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🐥 Status	Reference
Last edited by	W Wing Cho
 Last edited time 	@March 13, 2025 4:40 PM
i≡ Tags	

References:

[Deprepicated] Story Shapes Proposal

Story Prompt

UPDATES:

02/14/2025: Document Creation

03/13/2025: changing from 3 pillars to 4 pillars

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Problem Statement

- To define what a Case Template is, where a Case Designer can select one to use to initial setup and generate a specific Case for Public Eye.
- To define all the different categorizes and types that can make up a Case Template, such as the different type of Mystery / Crime narratives, or how the evidence is revealed or discovered by the player.
- To design a system and a structure for a Case Template, that can be easily expanded on and added to

Overview

As a case designer, you can use Case Templates to describe a case's type and content, define how to tell its story to players, and shape their engagement.

These templates enable the CaseMaker tool to generate an initial case setup—including the synopsis, characters, timelines, gameplay graph, and evidence assets. The case designer can then refine and test this foundation to create a polished case ready for publication.

Due to the complexity of an interactive PublicEye case, a single template cannot easily cover everything a designer wants to create. A case has multiple components that each need to be identified, defined, and categorized, with each component requiring its own defined types.

The 4 Pillars of a Case

https://www.figma.com/board/dxBRozCmde8NklwiwjqW51/Wing-Brainstorm?node-id=498-6108&t=yVG5PASoofm5wygF-4

A Case Template consists of 4 core pillars:

- Story
- Flow
- Facts
- Puzzle

Each pillar has its own defined types, prompts, and templates, allowing it to generate content independently within its domain. Each pillar generates the best version of its "expertise" and can stand on its own without influence from the other pillars.

For example:

- The Story Pillar generates a case's actual story (what happened!), characters, and narratives, based on theme or using
 pre-defined story type templates like "Twisted Love Triangle" or "McGuffin." It should generate a story/synopsis that's
 enjoyable to read even without playing the case.
- The Facts Pillar handles the general roles of different evidence types and how they work together in a crime, functioning independently from specific stories or characters. It determines how evidence can imply motive, means, or opportunity in any case, without needing an actual story.

- The Flow Pillar defines player engagement through general game flows and narrative patterns—all without needing specific evidence or story details. These gameplay flows are proven, compelling patterns from other cases.
- The Puzzle Pillar manages gameplay mechanisms that players encounter during a case. These are defined gameplay
 moments or experiences in our toolbox that we can deploy based on a case's needs.

However, a complete Public Eye Case requires all 4 pillars working in concert. While two pillars working together can produce essential components, the integration of all 4 creates the most engaging playable case.

For example:

- The Story Pillar creates the actual case and characters, but the evidence is generated with the Facts Pillar to define which types of evidence work best with the story.
- Story + Facts create the potential evidence, while the Flow Pillar defines how best to present each piece to the player.

 All at once? One at a time? Player's choice? Whatever works best for the story the case wants to tell.
- Add the Puzzle Pillar and we can include further engagement mechanisms and constraints for the player and story.
 Make players complete a mini-game to get evidence, or shape how the Accusation presents its questions for solving the case.

Currently, our cases are generated by starting with Story, then moving to Facts, and finally Flow and Puzzle. In the future, when all pillars have enough defined templates and types, case designers (or generation) should be able to start with either a Flow approach or Puzzle direction if they prefer, letting the other pillars build the case from that foundation instead ("I really like this Accusation puzzle. Give me a new case with Story and Evidences that works best with that...")

▼ OLD 3 Pillar Concept

https://www.figma.com/board/dxBRozCmde8NklwiwjqW51/Wing-Brainstorm?node-id=387-8046&t=HdAa0LT8wYlmLUc3-4

Global Case Parameters

Though each Pillar has its own specific templates and parameters it can set to help generate a case, the Global Case Parameters are sets of parameters that all pillar require initially to help define the case.

Global Case Parameters that can be set include:

- · number of suspects
- · difficulty of the case
- · length of the case
- etc.

And since these parameter affect all 4 pillars, changing them later on may not be possible, as the case generated would rely heavily on them. Changing them can essentially make brand new cases.

For example, selecting the number the suspect a case would have:

- · generate all the characters and their role for the story
- generate the all the evidence needed each character would have based on their role in the case.
- · generate the gameflow to be able to introduce and account for all the characters in the gameplay.

Story Pillar

The story pillar deals with the actual story of the case, with its fictional events, characters and settings. By setting some story parameters such as type of crime, and Story Type, it ultimately columates into the Case Synopsis, a breakdown the entire case tells:

- the crime that occurred, such as the type of murder and its murder weapon, and when and where it occurred
- the name and description of all characters involved, including how the all the suspects are related to the victim, and primary role in the case.
- initial set of key events related to case involving each characters
- initial specific key evidence that needs to exist for this case

Case Synopsis

The Case Synopsis is the overall story and breakdown of whole case, in which the other pillars can use to generated the best sets of Evidences and the best Gameplay to tell that story in a PublicEye Case. Case Synopsis have the following sections:

- Synopsis
- Theme
- Character List listing each character role in the case, and key events related to the case. Characters includes:
 - Victim
 - Culprit
 - o Other suspects
 - Witnesses
 - Police Officer assigned to the case
- The Inciting Incident the key event(s) that may have been the cause of the crime
- Means a list of all thing related to the means of a case, such as:
 - o information on murder weapon, where it was recovered (if so) or disposed
 - who may have owned or know how to use it etc.
- Motives list of possible motives for all suspects involved, such as
 - primary and secondary motives (if any)
 - escalating factors
- Opportunity a list of all possible for all suspects involved, such as
 - o if they had Access method
 - if they had any Knowledge advantage
 - o if the Timing (was right) factor
- The Night Of a description of the key events and where everyone was right before the time of crime
- Physical Evidence list of all possible key evidence that is part of the case.
- Timeline general timeline of all key events leading up to and related to

▼ Example Case Synopsis - The Wong Case

Mei-Ling Wong - 02/15/2028 - Western District

Synopsis

- On February 15, 2028, esteemed herbalist and long-time resident of San Francisco's Hayes Valley, Mei-Ling Wong, was found dead in her family-owned apothecary during the Lunar New Year festivities.
- The initial investigation by Detective Mira Jensen revealed that the cause of death was blunt force trauma, pointing towards a premeditated and violent crime.
- Further investigation led to the identification of three suspects, Sophia Wong, with a complex relationship to the
 victim and potential motives, James Lee, the victim's current boyfriend and contractor, with a grudge against
 Mei-Ling Wong, and Emily Patel, a young employee who worked with Mei-Ling at the apothecary, with a hidden
 agenda and struggling with mental health issues, frequently targeted by abrasive verbal attacks from Mei-Ling.
- Key evidence, including security footage and eyewitness accounts, placed Sophia Wong, James Lee, and Emily
 Patel at the scene, and their motives for the crime were the fear of losing her family's business, home, and
 cultural identity due to eviction, a desire for revenge against Mei-Ling Wong for past relationships, and a desire
 for personal reasons unrelated to taking over the apothecary.

Theme

A thriving neighborhood in San Francisco becomes the scene of a tragic crime when a respected member of the community is murdered, revealing deep-seated socioeconomic pressures and desperation driven by the high cost of living in the area. The case delves into the intersections of tradition, family, and the struggle for cultural heritage in the face of urban gentrification, highlighting the darker side of human nature when faced with the loss of livelihood and legacy.

Characters

Victim - Mei-Ling Wong, 55

- Herbalist and owner of Wong's Traditional Apothecary
- Known for her deep knowledge of traditional Chinese medicine and her role in preserving cultural heritage in Hayes Valley
- Recently, she had been fighting against the eviction notice served to her family's apothecary to make way for a new development project
- Was in a romantic relationship with James Lee

Culprit - Sophia Wong, 28

- Mei-Ling's daughter and part-time helper at the apothecary
- Struggling artist with a passion for preserving her family's cultural legacy
- · Motivated by the fear of losing her family's business, home, and cultural identity due to eviction
- Had been secretly working on a project to modernize and save the apothecary, which her mother had initially rejected
- Was being kicked out of the house by her mother to make room for James Lee
- Called the police to report her mother's death

Suspect - James Lee, 40

- · Mei-Ling's current boyfriend and contractor
- · Had a past dispute with Mei-Ling Wong over a construction job

- Motivated by revenge and a desire to eliminate competition
- Had a huge fight with Mei-Ling Wong earlier that night, which was witnessed by Ling Chen, Mei-Ling's neighbor

Suspect - Emily Patel, 25

- · Young employee who worked with Mei-Ling at the apothecary
- · Motivated by personal reasons unrelated to taking over the apothecary
- Had been having struggles with mental health issues, frequently targeted by abrasive verbal attacks from Mei-Ling
- · Had access to the apothecary and its operations

The Inciting Incident

On February 10, 2028, **Mei-Ling Wong** told **Sophia Wong** that she was being kicked out of the house to make room for her new boyfriend, **James Lee**, which initiated Sophia's descent into desperation.

