



PART 3

Read the text below and answer questions 27–40.

THE FUTURE OF STORYTELLING: AI IN FILM AND LITERATURE

Stories have always been shaped by tools: the printing press, the camera, and later the editing suite each changed not only how narratives were produced, but what audiences came to expect a “story” to be. Artificial intelligence now presses on a deeper boundary. It does not merely speed up drafting or polish dialogue; it can generate plausible plotlines, simulate characters, and reorganise narrative structure on demand. For filmmakers and novelists, this creates a new tension between authorial intention and algorithmic curation. On one hand, AI may widen creative possibility and invite participatory culture; on the other, it may encourage commodification and aesthetic homogeneity, as stories are tuned to familiar patterns that maximise immediate engagement. The result is not a simple replacement of human art, but a shift in how narrative authority is distributed.

In development rooms, AI is already used as a practical assistant. Screenwriting tools can scan large numbers of scripts to identify structural rhythms—turning points, pacing curves, and recurring motifs—then propose alternative scene orders or dialogue variations. Some systems also claim to anticipate audience emotional responses, using proxy data such as word choice, genre conventions, and historical performance of similar narratives. For producers, these forecasts are attractive: they promise a rational way to decide which projects to fund. Yet the same logic can be creatively restrictive. If success is defined by resemblance to the past, the tool quietly rewards the safest forms, making it harder for risky, unfamiliar storytelling to survive early gatekeeping.

Character generation is another area where AI is changing practice. Writers can ask a system to build backstories, motivations, speech habits, and consistent behavioural profiles, helping maintain continuity across long series or complex fictional worlds. Such outputs can be useful scaffolding, especially when production schedules are tight. However, the benefit has a hidden cost: if character templates are produced from heavily mined conventions, they may drift toward generic archetypes. Human writers still have to decide what the character means, what moral pressures they embody, and what contradictions make them believable. Without that higher-level judgment, the “consistency” achieved by a model can become a smooth, lifeless coherence.

The most radical shift arrives when narrative becomes nonlinear. Interactive storytelling has existed for decades, but AI makes it more flexible and less scripted. Instead of choosing between a few prewritten branches, audiences can shape a unique path through a story, with scenes that adapt to decisions in real time. Video games already demonstrate



this direction, using AI to create dynamic worlds and non-player characters whose behaviour responds to the player. In film and literature, experimental creators imagine narratives that adjust key plot points based on group feedback, possibly captured through live polls or biometric signals. The “text” becomes less like a fixed object and more like an evolving system.

Personalisation extends this logic further. Recommendation algorithms already steer people toward content that matches their tastes; the next step is to modify the content itself. A thriller might alter pacing, complexity, or even the balance between romance and suspense based on a viewer’s inferred preferences. A novel might adjust voice or setting to suit a reader’s interest profile, promising heightened engagement by making the experience feel specifically “for me”. Yet this raises a cultural concern. Shared stories help communities talk to each other: people quote the same lines, argue about the same endings, and build public conversation around common reference points. If narratives become individually tailored, they risk producing “story echo chambers”, where audiences are insulated from challenging themes or unfamiliar perspectives.

These changes also reopen a philosophical question that is not simply legal: what counts as authorship when the narrative is co-produced? A traditional novel has a canonical text that can be cited and analysed; an adaptive narrative may not have a single definitive form. Critics worry that outsourcing narrative construction to algorithms weakens the role of the human author as a guiding consciousness who selects what matters. Optimists counter that this is an expansion, not an erosion: the audience becomes a co-creator, and stories become living ecosystems rather than sealed artefacts. In practice, both views can be true depending on how the tools are used. A system can be designed to widen interpretive freedom, or it can be designed to keep users inside predictable loops.

Production workflow is likely to change as a consequence. When generating options is cheap, creators may produce dozens of alternative scenes, arcs, or endings and then curate aggressively. This can be liberating: writers spend less time forcing a first draft into existence and more time shaping theme and subtext. But it also creates a temptation to chase metrics, selecting the version that performs best in short-term engagement tests rather than the version with deeper artistic value. The line between creative iteration and algorithmic optimisation can become thin, especially in commercial settings where success is measured by retention graphs rather than by cultural impact.

