

# Data collection information

*The following is an excerpt of the instructions given to the annotators who input the data about each story. It explains in detail the purpose of each aspect of the collected data and provides examples and information about the meaning of each level.*

## Story information

Enter the Story Code and Story Title provided in the **Story Index**.

Enter a brief Plot Summary of the story. Plot summaries should be 25–50 words. It is not necessary to capture all the details of a story's plot; just provide the “hook” so that someone scanning through the database of stories will be able to identify stories that might interest them. It's best practice here to provide the big hooks but not to give away the solution.

## Author information

Enter the Author Code provided in the **Story Index**. If the story has two authors, enter the co-author's Author Code in the “Second author code” field, as indicated in the Story Index.

## Investigation and Reveal

In this section, and in all sections below, we use the following terms:

- The **investigation** is the part of a detective story during which the crime is being actively investigated.
- The **reveal** is the part of the story in which the detective, having solved the crime, explains the crime and reveals how they solved it. The reveal begins the moment that the detective begins explaining how they solved the crime, or provokes a confession.

## Order of Investigation and Reveal

- In a **standard** detective story, the investigation is followed by the reveal.
- In a **reverse** detective story, the reveal comes first and is followed by the investigation.
- If the story doesn't fit either of the above categories, mark it as **other**.

## “Reveal Border”

The information provided in this step allows our software to capture the border between a story's investigation and reveal portions.

- For a **standard detective story**, provide the first full sentence of the **reveal** portion of the story. You might think of this as the point in the story in which you feel you should make your “guess.”
- For a **reverse detective story**, provide the first full sentence of the **investigation** portion of the story.

- For an “**other**” story, leave this field blank.

Copy this sentence directly from the plain text file uploaded (final step below). Do not add quotation marks if they are not already present; if they are present, however, copy them in. Include the period at the end of the sentence.

## Detective and Assistant information

For our purposes,

- A **detective** is someone who takes an active leadership role in seeking to solve a crime, **and** either solves the crime or contributes significantly to its solution. Only specify a Detective #2 if Detective #1 could not have solved the crime in the same way without their active help.
- An **assistant** is someone whose perceived role is to assist a detective during the investigation — to provide aid or support in any form to the detective(s) in their role as detective(s). They should be present for a significant portion of the story. An assistant cannot, by definition, contribute significantly to the solution of a crime. An assistant is not the same as a witness or someone who provides information that proves helpful to the detective in solving the crime (we do not record such figures). An assistant can also **not** be a member of the police or related government agency **unless** the detective is a member of the police force.

The form includes space for up to two Detectives and two Assistants per story. Enter only the applicable information; i.e., if the story includes only a single detective, leave the Detective #2 and Assistant #1 and #2 fields blank.

The following applies to all Detective and Assistant sections.

**Name.** Give the first and last names (when known). If the first and last names are not provided in the particular story but are known elsewhere (for instance, in other stories in the series) use the full names known elsewhere. Do not include their title (i.e., Mrs.). If no name is given, write **\_unknown** — the word “unknown” with an underscore before it.

**Gender.** Enter the detective’s or assistant’s gender. If the gender is known but does not fit into the male/female gender binary, enter “Non-binary.” If the detective’s gender is unclear or unknown, enter “Unknown.”

**Role.** Three distinctions are at work in this category:

- **Independent** is used to indicate anyone not working with the police.
- An **amateur** is someone investigating a crime (or assisting in its investigation) primarily “for the love of it”; a **professional** investigates the crime (or assists in its investigation) primarily for money, because that is their job or career.
- A **solo** professional works by themselves; an **agency** professional works as part of a detective agency.
- **Unclear:** the story does not clearly indicate which category is operative.

**More Than Two?** If there are more than two Detectives or Assistants in your story, enter the **total number** of Detectives or Assistants in your story. If there are two or less, leave this field blank.

## Victim and Culprit information

For this question, consider all crimes or quasi-crimes in the story, i.e., not just the main crime or quasi-crime in the story. For “The Boscombe Valley Mystery,” for instance, Mr. Turner would be included in both columns, as the victim of blackmail and the culprit of a murder.