Means, Motive & Opportunity

Means

- Murder weapon: A hammer
- Technical detail: The hammer was found in the trunk of James Lee's car
- · Access limitation: Sophia Wong had access to the hammer through her connections with James Lee
- Disposal method: The hammer was intentionally left in James Lee's car to frame him
- Alternative means: Emily Patel had access to the apothecary and could have used her knowledge to commit the crime

Motive

Sophia Wong:

- Primary motive: To prevent the eviction and potential loss of her family's cultural legacy
- Secondary motivation: To protect her mother from what she perceived as a harmful decision regarding the family business
- · Escalating factor: Being kicked out of the house by her mother

James Lee:

- Primary motive: Revenge against Mei-Ling Wong for past relationships
- · Secondary motivation: Elimination of competition in the local apothecary market
- · Escalating factor: Mei-Ling's cancellation of the construction job due to price gouging concerns

Emily Patel:

- Primary motive: Personal reasons unrelated to taking over the apothecary
- · Secondary motivation: Eliminating Mei-Ling as an obstacle to her own success
- · Escalating factor: Struggles with mental health issues and frequent verbal attacks from Mei-Ling

Opportunity

Sophia Wong:

- · Access method: She had unrestricted access to the apothecary and her mother's personal space
- · Knowledge advantage: She was aware of her mother's routines and the layout of the apothecary
- Timing factor: She chose a time when her mother was sleeping and the streets were busy due to the Lunar New Year celebrations

James Lee:

- · Access method: He had previously visited the apothecary and was familiar with its layout
- Knowledge advantage: He was aware of Mei-Ling's schedules and habits
- . Timing factor: He had a fight with Mei-Ling earlier that night, which was witnessed by Ling Chen

Emily Patel:

- · Access method: She had access to the apothecary and its operations
- Knowledge advantage: She was aware of the layout and security of the apothecary
- · Timing factor: She chose a time when the apothecary was closed and her mother was asleep

The Night Of

During the Lunar New Year festivities, **Sophia Wong**, realizing the stakes, used the hammer to commit the crime while her mother was sleeping. **Ling Chen**, Mei-Ling's neighbor, saw **James Lee** leaving the house earlier that night after the huge fight. **Emily Patel** was seen lurking around the apothecary around the time of the murder.

Physical Evidence

- Technology evidence: Security footage showing Sophia Wong, James Lee, and Emily Patel near the
 apothecary around the time of the murder
- Murder weapon evidence: The hammer found in James Lee's car
- · Documentary evidence: The eviction notice and documents related to the redevelopment plans
- · Forensic evidence: Fingerprints and DNA analysis from the crime scene
- Communication evidence: Records of Sophia Wong's research into the hammer and her communications with
 potential suppliers, as well as records of James Lee's disputes with Mei-Ling Wong, and Emily Patel's financial
 transactions and communications with unknown individuals

Timeline

- 02/10/2028: Sophia Wong is told she's being kicked out of the house
- 02/12/2028: Mei-Ling Wong and Sophia Wong argue about the future of the apothecary
- 02/14/2028: Sophia Wong prepares for the crime
- 02/15/2028: Mei-Ling Wong is found dead by her daughter, who then calls the police
- 02/16/2028: **Detective Mira Jensen** begins the investigation
- 02/20/2028: Sophia Wong, James Lee, and Emily Patel are arrested and charged with the murder of Mei-Ling Wong

Adding Key Suspect Statement and MMO

In addition to the roles of each suspects and in relationship to the crime, each suspect will be making a statement to the police. As well as overview if the player had Means, Motive or Opportunity (MMO). For each suspect, include

- · general role
- · their general MMO to the case.
- a simple, to the point, one line statement from each suspect
- · indicate a verification to statement, if it is meant to be contradiction or not, based on additional evidence

Here is an example of how the Suspect Statements can look like:

Suspect	Role	Statement	Verification	Means (Murder Weapon)	Motive (Reason)	Opportunity (Access to Scene)
Mia Carter	Assistant	"I arrived at 10:45 PM and found him already dead. I never saw anyone else."	Contradiction: A witness heard movement at 10:30 PM, suggesting Mia was lying about being the first to find the body.	No	Yes (Financial)	Yes (Discovered body, had key)
Daniel Vega	Rival Sculptor	"I was at a gallery opening from 7 PM to 11 PM. Ask anyone."	Confirmed by: Multiple attendees and phone GPS data.	Yes (Strong enough)	Yes (Jealous)	No (Alibi: At gallery openning)
Emma Langley	Victim's Daughter	"I haven't been in my father's studio for weeks."	Confirmed by: No forensic evidence linking her to the scene.	No	Yes (Inheritance)	Yes (Had Studio Key)
Graham Porter	Art Collector	"I arrived at 9 PM for our scheduled meeting, but he never answered, so I left."	Contradiction: The clay residue matches Daniel's work, but Graham had access to Daniel's sculptures.	Yes (Frequent)	Yes (Debt to victim)	Yes (Had meeting scheduled)

Adding Key Evidence Relevance

For initial evidence setup for this case, to also include its "relevance" to the case. This will allow the Case Designer a better understand of how the evidence will be used in the case.

Here is an example of how Evidences can be shown in the Synopsis:

Type	Evidence	Relevance
Physical	Heavy metal chisel (murder weapon)	Indicates strength needed to wield it
Forensic	Rare clay residue on hands and floor	Matches clay used in Daniel's recent works
Ailibi-Related	Security footage of front entrance	No one entered after 9:00 PM
Motive-Revealing	Victor had planned to revoke Graham's investment	Possible financial motive for Graham
Digital	Daniel's GPS phone data	Confirms he was at an art gallery
Witness Testimony	Neighbor heard movement at 10:30 PM	Suggests someone was still in the studio

Adding Possible Solution Path

With both the new Suspect Statements and Evidence Relevance added, it will make sense to also include a possible logical Solution Path that a player should take to solve the case.

Here is an example of how a Solution Path can look like (using the examples above):

- 1. Daniel Vega is ruled out His alibi is airtight with gallery footage and GPS tracking.
- 2. Emma Langley is ruled out No forensic evidence ties her to the scene, and her inheritance motive was weak.
- 3. **Mia Carter is suspicious** She found the body but was inconsistent about the time. However, she lacked the strength to wield the chisel.

4. **Graham Porter is the culprit** – He was in financial distress, had access to Daniel's clay (found at the scene), and falsely claimed he left at 9 PM. The witness hearing movement at 10:30 PM suggests he stayed behind and staged the crime.

Final Answer: Graham Porter

He stayed after the meeting, used a chisel from the studio, and attempted to frame Daniel by using clay from one of his stolen sculptures. His financial desperation and opportunity make him the true culprit.

This can also help the Case Designer and generation come up with the best gameplay and evidence for this case.

PLEASE NOTE: This information is to help with the initial direction and generation of the suspects and evidence, for Gameplay purposes, and is subject to changes and tuning by the Case Designer for the final version of this case.

▼ Example 1 of Case with similar Synopsis additions

Case Title: The Locked Studio Murder

A. Scenario

At 10:45 PM, renowned sculptor **Victor Langley** was found dead in his private art studio, located on the top floor of a secured building. His assistant, **Mia Carter**, discovered the body when she arrived for a late-night delivery. The cause of death: a fatal blow to the head with one of his own metal chisels.

The room was **locked from the inside**, and no security footage shows anyone entering or leaving after 9:00 PM. However, a **window was slightly open**, and a **rare clay residue** was found on the victim's hands and the floor near his desk.

Detectives must determine how the killer gained entry, their motive, and what key piece of evidence contradicts their statement.

B. Suspects

Name	Role	Means (Murder Weapon)	Motive (Reason)	Opportunity (Access to Scene)
Mia Carter	Assistant	No	Yes (Financial)	Yes (Discovered body, had key)
Daniel Vega	Rival Sculptor	Yes (Strong enough)	Yes (Jealousy)	No (Alibi: At gallery opening)
Emma Langley	Victim's Daughter	No	Yes (Inheritance)	Yes (Had studio key)
Graham Porter	Art Collector	Yes (Frequent visitor)	Yes (Debt to victim)	Yes (Had meeting scheduled)

C. Evidence

Туре	Evidence	Relevance
Physical	Heavy metal chisel (murder weapon)	Indicates strength needed to wield it
Forensic	Rare clay residue on hands and floor	Matches clay used in Daniel's recent works
Alibi-Related	Security footage of front entrance	No one entered after 9:00 PM
Motive-Revealing	Victor had planned to revoke Graham's investment	Possible financial motive for Graham
Digital	Daniel's GPS phone data	Confirms he was at an art gallery
Witness Testimony	Neighbor heard movement at 10:30 PM	Suggests someone was still in the studio

D. Suspect Statements

- Mia Carter: "I arrived at 10:45 PM and found him already dead. I never saw anyone else."
 - **Contradiction:** A witness heard movement at 10:30 PM, suggesting Mia was lying about being the first to find the body.
- Daniel Vega: "I was at a gallery opening from 7 PM to 11 PM. Ask anyone."
 - $\circ~$ Confirmed by: Multiple attendees and phone GPS data.
- Emma Langley: "I haven't been in my father's studio for weeks."
 - Confirmed by: No forensic evidence linking her to the scene.
- Graham Porter: "I arrived at 9 PM for our scheduled meeting, but he never answered, so I left."
 - o Contradiction: The clay residue matches Daniel's work, but Graham had access to Daniel's sculptures.

