama of this type be used to somehow make something better?

- How would interactive drama work with non-self-absorbed characters?

- Where, aside from games, could these ideas be applied?