For our purposes,

- A **victim** is a human person who is or feels that they have been wronged personally
  - When a victim is a non-personal entity (such as a bank, institution, government, or governmental agency), we designate them as a **corporate entity**
  - Someone who fakes being a victim of a crime is **not** a victim, since they don't *actually* feel that they have been wronged — they are just *pretending* to feel that they have been wronged.
  - In many stories, characters feel wronged because they are perceived to be the culprit of the crime. Do **not** indicate these characters as victims (unless they fit the definition in some other way).
- A **culprit** is a human person who has committed a crime or quasi-crime. Only record culprits who have actually committed a crime or quasi-crime; do not record those who are merely suspected of having committed a crime or quasi-crime.

Rather than recording information about individual victims and culprits, enter the total of culprits and victims in each story. Then record information about the gender of each.

For example, if in a particular story there were two female and one non-binary culprit, you would enter the information as follows:

- Number of culprits: 3
- Number of culprits of gender Male: 0
- Number of culprits of gender Female: 2
- Number of culprits of gender Non-binary: 1
- Number of culprits of gender Unknown: 0

Where the precise number of victims or culprits is uncertain, indicate what you believe is the minimum number. In the case of large but indeterminate numbers of victims (for instance, the sinking of a ship), make an estimate.

We also record whether the main culprit **acts alone**, **acts mostly alone with limited assistance** (i.e., help from a few assistants), **acts together with one or more equal partners**, or **acts on behalf of a crime syndicate** (including a hostile government). If there are no culprits in the story, do not fill in anything.

## Introduction of culprit

Are one or more culprits introduced as characters only during the **reveal**? Check this box if the culprit is not introduced or mentioned at all in the investigation phase of the story.

This field applies *only* to **standard** stories (i.e., not *reverse* stories, and not *other* stories). For these other types, leave this field blank.

## Initiation of investigation

This section records whether the detective's investigation is initiated by

- The police
- A private client
- The detective(s) themselves
- The assistant(s)
- Unclear/not specified

If a friend or acquaintance approaches the detective with a problem, list it as "private client" if their appeal is in the nature of "you must help me with this problem!"; but as "The detective(s) themselves" if the friend mentions the scenario in the nature of "you might find this interesting," and the detective decides to pursue it of their own volition.

## Police Role

This section records

- Whether police are present in the story
- Whether they help or hinder in the solving of the crime

In cases in which the detective is a member of the police force, consider *all other police* when answering this question. For instance, in "The Woman with the Big Hat," Lady Molly (a member of the police force), asks her superior (a chief in the police force) not to arrest Miss Elizabeth Löwenthal, but the chief does it anyway. In this case, you would consider the actions of the chief *separately* from those of Lady Molly.

## The Crime(s)

### Crime or Quasi-Crime?

Here you are asked whether the story's main investigation centres on what is revealed to be a crime or a quasi-crime.

- A **crime** is an illegal act punishable by law.
- A **quasi-crime** may be immoral but is not illegal. For instance, if a greedy stepfather adopts a complicated scheme to keep their stepdaughter from marrying, this would be immoral but not illegal, and would be considered a **quasi-crime rather than a crime**.

If the culprit(s) face(s) criminal charges at the end of a story, or *could* face charges, indicate that the story focused on a **crime**. If the culprit(s) do(es) not face criminal charges, or *could not* face them, indicate that the story focuses on a **quasi-crime**.

If you are **in doubt** whether to indicate crime or quasi-crime, indicate **quasi-crime**. A crime should very clearly be a crime. For example, in "The Man with the Twisted Lip," it is not entirely

clear whether a crime has occurred, i.e. it's unclear whether begging passed the threshold of becoming a crime; as such, indicate quasi-crime.

## Crime Trajectory

This question aims to capture whether the crime or quasi-crime that the detective investigates in the *investigation* phase of the story is the same as the crime or quasi-crime that they end up solving (or trying to solve) in the *reveal* phase of the story.

This field applies *only* to **standard** stories (i.e., not *reverse* stories, and not *other* stories). For these other types, leave this field blank.

Select one of the below options. In the case where a story has more than one crime trajectory, pick the one that seems like the main or principal crime trajectory. For the purposes of this question, "qcrime" means either a crime or quasi-crime:

- **Qcrime** → **same qcrime**: The qcrime that the detective(s) set out to solve is the qcrime that they end up solving.
- **Qcrime** → **different qcrime**: The qcrime that the detective(s) end up solving is not the one that they set out to solve.
- **No qcrime** → **qcrime**: At the beginning of the investigation, the detective(s) does not believe there is a qcrime to investigate (they may believe there is a bizarre mystery, non-qriminal in nature, to investigate), but by the time of the reveal, they have discovered a qcrime and have solved it.
- **Qcrime** → **no qcrime**: The detective sets out to investigate a qcrime, but in the course of the investigation, discover that no qcrime has occurred.
- **No qcrime** → **no qcrime**: At the beginning of the investigation, the detective(s) does not believe there is a qcrime to investigate (they may believe there is a bizarre mystery, non-qriminal in nature, to investigate), and by the time of the reveal, they have still not discovered a qcrime (though they may have gotten to the bottom of a "bizarre mystery.")