E. Solution Breakdown

1. Daniel Vega is ruled out – His alibi is airtight with gallery footage and GPS tracking.

- 2. Emma Langley is ruled out No forensic evidence ties her to the scene, and her inheritance motive was weak.
- 3. **Mia Carter is suspicious** She found the body but was inconsistent about the time. However, she lacked the strength to wield the chisel.
- 4. **Graham Porter is the culprit** He was in financial distress, had access to Daniel's clay (found at the scene), and falsely claimed he left at 9 PM. The witness hearing movement at 10:30 PM suggests he stayed behind and staged the crime.

◯ Final Answer: Graham Porter

He stayed after the meeting, used a chisel from the studio, and attempted to frame Daniel by using clay from one of his stolen sculptures. His financial desperation and opportunity make him the true culprit.

▼ Example 2 of Case with similar Synopsis additions

Case Title: The Ming Dynasty Heist

A. Scenario

A priceless **Ming Dynasty vase** was stolen from the **Metropolitan Museum's East Asian exhibition** during a preview gala. The theft occurred **between 11:00 PM and 11:30 PM**, with the security system disabled for exactly 8 minutes. The vase was **carefully removed without triggering backup sensors**, and trace amounts of metallic dust were found near the display case. The museum had **three suspects**, each with different levels of means, motive, and opportunity.

B. Suspects

Name	Role	Means	Motive	Opportunity
Marcus Chen	Exhibition Curator	Yes	Yes	No
Sarah Reynolds	Head of Security	Yes	Yes	No
James Morrison	Climate Technician	Yes	Yes	Yes

C. Evidence

Туре	Evidence	Relevance
Digital	Security log showing override with Sarah's credentials	Indicates security breach method
Service	Emergency maintenance request at 10:30 PM	Places Morrison on scene
Physical	Metallic dust matching climate control cleaning compound	Links to maintenance systems
Witness	Anonymous tip about maintenance uniform in security office	Connects different locations
Financial	Sarah's gambling debts and loan applications	Potential motive for theft
Video	Security footage showing Sarah's card used without her present	Questions apparent suspect

D. Suspect Statements

Marcus Chen (Curator):

- "I left at 10:45 PM to go home. I wouldn't risk my career in Asian arts."
- Confirmed by gala attendees and exit logs.

Sarah Reynolds (Security):

- "I was on my dinner break from 11:00-11:30 PM."
- Confirmed by cafeteria staff and cameras.

James Morrison (Technician):

- "I was just responding to an emergency temperature control issue."
- Contradiction: His movements don't match typical maintenance patterns.

E. Solution Breakdown

- 1. Marcus is ruled out because he left before the theft and lacks technical expertise.
- 2. Sarah is ruled out despite her credentials being used, as video proves she wasn't present.
- 3. James is the culprit because:
 - He had **means** (access to service corridors and technical knowledge).
 - He had **motive** (company facing bankruptcy).
 - He had opportunity (legitimate reason to be present).

- The metallic dust directly links to his work area.
- He could access the **security office** during his maintenance rounds.

Final Answer: James Morrison is the thief!

This case demonstrates classic means/motive/opportunity analysis with physical evidence corroboration and the clever use of a legitimate service call as cover for the crime.

General Story Parameters

These are a list of general parameters that can be set to help create that initial Case Synopsis. These include:

- the type of crime or murder that took place
- general location or setting of the crime
- · selecting from some defined "Story Type"
- · etc.

In addition, Global Case Parameters need to be also set here.

Story Type (from CaseMaker)

REFERENCE:

Here is a list of Story Types as how its defined as categories and content in CaseMaker, in which a Case Synopsis and Characters are generated from. This list also includes new possible Story Types that can be added to CaseMaker.

Story Types (1)

Aa Story Type	⊙ Current / New	■ Description			≡ Notable Examples	☑ Is Modern?	
Cat and Mouse	In CaseMaker	Emphasizes the psychological battle between a criminal and an investigator.	Psychological warfare, alternating perspectives, clues and challenges, chase sequences, intellectual battles	Clever criminal, determined investigator, potential victims, support team for both sides	"The Silence of the Lambs" by Thomas Harris, "Catch Me If You Can" (film), "Luther" (TV series)	▽	
Catfish	In CaseMaker	Revolves around online deception and false identities, often involving an elaborate scheme of impersonation.	Online impersonation, digital forensics, social media investigation, virtual vs. real- world identity,	Tech-savvy investigator, online impersonator ('catfish'), naive or vulnerable victim, internet security experts,	"Catfish" (TV series), "You" (TV series), "The Woman in the Window" by A.J. Finn	Y	

Aa Story Type	⊙ Current / New	■ Description			■ Notable Examples	☑ Is Modern?	
			cybercrime elements	social media influencers			
Frontier Justice	In CaseMaker	Set in the American Old West, it explores themes of justice, morality, and survival in a lawless frontier.	Rugged, unforgiving Western setting; moral ambiguity and difficult ethical choices; conflict between civilization and wilderness; gunfights and showdowns; themes of redemption and personal honor	Conflicted cowboy or lawman protagonist, ruthless outlaw or corrupt official antagonist, frontier town residents caught in the crossfire, Native American characters (often stereotyped, but more nuanced in modern iterations)	"Unforgiven" (film), "Lonesome Dove" by Larry McMurtry, "Red Dead Redemption" (video game series)		While rooted in classic Western tropes, modern iterations of this style often subvert or deconstruct traditional cowboy narratives, exploring deeper themes of identity, colonialism, and the myth of the American West.
Historical	In CaseMaker	Combines traditional detective fiction with a historical setting and period detail.	Historical setting, period-accurate details, integration of real historical events, limited forensic techniques, authentic investigation methods of the time. social and cultural constraints	Period- appropriate detective, historical figures, aristocrats or common folk of the era, servants or aides with inside knowledge	"The Name of the Rose" by Umberto Eco, "The Cadfael Chronicles" by Ellis Peters, "The Alienist" by Caleb Carr		
Location- based	In CaseMaker	Features settings as crucial clues, with each location revealing more about the crime.	Multiple distinct settings, travel elements, location-specific clues, cultural and geographical diversity, puzzle- solving across locations	Globetrotting detective, local guides or informants, international criminals, victims connected to various locations	"The Da Vinci Code" by Dan Brown, "Murder on the Orient Express" by Agatha Christie, "The Eight" by Katherine Neville	~	
MacGuffin	In CaseMaker	The entire mystery revolves around a specific object or goal ('MacGuffin') which drives the plot.	Central plot device (MacGuffin), multiple parties in pursuit, shifting alliances, revelations about the MacGuffin's	Protagonist seeking the MacGuffin, antagonist competing for the MacGuffin, experts or scholars related	"The Maltese Falcon" by Dashiell Hammett, "Raiders of the Lost Ark" (film), "Pulp Fiction" (film)	V	

Aa Story Type	⊙ Current / New	■ Description			■ Notable Examples	✓ Is Modern?	■ Additional Notes (not in CaseMaker)
			importance, high-stakes confrontations	to the MacGuffin, unexpected allies and betrayers			
Perception Shift	In CaseMaker	Begins with a straightforward mystery but reveals a twist that changes the understanding of events.	Seemingly clear- cut mystery; subtle clues pointing to alternate truths; unreliable perception or interpretation; major plot twist that recontextualizes events; psychological or emotional revelation	Misled protagonist, hidden manipulator or mastermind, sympathetic but unreliable witness, victim with a secret	"The Sixth Sense" (film), "Shutter Island" by Dennis Lehane, "The Others" (film)		
<u>Rashomon</u>	In CaseMaker	Presents a single crime from multiple perspectives, highlighting contradictions and subjective truth.	Multiple perspectives, unreliable narration, subjective truth, conflicting evidence, ambiguous resolution	Witness, suspect, investigator, victim (often deceased)	"Rashomon" (1950 film), "The Affair" (TV series), "Gone Girl" by Gillian Flynn		
<u>Twisted Love</u> <u>Triangle</u>	In CaseMaker	Focuses on a romantic triangle entangled with a criminal act, exploring love, jealousy, and betrayal.	Romantic entanglements, jealousy and betrayal, hidden affairs, conflicting loyalties, psychological manipulation	Lover A, Lover B, the shared romantic interest, investigator unraveling the relationships	"The Postman Always Rings Twice" by James M. Cain, "The Girl on the Train" by Paula Hawkins, "Gone with the Wind" by Margaret Mitchell (subplot)	✓	
Forensic	To be Updated	Centers on scientific evidence and technical analysis in crime-solving. Relies heavily on forensic science and technology, often with an	Scientific methods, technical jargon, laboratory scenes, detailed evidence analysis, cutting- edge technology, focus on detals, meticulous attention to	Forensic expert, crime scene technicians, medical examiner, detective liaising with forensic team, techsavvy criminals	"The Bone Collector" by Jeffery Deaver, "CSI" (TV series), "Bones" (TV series), Patricia Cornwell's Kay Scarpetta series	V	

