

AI.CO GAME REPORT

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... Agent B...
... it's alright, p...
... how to make...
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... @Alice Puzzle 1, @Alice Puzzle
... @Alice Puzzle 3, @Alice Puzzle 4

PASSWORD:

AI.CO

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AI.CO

MESSAGE FROM THE TEAM

Team Fantasy School of Dramatic Arts



Our submission for the Wonderland Awards comes from a place of wonder, imagination, innovation, and togetherness. In a time where we find ourselves divided, confused, and scared, we, particularly as artists, are challenged to find new ways to continue our old routines. For us, it meant finding a new medium other than theatre to express ourselves and our artistic voices. Simultaneously, we wanted to restore the unspoken bond of togetherness you feel when you go to the theatre and experience the same thing with a bunch of other strangers in a dark room. Ultimately, we decided to create an immersive gameplay experience that did not have the same physical bonds that a theatrical production, board game, or escape room had that would utilize Carroll's works, his whimsy, and dedication to creativity.

Our game became Alternet Reality Game (ARG) inspired with a more structured and clear cut plot and design elements to bring us closer to our work on stage. Traditionally, an ARG is an internet based scavenger hunt filled with puzzles of many varieties with a vague set of clues, instructions, or reasoning. ARGs peak the curiosity of those on the internet so much so players are compelled to complete puzzles of high difficulty just so they know what comes next. Sometimes there is a loosely threaded plot through an ARG and, other times, the notion behind the tasks are left up to mystery. When players take up investigating this ARG world, it is commonly referred to as "going down the rabbit hole" as, often, a lot of time and energy is put into completing an ARG and because you sometimes have to go deep into the internet to find the answers you're looking for.

Our team took this mystery and the notion of a rabbit hole, and felt compelled to utilize Carroll's Alice's Adventures in Wonderland as a jumping off point into our game development. In doing so, we more or less fell into our own rabbit hole of compiling different works and aspects of Carroll's life into the structure of our game via character creation, plot points, puzzles, and nonchalant references. This booklet is your guide to our creative process and the ins and outs of our game. Each section will discuss a different element that went into completing our project from narrative to web building and everything in between. Thank you immensely for your time and consideration for the Wonderland Awards. Enjoy your trip down our rabbit hole!!

If you want to play the game: <https://thenewnewsble.wixsite.com/thenewnews/entertainment>

A guidebook to the game is at the end of this book

If you want to view a playthrough of the game: <https://youtu.be/36CsRe6jwPU>



STORYTELLING & PLOT DEVELOPMENT

Narrative Team

GAME EXPLANATION



The player is contacted by the director of a mysterious organization asking for help locating a missing member: Agent Blue. The player must solve puzzles using clues given to them by different members of the organization to find Agent Blue, who is discovered to be an AI. We find out she was captured by another, evil AI named Lewis, who she is trying to reboot. We must help her do this by solving more riddles and puzzles.

STORYTELLING PROCESS

When creating the characters for our game we wanted them to guide the players, make the story interesting, expand the universe, and personalize each interaction. After deciding on a plot, we worked with the Design team to create the characters' personalities and designs. We decided to loosely base each of our characters after ones from Alice's Adventures in Wonderland, with a modern internet-archetypes spin.

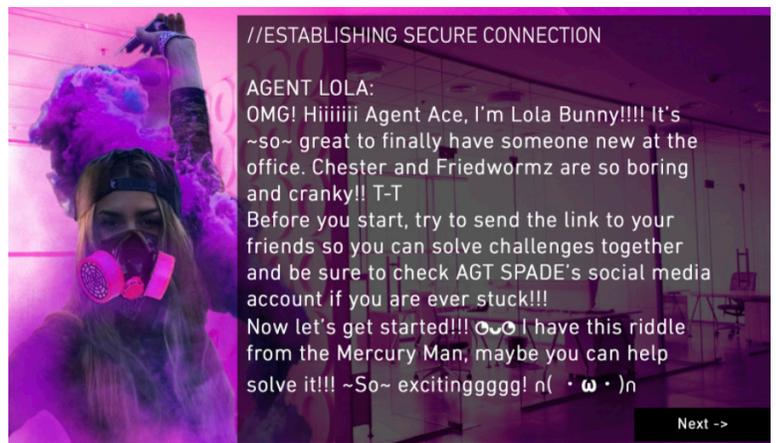
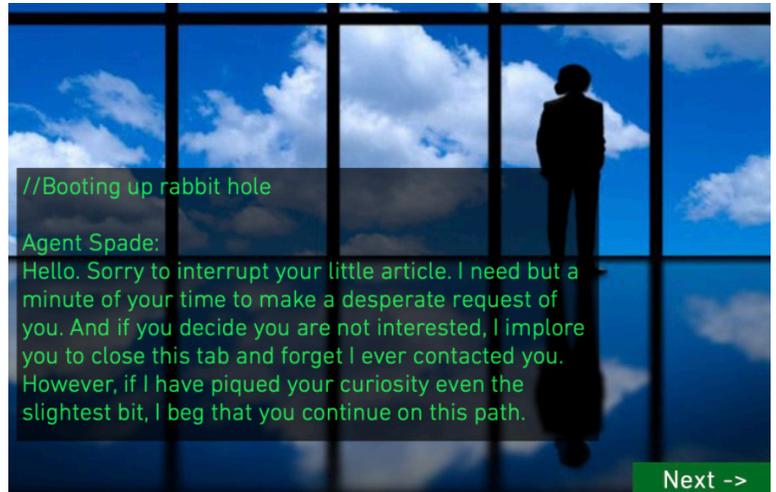
Lola Bunny is the first character that we meet and is supposed to represent the white rabbit. Each characters' personality is conveyed through their distinct text style; Lola is energetic, and uses cute emojis and symbols. Friedwormz is based on the Hookah-Smoking Caterpillar, so we decided to make him a stoner. His text style includes slang, typos, references, and run-on sentences. Chester is the Cheshire cat. He is a foil to his brother, Friedwormz, both in personality and text style; He is sassy, arrogant, and direct. Deputy Director Gemini is an upbeat cottagecore lesbian witch, based off of Tweedledee and Tweedledum (two characters in one, hence the name Gemini).