## Timing of Crimes Being Investigated

For this question, do not consider all crimes in the story; only consider the crime(s), quasi-crimes(s), or non-criminal mystery that the detective(s) is/are actively investigating. For stories in which multiple crimes are being investigated, check all that apply.

When do(es) the crime(s) or quasi-crimes(s) or mysterious happening being investigated occur?

- **Before the investigation** is initiated
- **During the investigation**
- **After the investigation**, i.e., during the reveal

## Types of Crimes or Quasi-Crimes Present in Story

Here we are concerned with the alleged crime(s) or quasi-crime(s) that the detective is asked to solve *as well as* the crime(s) that the detective ends up discovering, whether recent or in the past. A strange death that appears to be the result of theft (which the detective is asked to solve) and turns out to be forgery (say, the owner hid the jewels because he knew they were fakes) should be categorized as both theft and forgery (and possibly murder, if that also applies).

Do not include crimes that are merely mentioned; only include crimes causally related to or directly tied to the crimes that the detective investigates or uncovers in the course of their investigation. For example, in "The Red-Headed League" it is mentioned that John Clay is a the murderer, thief, smasher, and forger, yet these crimes are not presented as causally related or directly tied to the crime that Holmes ends up discovering; do not list these crimes. In "The Boscombe Valley Mystery," Holmes discovers an act of blackmail in which McCarthy blackmails Turner for his part in the robbery of a gold convoy; since this is directly tied to the murder of McCarthy, include this crime.

If someone fakes their own death to incriminate someone else, we should call it murder, and handle the fakery through some of the other categorizations.

**Do not** indicate any crimes or quasi-crimes that the detective(s) and/or assistant(s) commit in order to advance the investigation. For example, if the detective and assistant break and enter into a premises in order to advance their investigation, do not record it.

- **Murder** includes all forms of homicide and attempted homicide (if the person claims self-defense, even convincingly, I think we should still categorize it as murder, but maybe that requires more thought). **Suspected murder**, i.e., the main investigation centres on what is suspected to be a murder but *in the end is revealed not to be a murder*.
- **Theft** includes all forms of stealing.
- **Fraud** is any form of deception, which we define as making a misrepresentation to another person in order to gain a benefit. Fraud includes financial crime that could include, but isn't necessarily limited to, theft – for instance, impersonating the heir to an estate should be listed as both theft and fraud, since the impersonation includes criminal elements besides the acquisition of the person's income. Selling shares in a fake company, claiming to be able to tell the future (and getting someone to act in accordance with the "prediction"), and gaining access to a business by impersonating an employee would all be examples of fraud.
- **Blackmail** includes extortion, demands for money in exchange for keeping a secret, threats to reveal someone's past coupled with a demand that the victim do something for the culprit. If someone murders a blackmailer, and the detective is charged with solving the murder, then the crime should be listed as both murder and blackmail.
- **Bribery** is when a person gives or offers a bribe, which is defined as money, items, or favors, or anything of value given or promised to someone in order to influence the judgment or conduct of a person, often getting the recipient to do something in return.
- **Assault** includes bodily harm (beating, drugging, cutting) other than murder; this would include threatening someone with harm, actually committing the harm, and bodily harm in the course of some other crime.
- **Sexual assault** as above, but limited to cases of sexual assault only. For an instance of sexual assault, only select this category, not the general Assault category.
- **Forgery** applies to counterfeiting, fake jewels/art, forging a signature on a cheque or a will, and the like.
- **Kidnapping** applies to the unlawful transportation and confinement of a person against their will. This category includes forcible confinement.

- **Mischief** applies to damaging someone else's property and includes acts of vandalism and sabotage.
- **Breaking and entering** includes entering without authorization any building (house, office, shed, etc.).
- **Trafficking** is the unauthorized sale and distribution of goods and services, both legal and illegal. Include drug trafficking, which includes the cultivation, manufacture, distribution, and sale of illegal substances such as narcotics or other drugs.
- **Illegal gambling** is any form of gambling which, according to the story, is illegal.