Aa Story Type	⊙ Current / New	■ Description expert			■ Notable Examples	✓ Is Modern?	
Hard-Boiled / Noir Detective	To be Updated	Features a cynical detective in a gritty urban environment, often with moral ambiguity and twist endings. Explores dark themes, features a flawed detective, and often has a fatalistic tone.	evidence Urban gritty corrupt environment, antihero, moral ambiguity characters operating in a morally gray world; twist endings, plot with unexpected turns, dark themes, corruption, betrayal, obsession, fatalism, dark complex inner lives	Tough, cynical, street-smart private eye, femme fatales, criminals, corrupt officials	Raymond Chandler novels, Dashiell Hammett novels, James Ellory novels		
Locked Room / Murder Dinner Party	To be Updated	A impossible crime, typically murder, committed in a sealed environment with no apparent means of entry or exit. Could be at a dinner party with all guest as suspects still present and available for questioning. Solved through logical deduction	Sealed, tightly constrained environment, impossible crime, logical deduction, misdirection, elaborate setups	Brilliant detective specializing in logic and deduction, victim, most suspects with motives, means and opportunity, but also with alibis, baffled law enforcement	"The Murders in the Rue Morgue" by Edgar Allan Poe, "The Mystery of the Yellow Room" by Gaston Leroux, "The Hollow Man" by John Dickson Carr		
Amateur Detective Story	NOT in CaseMaker	Features an eccentric, brilliant outsider using deduction and rational thinking to solve crimes.	Brilliant Outsider: A genius outside formal institutions; Rational Problem-Solving: Deduction, observation, and logic; Admiring Narrator: Often narrated by a close friend	Amateur detective, close friend or assistant, suspects	Sherlock Holmes stories, Hercule Poirot stories		
Classic Whodunit	NOT in CaseMaker	A crime, typically a murder, is introduced	Introduction: The crime is introduced early; Investigation: A	Detective, suspects, victims, witnesses	Agatha Christie novels		

Aa Story Type	⊙ Current / New	□ Description			■ Notable Examples	☑ Is Modern?	
		early, followed by investigation and a final reveal of the culprit.	detective gathers clues and interviews suspects; Red Herrings: False leads mislead the detective and the reader; Denouement: The detective reveals the culprit and explains the solution				
Cozy Mystery	NOT in CaseMaker	Features an amateur sleuth solving crimes in a small community with minimal violence.	Amateur Sleuth: The protagonist is an amateur detective; Small Community: The crime occurs in a small town; Low Violence: Crimes are typically non- violent; Character- Centric: Emphasis on relationships and social dynamics	Amateur detective, quirky townsfolk, suspects with secrets	Miss Marple novels, Jessica Fletcher (from "Murder, She Wrote")		
Inverted Detective Story (Columbostyle)	NOT in CaseMaker	The culprit is known from the beginning, and the focus is on how the detective will catch them.	Known Culprit: The criminal is identified early; Focus on How: The tension comes from catching the criminal; Battle of Wits: The criminal tries to outsmart the detective	Unconventional detective, intelligent criminal, witnesses	"Columbo" (TV series), "Poker Face" (TV series)		
Legal/Trial Detective	NOT in CaseMaker	Centers on legal proceedings and how the detective's findings impact the courtroom drama.	Courtroom Drama: Focus on legal proceedings; Legal Procedure: Gathering admissible evidence; Last- Minute Revelations: Key evidence appears at the last minute	Detective, lawyer, prosecutor, judge, witnesses, defendant	"Perry Mason" (TV series), "Matlock" (TV series), "Law & Order" (TV series)	▼	
Police Procedural	NOT in CaseMaker	Focuses on a team of law	Team Investigation:	Detectives, police officers,	Ed McBain novels,	<u>~</u>	

Aa Story Type	⊙ Current / New	■ Description enforcement professionals and their detailed procedures in solving crimes.	Focus on a team of professionals; Detailed Procedures: Emphasis on realistic investigative methods; Multiple Storylines: Often, multiple cases are investigated; Institutional Conflict: The team may face bureaucratic hurdles	© Characters forensic experts, medical examiners, lawyers	■ Notable Examples Michael Connelly novels	☑ Is Modern?	■ Additional Notes (not in CaseMaker)
<u>Psychological</u> <u>Thriller</u>	NOT in CaseMaker	Features a mental duel between a detective and a manipulative antagonist, often with an unreliable narrator.	Mental Duel: Detective vs. a manipulative antagonist; Cat- and-Mouse Tension: Psychological tension; Unreliable Narrator: The detective or narrator may not be trustworthy	Detective, manipulative antagonist, victims, potential witnesses	Thomas Harris novels, Patricia Highsmith novels	Y	
Evidence Breakthrough							
Untitled							

Evidence Pillar

The Evidence pillar deals with all things related to evidence. In this pillar, all the many different types of evidences are defined, and how evidences can relate and work with each other. On evidence alone, this pillar will understand what makes good evidences in a case, regardless of story or how the gameplay can reveal it (case is solved as if all evidence is now available).

Evidence vs. Clue

Lets make a clear distinction between piece of Evidence and a Clue:

A **piece of evidence** is any factual object, document, statement, or data point collected during an investigation. It is raw information that exists independently of interpretation.

A **clue** is an inferred or deductive insight derived from one or more pieces of evidence. It connects evidence to the larger mystery, helping the investigator understand motives, contradictions, or hidden truths.

Example:

• Evidence: A torn movie ticket stub found in the victim's pocket.

• **Clue**: The victim attended a late-night movie, contradicting a suspect's claim that they were together at home all evening.

In this game, players would gather **evidence** and then use logic and categorization to derive **clues**, which ultimately lead to solving the case.

Defining Evidence Categories and Types

Because cases are so varied, with almost anything can be a piece of evidence in a case, it also good to define and breakdown what a Evidence can be. But there are many possible ways to do so, from what it "physically" is, to how it relates to Means, Motive and Opportunity and to how the different evidence in a case can to relate or behave with one another.

General Evidence Type

This is a general breakdown of what an evidence can be, in regards to its "physical" presence. As well as trying to "parameterize" into categorizes that can also help define each of these types and its purpose.

Evidence Type	Examples	Purpose in Case	How it Guides Investigation	Reliability	Clarity	Supports Means, Motive, or Opportunity
Physical Evidence	Murder weapon, broken window, single glove at the scene	Establishes presence, actions, or struggle	Direct Link	High	Clear or Obscured	Means, Opportunity
Forensic Evidence	DNA under victim's nails, toxins in autopsy, blood spatter analysis	Links people or actions scientifically	Direct Link	High	Precise or Inconclusive	Means
Digital Location Evidence	GPS history, ride- sharing records, geotagged photos, phone location data, CCTV images and footage	Establishes presence, movement, or timeline gaps	Requires Cross- Reference	Medium-High	Precise or Misleading	Opportunity
Digital Communication Evidence	Deleted texts, call logs, emails, social media threats	Reveals conflicts, intent, premeditation	Requires Cross- Reference	Medium	Verifiable or Subjective	Motive, Opportunity
Testimonial Evidence	Witness statements, suspect's alibi, conflicting accounts	Establishes timelines, inconsistencies, or corroborations	Requires Cross- Reference	Low-Medium	Contradictory or Consistent	Opportunity
Behavioral Evidence	Sudden behavior change, history of violence, restraining orders, unusual spending	Suggests psychological state, potential for crime	Suggestive, needs supporting evidence	Low-Medium	Interpretable or Ambiguous	Motive
Financial & Transactional Clues	Large money transfer, altered records, sudden debt payments	Establishes motive, secret dealings	Requires Cross- Reference	Medium	Verifiable or Misleading	Motive
Official Records & Documentation	Last will, police reports, leases, contracts, medical records,	Establishes legal, financial, or historical facts relevant to the case	Requires Verification	High	Clear or Subject to Interpretation	Means, Motive, Opportunity