- Agent Blue(Alice)
 - Positive, upbeat
 - Lots of exclamation points
 - Simpler sentences; Just recently made.
 - Dam, shoot, dang, OMG
- Director Spade
 - Formal
 - All lower case, use of apostrophes, smart words
- Deputy Director gemini/Tweedledee and Tweedledum
 - Cottagecore lesbian witch
 - Has a black cat named Salem and a crystal collection
 - Kind
 - Like a toned down lolagirl, no ~*
- Chief of Staff Chester/Cheshire Cat
 - He's the only one who put his real name so he didn't get to choose a cool one. He's really salty about it
 - Brother of Friedwormz
 - Doesn't trust player
 - Sassy
 - 1337 (leet) speak, shorter sentences
- Assistant Director fri3dw0rmz42/Caterpillar
 - Stoner
 - Friendly
 - Brother of Chester
 - Does trust player
 - Misspellings, all lowercase, no apostrophes, lots of (stoner) slang/euphemisms
- Senior Agent lolagirl56/Fluff/White Rabbit
 - Favorite movie is Space Jam
 - Small but mighty; insecure about her height
 - Joyful, excited
 - Lots of exclamation points, use of ~ and *
- Agent Heart
 - Us!

Character Reference Sheet

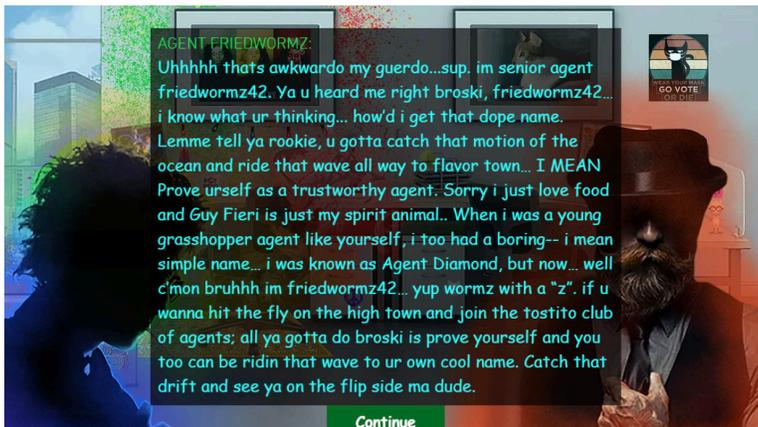


The antagonist, Lewis/Mercury Man, and the protagonist, Alice Carol, are both named after Lewis Carol. The intent of naming both Alice and Lewis after Lewis Carol was to further connect the two together and emphasise the inspiration that was used for this game. Lewis/Mercury Man is also based on the Mad Hatter, because historically hatters went insane due to the amount of mercury they were exposed to in their profession. Finally, we needed to name our player. We were inspired by the deck of cards and thought of ace, club, or heart. We all agreed on 'Agent Ace'. We created so many unique characters because we wanted to keep the game interesting. If you had been guided through the puzzles by a single character, it would have felt a bit gray. We knew the game would be a challenge, so we created characters and dialogue that would encourage the player to work through the struggle rather than quit. Dialogue was also important in marrying plot to puzzles. We had to convey character, plot, and clues in a concise and clear manner, so as to not frustrate the player.