## Motives

This applies to the culprit's reason for committing the crime(s) or quasi-crime(s). Do not include crimes that are merely mentioned; only include crimes causally related to or directly tied to the crimes that the detective investigates or uncovers in the course of their investigation. So long as the motive is evident, there can be several motives. Please select all that apply to the story. Include actual motives *as well as* suspected or alleged motives that the detective(s) considers (actively looks into) in their investigation but turn out not to be true.

- **Greed:** motivated by money, or someone trying to dispose of their heir so they can acquire a title, or dispose of a business rival to take over the business
- **Revenge:** someone retaliating for a past (perceived) wrong, including criminals striking back at the person who incriminated them, rejected suitors venting their anger at the woman who turned them down, criminal gang avenging the death of one of their members
- **Jealousy:** distinguished from greed insofar as the culprit isn't mainly (or solely) concerned with worldly goods. The wife who tries to incriminate her husband's lover is acting out of jealousy; if she also tries to acquire the lover's possessions, she is motivated by both jealousy and greed
- **Love:** a crime or quasi-crime committed with the aim of helping or benefitting someone whom the culprit loves.
- **Ideology:** a crime motivated by ideological beliefs, such as acts of political terrorism on behalf of a cause.
- **Pride:** someone acting to uphold their own reputation, or sense of worth or importance, or that of their family or associates (such as an organization they belong to)
- **Duress:** the act of using force, coercion, threats, or psychological pressure, among other things, to get someone to act against their wishes. If a person is acting under duress, they are not acting of their own free will and so may be treated accordingly in court proceedings. **Indicate this category only if the main crime or quasi-crime in the story is the intended outcome of an act of duress (notwithstanding the instruction above that all motives in a story be indicated — this is a special category!)**
- **Crime-for-crime's-sake:** a crime or quasi-crime motivated by the pleasure that the culprit takes from the acts of devising and/or carrying out the crime.
- **Paranoia:** unreasonable and unjustified fear of serious harm
- **Self-defence:** reasonably justified fear of serious harm to themselves
- **Insanity:** mental illness of such a severe nature that a person is subject to uncontrollable behavior. Insanity can be temporary or longer-term.

## Means (murder only)

Only complete this field if you have selected murder or suspected murder above. There could be multiple means for homicide; for instance, someone tries poison and it fails, and then tries vehicular homicide, or comes up with some fancy contraption that shoots the victim, or compresses them to death; in such cases, select as many options as apply.

- **Poison:** includes both conventional ones (prussic acid, gas) and “weird” foreign ones, whether delivered by convention or unconventional means (for instance, if the victim is knocked unconscious and a gas hose was placed in her mouth)
- **Knife/sword:** meant to cover death by stabbing
- **Firearm:** includes guns, super-special rifles, etc.
- **Explosives:** bombs, etc.
- **Asphyxiation:** Asphyxia is the deprivation of oxygen, which can be either from strangulation (by means of hands, ropes, hanging, etc), suffocation, or chemical asphyxiants.
- **Arson:** we rarely see this, but killing by setting the house on fire
- **Natural causes:** generally, if it looked like a murder but turned out not to be the suspect's fault, for instance because the death was the result of a medical problem, of a tree blown over in the wind, such that the death is not the result of a malevolent act by the culprit
- **Accident:** the result of an action by the culprit, though death was not the intended outcome and could not be reasonably foreseen by the culprit
- **Indirectly, by an elaborate device:** could include various ones listed above; generally, instances in which the culprit devises a clever scheme/contraption.
- **Tampering:** interfering with something in order to cause damage or make unauthorized alterations.
- **Blunt force trauma:** including beatings, stonings, flogging, etc.
- **Suicide:** death caused by injuring oneself with the intent to die.
- **Other:** if by violent means, but not already listed
- **Unknown:** in some instances the death occurs after the end of the story, or in some way such that discovering the means of death isn't itself the aim of the investigation

## Clues and Evidence

- We define a **clue** as a piece of evidence that serves to guide or direct (or misdirect) the detective(s) in the solution of the crime. It can take the form either of **physical** or **testimonial evidence**, defined below. The act of revealing of the culprit, such as when Holmes removes the makeup from Boone's face in “The Man with the Twisted Lip,” is not a clue, because it is not evidence, and does not *guide* the detective in the solution of the crime; rather, it confirms or reveals the detective's solution.