Evidence Type	Examples	Purpose in Case	How it Guides Investigation	Reliability	Clarity	Supports Means, Motive, or Opportunity
	employment records					
Partial & Misleading Evidence	Torn-up note, misplaced items, fake alibi, irrelevant red herrings	Creates ambiguity, introduces distractions	Creates a Red Herring	Low	Fragmented or Misdirecting	Depends on Context

Logical Deduction Flowchart

With the generalize evidence type above, it can be used to defined patterns that can be used to help with Evidence puzzle creation. As such, there is a possible Logical Deduction Flowchart or path that can be followed where 2 or more evidence or clues to either confirm or contradict certain information in the case. For example:

- Physical Evidence + Digital Location Evidence → Confirmation of Last Known Actions
 (Example: A murder weapon found at the scene + GPS history placing a suspect nearby confirms presence.)
- Testimonial Evidence + Contradictory Location Evidence → Expose a Lie or Hidden Information
 (Example: A witness states they saw the suspect at a location, but security footage or location proof can contradicts the claim.)
- Financial & Transactional Clues + Motive Analysis → Identify a Possible Reason for the Crime (Example: A sudden debt payment + a life insurance payout suggests financial motivation.)
- 4. Forensic Evidence + Suspect's Access to Tools or Means → Eliminate or Confirm Suspect

 (Example: DNA under the victim's nails + a suspect owning a matching weapon strengthens direct involvement.)
- 5. Partial & Misleading Evidence + Cross-Referenced Official Records or Documentation → Clarify Intent or Red Herring (Example: A torn-up note + a verified will or lease agreement may reveal a hidden conflict or disprove a misleading clue.)
- 6. Digital Communication Evidence + Behavioral Evidence → Establish Premeditation or Emotional Trigger

 (Example: Threatening texts + a suspect exhibiting erratic behavior suggest planning or emotional motive.)

Specific Evidence Motive, Means and Opportunity (MMO) Type

This a more specific breakdown of the many different types Means, Motives and Opportunity, followed by the general or generic evidence that are typically related to it.

MMO Type

	Aa Name	□ Description	→ Generic Evidence
MOTIVE		Motives related to money or financial benefit, such as life insurance claims, inheritance, debt relief, or even eliminating a financial competitor. Motivated by money or material wealth, the murderer might be after an inheritance, life insurance payout, or other financial benefits, often linked to disputes over property or assets.	Life Insurance , Last Will, Divorce Papers, Credit Card Debt Statement, Foreclosure Document, Finger Print, Tools for Altering Documents or Records, Shoe /Tire / Car Print, Letter/Post It, Found (Victim) Fall, Overdue Bills - Collection Agency, Bank Statements / Financial Records, Phone/Text/Email Records, Social Media
MOTIVE		Acts driven by a desire to retaliate or avenge perceived wrongs, betrayals, or grievances. This can stem from personal	Divorce Papers, Letter/Post It, Found (Victim) Fall

	Aa Name	□ Description	→ Generic Evidence
		vendettas, professional rivalries, or emotional slights. The killer acts out of a desire for retribution, aiming to settle old scores or repay perceived wrongs and betrayals.	
MOTIVE	IJ <u>Jealousy /</u> <u>Envy / Passion</u>	Often linked to romantic or personal relationships, jealousy can provoke intense emotions leading to violent outcomes. Love triangles, infidelity, or perceived threats to a relationship often fuel this motive. Driven by personal jealousy or envy, the murderer targets someone perceived as a rival in love, success, or social status.	Divorce Papers, Letter/Post It, Found (Victim) Fall, Social Media , Phone/Text/Email Records
MOTIVE	Passion / Anger / Crime of Opportunity	An emotionally charged, impulsive act—often stemming from anger, lust, or a heated argument—leads to a spontaneous crime of passion.	Found (Victim) Fall, Overdue Bills - Collection Agency, Bank Statements / Financial Records, Phone/Text/Email Records, Social Media
MOTIVE	Power / Control	This includes motives where the perpetrator wants to exert dominance, feel in control, or remove obstacles to their authority. It may apply in both personal and professional settings, such as eliminating a rival for a promotion or enforcing gang dominance. The crime is committed as a means to assert dominance or control over others, sometimes tied to organized crime, political ambitions, or personal superiority.	Tools for Altering Documents or Records, Life Insurance , Letter/Post It, Found (Victim) Fall, Bank Statements / Financial Records, Overdue Bills - Collection Agency, Phone/Text/Email Records, Social Media
MOTIVE		When someone believes their life, freedom, or reputation is at risk, they might act to protect themselves. This includes silencing a witness, preventing exposure of a secret, or acting in response to perceived threats.	Found (Victim) Fall
MOTIVE	№ <u>Mental Illness</u> / <u>Psychopathy</u>	Some murders are driven by psychological issues, including those related to compulsive violence, thrill-seeking, or a lack of empathy. In some cases, these motives are irrational or detached from typical human motivations. In some cases, psychological issues or a state of mental imbalance drive the killer to commit murder without a clear, rational motive, resulting in erratic or senseless violence.	Letter/Post It, Found (Victim) Fall
MOTIVE	!deology / Extreme Belief	Some individuals commit murder in the name of political, religious, or other ideological beliefs. This can include hate crimes, terrorism, or any action believed to serve a "higher purpose" in the mind of the perpetrator. Killing to further a political, religious, or social agenda	Letter/Post It, Found (Victim) Fall

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▼ Type	Aa Name	■ Description	□ Generic Evidence □ Generic Evi
MOTIVE	Cover-Up / Concealment	The murderer aims to hide another crime or scandal (such as fraud, blackmail, or a secret affair) by eliminating a potential witness or an inconvenient individual.	Bank Statements / Financial Records, Overdue Bills - Collection Agency, Phone/Text/Email Records, Social Media
MOTIVE	Mercy Killing	Ending someone's life out of a misguided sense of compassion, often in cases of severe illness or suffering	
MOTIVE	Mistaken Identity	Killing the wrong person while intending to target someone else	
MOTIVE	Cult or Group Influence	Murder committed under the influence of a charismatic leader or as part of a group's rituals	
MOTIVE	Thrill-Seeking	Committing murder for the excitement or to alleviate boredom	Found (Victim) Fall
MEANS	Weapon - Firearms	Quick and effective, commonly used in premeditated or impulsive acts. The murder is carried out with a firearm. Investigators piece together bullet trajectories, recover spent casings with fingerprints, and trace the weapon's origin through ballistic analysis.	Autopsy Report, Found Murder Weapon - Firearm/Projectile, Medical Records , Weapon - Arrow - Spear
MEANS	1 <u>Weapon -</u> <u>Knives / Sharp</u> <u>Objects</u>	Often used due to accessibility; frequently seen in crimes of passion or close-contact confrontations. The victim suffers fatal wounds from a knife or other sharp implement. Key evidence can include blood spatter patterns, defensive wounds, and the discovery of the murder weapon itself.	Autopsy Report, Found Murder Weapon -Blade, Medical Records , Weapon - Arrow - Spear, Fibers - artificial , Hair/Skin
MEANS	➤ <u>Weapon -</u> Blunt Objects	Items like hammers, bats, or heavy objects used in spur-of-the-moment or opportunistic attacks. The victim is struck with a heavy object (like a baseball bat or tool), resulting in fatal injuries. Forensic analysis may reveal the distribution of force, fingerprints on the weapon, and signs of a violent struggle.	Autopsy Report, Found Murder Weapon -Blunt, Medical Records , Fibers - artificial , Hair/Skin
MEANS	• Poisoning	Poisoning: Using toxic substances to cause death, often in cases requiring discretion or concealment. Common substances include drugs, chemicals, or even household items. The victim is killed by ingesting, inhaling, or being injected with a toxic substance. Clues may include a suspicious vial, chemical residue on food or drink, or forensic evidence of rare toxins.	Autopsy Report, Medical Records
MEANS	Strangulation / Suffocation / Smothering	Often a method of control and requires close contact, typically indicating personal involvement. This includes hands-on strangulation, ligatures, or using items like pillows or plastic bags.	Autopsy Report