As machines generate larger volumes of plausible content, the editor, showrunner, or lead author becomes more central, not less. Continuity, irony, emotional truth and moral coherence are difficult to guarantee across many AI-generated variations. A scene can sound convincing while contradicting a character’s established values; an ending can



satisfy a data-driven preference while hollowing out the story’s meaning. Human oversight therefore shifts from writing every line to deciding what the story ultimately says and protecting it from becoming a collection of impressive but disconnected moments. In other words, the labour moves upward: less mechanical drafting, more interpretive leadership.

Questions of originality and ownership remain unresolved in the background. Training on thousands of novels and screenplays can cause outputs to echo familiar rhythms even when no single source is copied. Some critics argue that this will allow companies to mass-produce “good enough” narratives at low cost, weakening the marketplace for human writers. Supporters respond that all creators learn from predecessors, and that ethical practice may depend on transparency, licensing, and credit rather than bans. What seems most plausible is coexistence: traditional linear works that preserve a stable text alongside interactive, AI-enabled forms that behave more like systems. The future of storytelling may therefore be less a revolution with a single winner than a widening of formats, with audiences choosing between the comfort of a shared canon and the appeal of a personalised, fluid experience.

Questions 27–31

Choose **YES** if the statement agrees with the claims of the writer, choose **NO** if the statement contradicts the claims of the writer, or choose **NOT GIVEN** if it is impossible to say what the writer thinks about this.

27 AI tools are described as being able to suggest plot ideas and provide data-driven insights during development.

28 The passage suggests that AI can enable narratives to adapt in real time to audience choices.

29 The writer states that personalised narratives are currently more common in literature than in film.

30 The writer argues that selecting the version with the strongest short-term engagement always produces deeper artistic value.

31 The writer believes that human oversight becomes more important when machines can generate large volumes of plausible content.

Questions 32–35

Complete the table below.

Choose **NO MORE THAN TWO WORDS** from the text for each answer.



AI Applications in Storytelling

Application	How AI is used	Purpose / result
Script development	analyses scripts and predicts audience emotional 32	may help producers decide which projects to fund
Character creation	generates backstories, motivations and consistent behavioural 33	helps maintain continuity
Interactive narratives	scenes can adapt to decisions in real time	allows each user to follow a unique 34 through the story
Personalised media	adjusts aspects such as pacing and complexity	changes are based on inferred 35

Questions 36–40

Select the correct answer.

36 What is the main purpose of the first paragraph?

- A** To argue that audiences should reject interactive storytelling
- B** To introduce how AI may reshape storytelling while challenging established assumptions
- C** To explain why film will change faster than literature
- D** To show that authorship debates are already settled

37 The passage suggests that a risk of AI-assisted development is the production of stories that

- A** require larger budgets to be understandable
- B** cannot maintain continuity across series
- C** are too complex for audiences to follow
- D** become formulaic because the system rewards resemblance to successful past works

38 Video games are mentioned to illustrate

- A** a field where AI-driven adaptive worlds and NPC behaviour already exist
- B** an industry that is unaffected by personalised media



C a medium that rejects audience choice in narratives

D evidence that interactive film has become mainstream

39 What concern is raised about personalised narratives?

A They will eliminate all shared discussion of stories

B They will prevent creators from using themes and symbolism

C They may reduce a shared cultural experience and encourage 'filter bubbles'

D They will make it impossible to recommend content to others

40 The writer's overall view is that the future of storytelling will most likely involve

A only fully AI-generated works replacing traditional narratives

B coexistence of traditional linear works and interactive AI-enabled forms

C a single dominant narrative format adopted across all platforms

D a return to fixed, unchanging texts to preserve authorship

Answer Key

27. YES

28. YES

29. NOT GIVEN

30. NO

31. YES

32. responses

33. profiles

34. path

35. preferences

36. B

37. D

38. A

39. C

40. B