We distinguish between two types of clue:

- A **testimonial clue** includes what witness tells or reveals, and what becomes apparent because of what a person says (for instance, if someone accidentally destroys their own alibi by saying something inconsistent with it, this would be testimonial, and if someone gives herself away because of her accent or a term she uses, this would be testimonial).



- A **physical clue** includes weapons, trace remains, notes/letters, and the like. If someone accidentally destroys their alibi because they claim not to know the victim, but then someone finds a photo of the two of them together, that would be a physical clue.

**NB: Suspicious behaviour** might be classified in either way: if an eye witness gives an account of someone's suspicious behaviour, classify it as a testimonial clue; if the detective observes suspicious behaviour -- such as someone's face turning red when they lie, or their hair being bleached by guilt, or revealingly casting their gaze in a way that indicates guilt -- then classify it as a physical clue.

For the purposes of this section,

- The **most salient clue** is the clue presented to the reader in the course of the narrative -- i.e., before the detective delivers their concluding solution to the crime -- that gives them the best chance of actually solving the crime.
- The **essential clue** is the single clue that the detective actually relies upon in order to solve the crime definitively -- it is the "clincher" that shows the culprit's guilt beyond reasonable doubt, thereby transforming the detective's theory into fact.

Does the story provide sufficient clues in sufficient detail to allow an alert reader to correctly guess the solution before the reveal?

In this question and the two questions that follow, by "solution" we do not mean that every aspect of the crime was solved. For a reader to "solve" a crime simply means for them to have the feeling "Aha, I was right!" or "Aha, I was *mostly* right!" when they read the reveal.

- A "guess" is not a certainty; rather, this question asks you whether a constellation of evidence allows an alert reader to make a guess that has a high probability of being correct. Such a story gives a good reader a fair chance of solving the crime. An alert reader is a good reader who makes good inferences from the given evidence.

This field applies *only* to **standard** stories (i.e., not *reverse* stories, and not *other* stories). For these other types, leave this field blank.

Does the story provide sufficient clues in sufficient detail to allow an alert reader to definitively solve the crime before the reveal?

- This question deals with certainty: are clues provided *in the course of the investigation* that would allow an alert reader to know *for sure* who has committed the crime, and how they committed it?

This field applies *only* to **standard** stories (i.e., not *reverse* stories, and not *other* stories). For these other types, leave this field blank.

Did either annotator personally correctly guess the solution to the crime before the reveal?

- Did either annotator correctly guess the solution before the detective announced it?

**Note:** to facilitate this question, annotators should make a practice of writing down their best guess *before* reading the reveal.

This field applies *only* to **standard** stories (i.e., not *reverse* stories, and not *other* stories). For these other types, leave this field blank.

## Types of Clues





On the use of clues in different narrative types:


- The definitions below pertain primarily to **standard** narrative ordering; i.e, to stories in which the investigation precedes the reveal. With **reverse** stories, do your best to imagine how the clues might have come across had you not already known the outcome.
- In the case of stories in which the detective already knows the solution to the crime at the beginning of the story, record *no clues of any kind*, since a clue, as defined above, is “a piece of evidence that serves to guide or direct (or misdirect) the detective(s) in the solution of the crime.” When the solution is already known, no guidance is necessary, and there are thus no clues.

The following definitions apply to the categories below:

- An **evoked** clue is one that is not actually present (i.e., is not described in any detail) — but which characters in the narrative call or wish for. For instance, if characters complain about the lack of clues, or say “gee, I wish we had some clues!”, check this box. Moretti’s examples are “If only we had a clue!” and “Did you find any clues?”
- An **illegible** clue is one that is not presented to the reader as a clue, but is not described in any detail. Such a clue is *mentioned* but not *described* (the definition of *mention* is : “to refer to something briefly and without going into detail”). Because it is not described, an illegible clue gives the reader no details to “file away”; if you were jotting down notes as you went, you might record the name of the clue, but have nothing further to record. If an illegible clue becomes newly usable in the reveal (see below), the reader generally does feel cheated or betrayed.
- A **legible** clue is one that is presented in sufficient detail to appear to the reader as a clue. Such a clue is both *mentioned* and *described*. A **legible** clue provides an alert reader with details to “file away” and *invites them to think that it might be a usable clue*, even if in the end it doesn’t turn out to be. If a legible clue becomes usable in retrospect during the reveal (see below), the reader generally does not feel cheated or betrayed.
- A **usable** clue is a **legible clue** that leads an alert reader in the direction of the correct solution to the crime. It doesn’t need to provide definitive evidence that solves the crime; it simply needs to point in the right direction.