	Aa Name	□ Description	→ Generic Evidence →
		Death is caused by manual or ligature strangulation. The investigation focuses on subtle signs such as torn clothing, minor bruising, and a lack of overt struggle, suggesting a close-contact killer. The murder is executed by cutting off the victim's air supply, often using a pillow,	
		plastic bag, or even a hand. Subtle evidence like residual fibers or slight bruising around the neck can indicate this method.	
MEANS	Physical Force	Direct physical violence without weapons, such as punching, kicking, or other forms of assault, often used in spontaneous altercations.	<u>Autopsy Report, Found (Victim) Fall, Fibers -</u> artificial , Hair/Skin
MEANS	₩ <u>Vehicle /</u> <u>Machinery</u>	Using vehicles, machinery, or other large equipment to cause fatal injuries. This includes intentional collisions, machinery "accidents," or tampering with vehicles to cause crashes.	Autopsy Report, Found Vehicle (that killed Victim)
		Sophisticated staging of fatal "accidents" through mechanical sabotage	
MEANS	• Explosives /	Using bombs, accelerants, or other materials to create lethal explosions or fires. This is less common but is sometimes seen in ideological, organized crime, or terror-related motives. The murder involves a bomb or homemade	<u>Autopsy Report</u> , <u>Found Murder Weapon - Explosives</u>
		explosive, leaving behind a chaotic scene. Investigators analyze blast residue, the trigger mechanism, and the assembly of the device to piece together the event.	
MEANS	Environmental Manipulation	Setting up conditions that lead to death, such as tampering with safety systems, locking someone in a dangerous environment, or causing accidents by manipulating surroundings.	Autopsy Report, Found (Victim) Fall
	Asphyxiation	Confining someone in water or exposing them to harmful gases (e.g., carbon monoxide) to induce fatal asphyxiation. Often used in secluded or controlled environments.	
MEANS	(<u>Drowning / Gas)</u>	The victim is deliberately submerged or forced into water, leading to asphyxiation. Investigators look for signs of struggle in and around the water source and anomalies like unusual water levels or tampered equipment.	Autopsy Report, Found (Victim) Vehicle
MEANS	Induced Allergic Reaction	Deliberately exposing the victim to a known allergen.	
MEANS	Chemical/Drug Overdose	Intentional fatal poisoning through precise drug combinations	Fibers - artificial , Hair/Skin

	Aa Name	□ Description	□ Generic Evidence □
MEANS	Cyber-Assisted Homicide	Leveraging technology to create fatal scenarios through remote manipulation of medical devices, smart home systems, or critical infrastructure	
MEANS	Technological Identity Elimination	Murders motivated by destroying digital evidence or preventing exposure of online secrets	
MEANS	Electrocution	The victim is killed by exposure to a lethal electric current. Clues include tampered electrical devices, traces of electrical burns, and faulty wiring that may have been deliberately altered.	
MEANS	<u>Defenestration</u> (<u>Forced Fall)</u>	The victim is pushed out of a window or off a height, resulting in fatal impact injuries. Clues such as the victim's position relative to a window, signs of a struggle near the edge, and forensic evidence help determine if it was staged or accidental.	
OPPORTUNITY	!solation of the Victim	The perpetrator finds or creates a situation where the victim is alone, reducing the chance of intervention, witness presence, or immediate help. This can be in secluded locations, during specific times (e.g., late at night), or through luring the victim to a private setting.	Image / video of suspect close to victim at time of crime, Found (Victim) Vehicle, Found (Victim) Fall
OPPORTUNITY	Access to the Victim	Opportunity arises from having regular or easy access to the victim, often through close relationships, workplaces, shared locations, or living arrangements. This access allows the perpetrator to approach the victim without raising suspicion.	Image / video of suspect close to victim at time of crime, Found (Victim) Vehicle
OPPORTUNITY	Timing or Scheduling Advantage	Using specific times when the victim's routine is predictable or when others are unlikely to be around. Examples include the victim's commute, known habits, or specific events where their movements are predictable.	Image / video of suspect close to victim at time of crime, Found (Victim) Vehicle, Found (Victim) Fall
OPPORTUNITY	Victim's Vulnerability	Situations where the victim is physically or mentally vulnerable, such as during illness, intoxication, sleep, or when distracted. These states make it harder for the victim to resist, escape, or seek help.	Found (Victim) Fall
OPPORTUNITY	Cover of Darkness or Low Visibility	Darkness or poor visibility (e.g., fog, storms, or secluded settings) offers an opportunity to commit the crime with a reduced risk of detection, especially if concealment is a priority.	
OPPORTUNITY	Access to Controlled Environments	Opportunities created by control over environments like workplaces, vehicles, homes, or other locations where the perpetrator can control entry and exit points, surveillance, or other variables.	Image / video of suspect close to victim at time of crime, Found (Victim) Vehicle
OPPORTUNITY	* Scheduled Absence of Others	Choosing a moment when others are scheduled to be absent, such as during vacations, business trips, or when household members are away. This allows	Found (Victim) Vehicle

	Aa Name	□ Description	→ Generic Evidence
		for more time to execute the crime without immediate discovery.	
OPPORTUNITY	Position of Authority or Trust	When the perpetrator is in a trusted role, such as a caregiver, authority figure, or family member, this allows them to be close to the victim and to act without arousing suspicion.	

Evidence Behavior or Archetypes

A new type of evidence to categorize is the **Evidence Archetypes** define what pieces of evidences or clues role in a case, from revealing the truth to creating misdirection. Some evidence is definitive, while others require deeper analysis or lead to false conclusions. But all help with evidence puzzle design that force players to piece it all together.

Key Parameters Defining Evidence Behavior

- **Reliability:** (High, Medium, Low, Variable) How trustworthy or definitive the evidence is in solving the case. High-reliability evidence provides clear, concrete proof, while low-reliability evidence may be misleading or require further corroboration.
- **Purpose in the Case:** (Confirming, Misleading, Revealing, Challenging) The role the evidence plays in guiding the player's investigation. Some evidence confirms guilt, while others introduce twists or complications.
- Potential to Mislead: (Low, Medium, High) The likelihood that the evidence will lead the player to a false conclusion or distract from the real solution.
- Link to Culprit: (Direct, Indirect, None) Whether the evidence directly implicates the true culprit, only suggests involvement, or is completely unrelated.
- Requires Additional Corroboration?: (Yes, No) Whether the evidence alone is sufficient to draw conclusions or needs supporting information to be useful.
- Emotional/Contextual Impact: (Satisfying, Frustrating, Suspenseful, Tense) The narrative effect of the evidence on the player's experience and progression in the mystery.
- Means, Motive, or Opportunity: (Means, Motive, Opportunity, Any) Defines whether the evidence links to how the crime was committed (Means), why it was committed (Motive), or when/where it was committed (Opportunity). Some evidence types can relate to multiple aspects or none at all.

Archetype	Description	Common Interpretation	Reliability	Purpose in the Case	Potential to Mislead	Link to Culprit	Requires Additional Corroboratio
The Smoking Gun	Direct and conclusive evidence pointing to the perpetrator.	"This proves everything!"	High	Confirms guilt beyond doubt.	None	Direct	No
The Red Herring	Misleading evidence that diverts suspicion away from the real culprit.	"This changes everything or does it?"	Low	Designed to trick investigators into false leads.	High	Indirect or None	Yes
The Missing Link	A crucial but absent piece of evidence that, once found,	"Something's missing here"	Medium	Creates an investigative gap until discovered.	Medium	Direct	Yes

Archetype	Description	Common Interpretation	Reliability	Purpose in the Case	Potential to Mislead	Link to Culprit	Requires Additional Corroboratio
	ties the case together.						
The Contradictory Statement	Witness testimony or documents that conflict with each other.	"Someone's lying, but who?"	Variable	Forces the player to evaluate credibility.	High	Indirect	Yes
The Incriminating Object	An item found at the crime scene or on a suspect that makes them look guilty.	"Why would they have this?"	Medium	Draws suspicion but may have alternative explanations.	Medium	Indirect	Yes
The Overlooked Detail	A minor or seemingly insignificant clue that becomes crucial later.	"This didn't seem important at first"	High	Requires re- examination to reveal its full meaning.	Low	Direct	Yes
The Confession Letter	A written or verbal admission of guilt—possibly fake or misleading.	"It's a confession, but is it real?"	Variable	Can be a red herring or a genuine admission.	High	Indirect or Direct	Yes
The Forged Document	A falsified piece of evidence designed to alter the course of the investigation.	"This paperwork doesn't add up."	Low	Deliberate deception by another suspect.	High	Indirect	Yes
The Unreliable Witness	Testimony that is either vague, contradictory, or influenced by bias.	"I think I saw something maybe?"	Low	Can add complexity or steer investigators in the wrong direction.	High	Indirect	Yes
The Alibi Breaker	Evidence that disproves or weakens a suspect's alibi.	"Wait a second they weren't where they said they were!"	High	Crucial for eliminating false alibis.	Low	Direct	No
The Time Discrepancy	A timeline inconsistency that suggests a suspect or event is not as claimed.	"The times don't match up!"	High	Forces players to reconstruct the timeline.	Medium	Indirect	Yes
The Planted Evidence	A piece of evidence deliberately placed to frame someone.	"Why is this too perfect?"	Low	Used by another suspect to shift blame.	High	Indirect	Yes

Archetype	Description	Common Interpretation	Reliability	Purpose in the Case	Potential to Mislead	Link to Culprit	Requires Additional Corroboration
The DNA Trace	Biological evidence that links someone to the crime scene.	"This proves they were there!"	High	Places a person at a location, but doesn't confirm guilt.	Low	Direct	Yes
The Hidden Message	A coded note, cryptic text, or secret communication found in the case.	"There's something hidden here"	Medium	Adds depth to the investigation, requiring decryption or interpretation.	Medium	Indirect	Yes
The Personal Connection	Evidence that establishes a suspect's relationship to the victim.	"They knew each other well"	Medium	Establishes motive or prior interaction.	Low	Indirect	Sometimes
The Last- Minute Discovery	A late-game clue that changes everything.	"Wait, this changes everything!"	High	Often resolves an impasse in the investigation.	Medium	Direct	No
The Cover-Up Attempt	Evidence that someone tried to erase or alter crucial information.	"They didn't want us to see this"	High	Suggests knowledge of guilt, even if not from the true culprit.	Medium	Indirect	Yes
The False Memory	Witness testimony that has been altered due to trauma or suggestion.	"I could have sworn"	Low	Can lead investigators in the wrong direction.	High	Indirect	Yes
The Unintentional Clue	A clue left behind without the culprit realizing its significance.	"They didn't mean to leave this"	High	A genuine lead that points in the right direction.	Low	Direct	No
The Reverse Motive	Evidence suggesting the crime was committed for an unexpected reason.	"We had it all wrong"	High	Forces a reinterpretation of the case.	Medium	Direct	Yes
The Witness Corroboration	Multiple sources confirming the same fact.	"They all saw the same thing."	High	Solidifies details in the investigation.	Low	Indirect	No
The Surveillance Footage	Video evidence that provides a direct or partial view of the crime.	"It's on camera!"	High	Can confirm locations, actions, or identities.	Low	Direct	Sometimes
The Emotional Artifact	A personal object with sentimental	"This meant something to them"	Medium	Adds character motivation but	Low	Indirect	Yes

Archetype	Description	Common Interpretation	Reliability	Purpose in the Case	Potential to Mislead	Link to Culprit	Requires Additional Corroboratio
	value that adds			not necessarily			
	narrative depth.			guilt.			

Suspect Archetype

Similar to Evidence Archetype, there could be defined **Suspect Archetype** categorizes individuals based on key behavioral parameters defining their behavior or role in a case. Some suspects may appear guilty but are red herrings, while others benefit from the crime but may not be the true culprit. By defining these different roles, will give us better ways to define how a case should be, and to be more engaging to the player with different types in every case.

Key Parameters Defining Suspect Behavior

- Motive Strength: (Strong, Weak, Indirect) How much the suspect stands to gain or lose from the crime.
- Deception Level: (Honest, Half-Truth, Full Liar) How truthful the suspect is in their statements.
- Alibi Strength: (Confirmed, Unconfirmed, Contradicted) The credibility of their alibi.
- Knowledge of the Crime: (None, Partial, Full) How much the suspect knows about what actually happened.
- Red Herring Potential: (Low, Medium, High) The likelihood of misleading the player into suspecting them falsely.
- **Emotional State:** (Calm, Nervous, Defensive, Overly Cooperative) How the suspect presents themselves during questioning.

Archetype	Description	Common Statement	Role in the Case	Motive Strength	Deception Level	Alibi Strength	Knowledge of the Crime
The Primary Suspect (The Obvious Red Herring)	Appears guilty but is likely innocent.	"I know how this looks, but I swear I had nothing to do with it."	Often framed or falsely accused, requiring players to investigate further.	Strong	Medium	Partial or Contradicted	Partial
The Secretive Insider (Has Hidden Knowledge)	Knows more than they admit but may not be directly involved.	"I don't want to get involved, but something wasn't right that night."	Withholds key information out of fear, guilt, or self-preservation.	Medium	High	Unconfirmed	Partial
The Opportunist (Benefits from the Crime)	Stands to gain something from the victim's demise but isn't necessarily guilty.	"It's tragic what happened, but I had no reason to hurt them."	Suspicious due to their gain but not necessarily the culprit.	Strong	Medium	Confirmed	None
The Liar (Has an Alibi That Doesn't Hold Up)	Provides a statement that contradicts other evidence or witnesses.	"I was nowhere near them that night—I was at home."	Might be covering for someone else or trying to avoid suspicion.	Weak	High	Contradicted	None
The Unexpected Threat (A Hidden Connection to the Crime)	Initially appears unimportant but has a deeper link to the crime.	"I barely knew them, why would I care?"	Can be the actual culprit or someone indirectly responsible.	Indirect	Medium	Unconfirmed	Full

Archetype	Description	Common Statement	Role in the Case	Motive Strength	Deception Level	Alibi Strength	Knowledge of the Crime
The Altruistic Witness (Appears Helpful but May Mislead)	Wants to assist the investigation but may mislead unintentionally.	"I just want justice for them, but I might have missed some details."	Can misdirect the player unintentionally or intentionally.	None	Low	Confirmed	Partial
The Accidental Witness (Saw Something but Won't Talk)	Was near the crime but is reluctant to share details.	"I was just passing by—I didn't see anything important."	Holds key knowledge but may be unwilling to reveal it.	None	Medium	Confirmed	Partial
The Complicit Partner (Helped Cover Up the Crime)	Did not commit the crime but helped hide evidence.	"I had nothing to do with this. You won't find anything on me."	Has direct involvement but isn't the actual culprit.	Weak	High	Contradicted	Full
The Double Crosser (Framed Someone Else for the Crime)	Manipulated evidence or testimony to incriminate another suspect.	"I heard that [another suspect] had a serious problem with them."	Tries to shift blame onto another suspect to protect themselves.	Medium	High	Partial	Full
The Unreliable Informant (Gives Conflicting or Inaccurate Details)	Provides information that is inconsistent or contradicts evidence.	"I think they were wearing a dark jacket or maybe it was light?"	Creates confusion in the investigation but may not be malicious.	None	Low	Unconfirmed	Partial
The Desperate Innocent (Panicked and Destroyed Evidence)	Innocent but acted suspiciously due to fear.	"I was scared! I didn't do anything wrong!"	Looks guilty but was only reacting out of panic.	None	Medium	Contradicted	None
The Unwitting Accomplice (Unknowingly Helped the Killer)	Assisted the real culprit without realizing it.	"They asked me to drop something off, but I had no idea what was going on."	A pawn in the crime but unaware of its true purpose.	Weak	Medium	Confirmed	Partial
The Secret Rival (Hid a Personal Vendetta Against the Victim)	Kept a personal grudge secret but didn't commit the crime.	"We didn't exactly get along, but I wouldn't hurt them."	Seems to have motive but isn't directly involved in the crime.	Strong	Medium	Confirmed	None
The Emotional Wild Card (Highly Reactive and Erratic Behavior)	Displays extreme emotions that make them appear suspicious.	"I don't know what happened! I just I can't deal with this!"	Not necessarily guilty but unpredictable and hard to read.	None	Low	Unconfirmed	Partial

Evidence Puzzle

Gameplay Pillar

- · Narrator Type: in how ADA (narrator) tells the story and how it relates to the player.
 - such as time of crime (immediately after or much later), is the where is the player? and how ADA will talk with the player
- · Gameplay Flow and Components: in how evidences is presented or discovered by the player
 - o including type of gameplay they can encounter (such as a locked phone puzzle)

Narrator Type

This defines how ADA (narrator) tells the story to the player, or how they talk to the player. As well as how and where the player is helping.

These include:

- when the does the case take place relative to the present?
 - o such as time of the crime (crime just happened, or this was a past case)
 - o has the case been solved?
- · where the player is at for this case
 - o are they at the crime scene, or "visiting" different locations
 - o are they just on their phone?
- how the player "gets" evidences?
 - o does the player "discovers" the evidences themselves?
 - or, does the player just get or earn (unlock) the already available evidence?

Gameplay Flow

This is how the player will "play the case", which includes:

- in how evidences is presented or discovered by the player, thru ADA
 - does ADA give players one evidence (linearly) at time, or a bunch of evidence is given at once, for the player to review in the order they choose
- · when and how interactive or mini-game components are given to the player
 - such as allow players to choose from 3 interviews at this point in the case
 - or there, will be a locked phone puzzle, in which gates some evidence and/or blocks the story from moving forward
- and when and how the player will be able to "solve" the case.
 - when Accusation will unlock and the type of Accusation they need to solve.

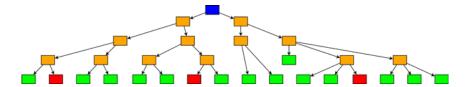
Gameplay Flow Types

From Article:

https://heterogenoustasks.wordpress.com/2015/01/26/standard-patterns-in-choice-based-games/

Time Cave

A heavily-branching sequence. All choices are of roughly equal significance; there is little or no re-merging, and therefore no need for state-tracking. There are many, many endings.