The following categories apply to evidence as it is made available **in the course of the investigation**. Select all that apply.

- Select **evoked** when a story includes one or more instances of characters expressing their desire for clues.
- Select **illegible and never usable (illegible → never usable)** when the story includes one or more illegible clues. Select this only if the illegible clue never becomes usable; otherwise, select **Ex post -- newly usable** below.
  - For example, in “A Case of Identity,” the fact that the letters from Hosmer Angel are typewritten is *mentioned*, but the details of typewritten marks are not *described* in any detail until the reveal, such that in the course of the investigation, the typewritten marks are not even something that appears to the reader as a clue; there is nothing of significance even for an alert reader to “file away.”
  -  *example*: “Sherlock Holmes noticed a shoe at the crime scene” — it is mentioned, but not described; there are no details to file away.
- Select **legible but not usable (legible → not usable)** when a clue that is **legible** in the investigation *never becomes usable at any point in the story*.
  -  *example*: “Sherlock Holmes noticed that the sole of the shoe left at the crime scene was unevenly worn” — we “file away” the detail of uneven wear, but *nothing is ever done with this detail in the story, either in the investigation or the reveal*.
- Select **usable in real time (usable → usable)** when the story includes one or more clues that are **usable** *as they are presented during the investigation, given what an alert reader knows and can reasonably infer during the investigation phase of the story*.
  - In “A Case of Identity,” Hosmer Angel’s whispering is **usable in real time** because it correctly suggests that Mr. Windibank is Mr. Angel, in the form in which it appears in the investigation, given what an alert reader learns or can reasonably infer during the investigation phase of the story.
  -  *example*: we get the detail of the sole’s uneven wear, and during the investigation we are told that Mr. Terwilliger has a limp, then during the reveal we learn that Mr. Terwilliger is the murderer
- Select **usable only in retrospect (legible → usable)** when the story includes one or more clues whose usefulness (i.e., the fact that they point the reader in the direction of the correct solution) becomes apparent to an alert reader *only during the reveal portion of the story*. Whereas a clue **usable in real time** is already usable in the investigation phase, a clue **usable only in retrospect** remains merely **legible** in the investigation phase, attaining the status of **usable** (i.e., correctly pointing in the direction of the correct solution) only when further description or context is provided during the reveal.
  - For example, in “The Boscombe Valley Mystery,” the McCarthy’s dying words, “a rat,” do constitute a usable clue — they correctly point to a culprit “from Ballarat” — but an alert reader could not be expected to understand the import of the words until further details and evidence are presented the reveal portion of the story. A reader generally does not feel cheated or betrayed when a clue becomes usable only in retrospect.
  -  *example*: we get the detail of the sole’s uneven wear, but the fact of Mr. Terwilliger’s limp is only mentioned in the reveal, so we can’t make use of it during the course of the investigation.

- Select **red herring (usable → legible)** when a story includes one or more clues that *appear* to be **usable in real time** but that we learn, during the reveal, are in fact misleading. The story invites you to consider such a clue usable during the investigation (i.e., the clue *appears* to point you in the direction of the correct solution), but it in fact significantly leads an alert reader astray.
  - For example, the narrow strip between the wharf and the bedroom window in "The Man with the Twisted Lip" leads both Holmes and readers to believe that Mr. St Clair drowned while being pushed through the window leading into the strip at high tide, when in fact he is very much alive.
  -  *example*: we learn about the sole's uneven wear, and we learn about Mr. Terwilliger's limp during the investigation, but it turns out that Mr. Terwilliger was not the murderer.

The following category applies only to clues introduced in the **reveal**. Select all that apply.

These categories apply *only* to **standard** stories (i.e., not *reverse* stories, and not *other* stories). For these other types, leave this field blank.

- Select **ex post -- new clue (not mentioned → usable)** when at least one new usable clue is introduced only during the reveal (i.e., this clue does not appear at all, is not even mentioned, in the investigation phase of the story) .
  -  *example*: no shoes are mentioned, no wear is mentioned, until the reveal, when it turns out to be an important clue in establishing Mr. Terwilliger's guilt.
- Select **ex post -- newly usable clue (illegible → usable)** when a clue that is **illegible** (mentioned, not described) *as it is presented during the investigation* is then described *in the reveal*, so as to attain the status of a usable clue. The introduction of an **ex post -- newly usable clue** during the reveal will generally be accompanied by a feeling that the author has betrayed or cheated you, spuriously withholding the detail needed in order to correctly guess the solution.
  - In "A Case of Identity," the fact that letters are typewritten is mentioned, but no detail is provided until the reveal, when we learn that Holmes has discerned 14 types of significant marks, some of which he tells us about in detail.
  -  *example*: in the investigation, all that we know is that a shoe is present at the crime scene; during the reveal, we learn that the sole was unevenly worn, that Mr. Terwilliger had a limp, and that he is indeed the murderer.

*Modifications of the above for **reverse** stories.*

Use only the following categories of clues for **reverse** (i.e., reveal then investigation) detective stories:

- Evoked
- Illegible
- Legible but not usable
- Usable in real time

## What Is the Essential Clue in the Story?

- The **essential clue** is the single clue that the detective actually relies upon in order to solve the crime definitively — it is the “clincher” that shows the culprit’s guilt beyond reasonable doubt, that transforms the detective’s theory into fact.

Briefly describe the essential clue. If the crime is not solved, leave this and the next question blank.

## Type of Essential Clue

Describe the essential clue as **testimonial** or **physical**, as defined above.

## What Is the Most Salient Clue in the Story?

- The **most salient clue** is the clue presented to the reader in the course of the investigation that gives them the best chance of actually solving the crime.

Briefly describe what you consider the most salient clue. Many clues may present themselves as candidates; simply decide with your co-annotator what you feel is the *most* salient. If there are no clues in the story, leave this and the next question blank.

## Type of Most Salient Clue

Describe the most salient clue as **testimonial** or **physical**, as defined above.

## Description of Red Herring

If the story includes a **red herring** (described above), describe it here. If the story uses multiple red herrings, describe only the main or most misleading. If there is no red herring, leave this and the next question blank.

## Type of Red Herring

If you listed a **red herring** above, give its type as **testimonial** or **physical**, as defined above.

## Use of Planted/Fabricated Evidence

Planted or faked evidence are pieces of evidence that are deliberately used by the culprit with the intention of deceiving the detective investigating the case. They are specifically intended to throw the detective off the trail — to keep them from the correct solution of the crime.

- **Planted** evidence refers to actual evidence — untampered with — that has been deliberately moved to another place in order to incorrectly incriminate someone else (or to conceal the culprit’s involvement, or mislead the police). For instance, if the actual murder weapon, untampered with, is deliberately placed in a particular person’s car so as to falsely incriminate them in the murder, it is considered planted.
- **Fabricated** evidence refers to faked evidence created by the culprit in order to falsely incriminate someone else or to lead the detective astray. For instance, a phony

confession note authored by the culprit but falsely attributed to the victim and placed in their desk drawer is fabricated evidence. False verbal testimony intended to incriminate someone else falls under this category.

Accordingly, evidence can be planted, or fabricated, or both.

If the evidence was misunderstood (e.g., it looked as if the person was stabbed, but actually they tripped and fell on a blade), the evidence is neither planted nor fabricated, even if it was misleading.

## Types of Evidence Made Available

Rather than referring specifically to the most salient or essential clue, this question seeks to know, overall, which types of evidence are made available in the story. Indicate **Testimonial evidence** or **Physical evidence** as described above. Select all that apply to the story.

## End-of-Story

Is the Crime Solved? (More precisely, "Does the detective solve the crime"?)

Does the detective(s) solve the crime at the end of the story, or is the detective instrumental to its being solved? If there are multiple crimes, are the principal crimes solved by the detective(s)?

## Ad Hoc Exoneration

Does the detective independently and explicitly state that they have decided NOT to alert the authorities to the facts of the crime, despite the fact that an actionable crime has been committed?

## Closure

Do you receive a satisfying narrative of account of the crime(s) in all their relevant details and a summary of the process by which the crime(s) are solved?

## How Satisfying Is the Story as a Piece of Detective Fiction?

This question aims to record how successful this story is within the context of detective fiction. Give your sense of what constitutes a successful piece of detective fiction, how successful is this story?

## Would You Recommend This Story to a Friend?

This question aims to record how enjoyable this story is overall, in the context of *all* fiction you read. Would you recommend it to a friend?