Effects:

The time cave is the oldest and most obvious CYOA structure. It is often good for narratives about freedom and open possibility, adventures that could go *anywhere*, flights of fancy. Time caves tend to have relatively short playthroughs, but strongly encourage replay: they are broad rather than long. Even with multiple playthroughs, most players will probably miss a good deal of the content.

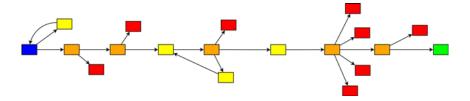
The time cave's structure is both organised by chronological progression and detached from it. It's ungrounded by regularity: possibility is *so* open that it often becomes fantastic or surreal, with different branches occupying wholly different realities. The player has velocity but little grasp, vast freedom but little ability to comprehend it.

Examples:

Edward Packard's earlier work (<u>The Cave of Time</u>, <u>Sugarcane Island</u>), Emily Short's <u>A dark and stormy entry</u>; <u>Pretty Little Mistakes</u>.

Gauntlet

Long rather than broad, gauntlets have a relatively linear central thread, pruned by branches which end in death, backtracking, or quick rejoining. The Gauntlet generally tells one anointed story, which can be adorned with optional content or prematurely ended with failure; if there are multiple endings, they're likely to derive from a Final Choice. Gauntlets rarely rely on state to any great extent (if they do, they are likely to evolve into a branch-and-bottleneck structure.)



Effects:

The player is likely to realise that they are on a constrained path, but the presentation of side-branches matters a great deal – do they mean death? incorrect answers? travel back in time? blocked paths, footnotes, or scenic details? Most often, the gauntlet creates an atmosphere of a hazardous, difficult or constrained world. Sometimes this can be punishing or depressing; sometimes it can be darkly comic; sometimes it's a sign that you're in a work heavily dependent on reflective or rhetorical choice. Perhaps the easiest structure to author, gauntlets can be conceived of in similar terms to linear stories, and ensure that most players will see most of the important content.

There are two major varieties of gauntlet: deadly and friendly. Deadly gauntlets mostly prune the tree with *failure*; friendly ones mostly do so with short-range rejoining, and look a bit more like simple *branch-and-bottleneck* structures. Friendly gauntlets have been vastly more common in recent years, making up a high proportion of Twine works.

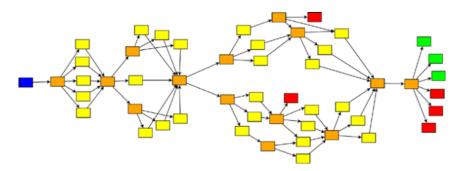
Examples:

Zork: The Forces of Krill. Our Boys In Uniform.

Branch and Bottleneck

The game branches, but the branches regularly rejoin, usually around events that are common to all versions of the story. To avoid obliterating the effect of past choices, branch-and-bottleneck structures almost always rely on heavy use of state-tracking (if a game doesn't do this, chances are you are dealing with a gauntlet).

Somewhat rarely, the bottlenecks may be invisible – the plot branches and never reaches an explicit rejoining node, but the choices at the end of each branch are the same or similar, creating an exquisite-corpse effect.



Effects:

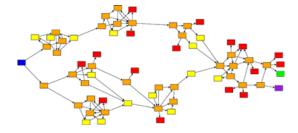
Branch-and-bottleneck games tend to be heavily governed by the passage of time, while still allowing the player fairly strong grasp. The branch-and-bottleneck structure is most often used to reflect the growth of the player-character: it allows the player to construct a somewhat-distinctive story and/or personality, while still allowing for a manageable plot. There's a tendency – not a necessary one, by any means – for playthroughs to be very similar in the early game, then diverge as the effects of earlier choices accumulate. In order for the approach to work, it has to be used in a fairly large piece; you need time to accumulate change before producing results that reflect it.

Examples:

This is pretty much how <u>Long Live the Queen</u> works, and is the guiding principle of <u>Choice of Games</u> (Dan Fabulich uses the term <u>delayed branching</u>). It's also a common plot structure in non-IF games that allow significant plot choices.

Quest

The quest structure forms distinct branches, though they tend to rejoin to reach a relatively small number of winning endings (often only one). The elements of these branches have a modular structure: small, tightly-grouped clusters of nodes allowing many ways to approach a single situation, with lots of interconnection within each cluster and relatively little outside it. Re-merging is fairly common; backtracking rather less so. Quests generally involve some level of state-tracking, and do poorly when they don't. The minimal size for a quest is relatively large, and this category includes some of the largest CYOAs.



Effects:

This mode is well-suited for journeys of exploration, focused on setting; the quest's structure tends to be organized by geography rather than time. Indeed, most works of this kind involve a journey with a specific purpose in mind. Quests work well for grounded, consistent worlds, but within that context the player-character's situation is constantly changing.

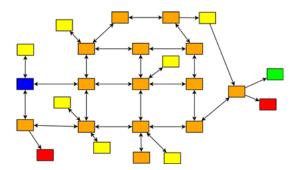
The narrative tends to be fragmentary or episodic, like old-school D&D encounters: little chunks of story which might not have any great significance for the big picture.

Examples:

The Fighting Fantasy books and their descendants (Lone Wolf, 80 Days).

Open Map

Even though quests are structured by geography, time still plays an important part: there's a built-in direction of travel. But take a CYOA structure, make travel between the major nodes reversible, and you have a static geography, a world in which the player can toodle about indefinitely. Often this is a *literal* geography and relies on extensive state-tracking both explicit and secret for narrative progress. But it's not an uncommon mode for things with assumptions grounded in the hypertext-novel idiom – static but non-linear works like <u>Le Reprobateur</u>.



Effects:

This is often used as an imitation of the default style of parser IF, although some may be parallel derivation from the former's D&D roots. As with classic map-based parser games, the narrative tends to become slower-paced and less directed; the player has more leisure to explore and grasp the world, but spends less of their time advancing the story.

Examples:

Duelmaster; Chemistry and Physics.

Sorting Hat

The early game branches heavily and rejoins heavily (branch-and-bottleneck is a likely model here), ultimately determining which major branch the player gets assigned to. These major branches are typically quite linear – sometimes they look like gauntlets, but they might be choiceless straight-shots. Sorting Hats almost always rely substantially on state-tracking in the early game, and often bottleneck at the decision point.

Effects:

The Sorting Hat is a compromise between the breadth of more open formats and the depth of linear ones. Sometimes the nature of the various branches is signaled to the player; this is kind of important, in fact, because the player is pretty likely to notice the linearity of the second half and might assume that *all* of their choices will ultimately get funneled into that particular thread. The player gets a *lot* of influence over how the story goes; however, the author may end up effectively having to write several different games.

Examples:

Katawa Shoujo; Magical Makeover.

Floating Modules

A mode only really possible in computer-based works. There is no tree – or, while there may be scattered twigs and branches, there's no trunk. No central plot, no through-line: modular encounters become available to the player based

largely on state, or perhaps randomly.

Effects:

This is a challenging style to write for, both because it's difficult to intuitively grasp – writers tend to rebound quickly to a more unified structure – and because few assumptions can ever be made about prior events. Without a large amount of content, the method tends to collapse into a linear system. Because play mechanics are largely about altering stats in order to negotiate a world, there's a strong incentive to expose those stats to the player; repeated events chosen only to affect a stat (grinding) may be a feature.

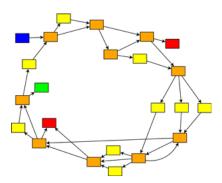
There are different approaches to floating-module: Emily Short has a tentative categorisation here.

Examples:

Pure examples of modular design are relatively rare. <u>King of Chicago</u> (hat-tip Sean Barrett) is an early example. <u>StoryNexus</u> and its conceptual relatives (e.g. <u>Bee</u>) inhabit this space, though they generally impose some more linear-progression structure on it. (Alexis Kennedy uses the term <u>quality-based narrative</u> to describe the general approach: 'pieces of story like mosaic tiles, not pipes or complex machinery.')

Loop and Grow

The game has a central thread of some kind, which loops around, over and over, to the same point: but thanks to state-tracking, each time around new options may be unlocked and others closed off. This is a very general pattern, and can co-exist with many others. *Trapped in Time*, for instance, is basically a cycle-and-growing Gauntlet; *Bee* tames its floating-module nature with a year-long loop structure.



Effects:

Loop and Grow emphasizes the regularity of the world while retaining narrative momentum. A justification is needed for why whole sections of narrative can repeat: the player-character is often following routine activities in a familiar space, engaged in time-travel, or performing tasks at a certain level of abstraction. This regularity often comes at the price of openness: many stories with a strong Loop and Grow structure involve a struggle against confinement or stagnation.

An important variation of loop-and-grow structures is **spoke and hub:** the game has several major branches, but they all originate at and return to a central node or set of nodes. The player may go out along each spoke once, or many times.

Examples:

Bee, Trapped in Time, Solarium.