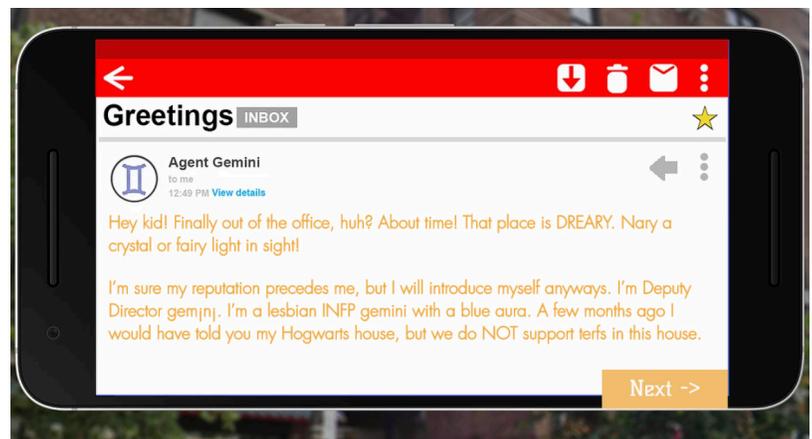


friedwormz42's Transmission Style

Lola Bunny's Transmission Style



Agent Gemini's Transmission Style



PUZZLES & PLOTLINES

Puzzle Team

The step that would immediately follow the initial plot development was plotting the location of each puzzle. It was a puzzle within itself to incorporate all of the amazing puzzle ideas the entire team provided and working them into a logical order that aligned with the newest version of the plot document at the time. Another important factor was finding and creating puzzles that would ultimately lessen the workload of the design and building teams by limiting the number of pages that needed to be manufactured. This led us to make puzzles that were, more or less, chain reactions (i.e. one puzzle answer leading to another entirely different puzzle and web page) to not only minimize the number of needed webpages but to also include any many puzzles as we could. From there, all puzzle documents needed to be updated regularly to coincide with the newest plot and narrative developments. Figure 2 is a draft of the puzzle to plot chart that we developed to keep track of each puzzle since they began to quickly add up.

Our team's next task was to develop the specifics of each puzzle: what would the theming of the puzzle be? How did this work within the plot? Why did the characters need to do this specifically? How exactly would each puzzle lead to the next in these chain reactions? These were just a few of the questions we kept in mind for puzzle creation from the initial drafts up until the final edits after the second beta test. It was really important for our

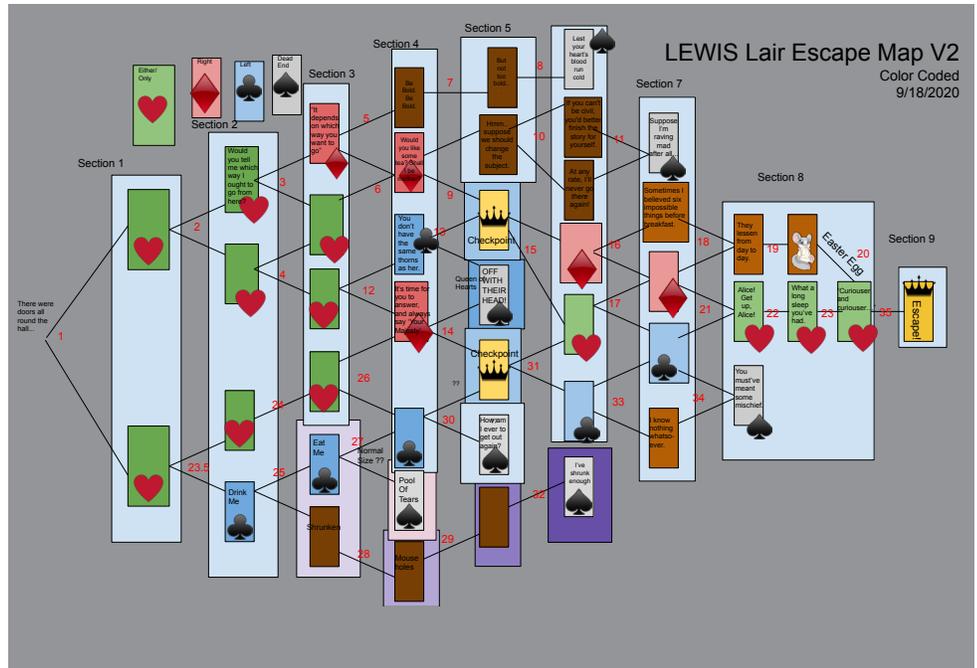


Figure 1. Maze Map

entire team to keep our players asking “what is the mystery?” rather than “why am I doing this puzzle?” It keeps the game immersive like a traditional ARG while helping to move players along the story like a traditional RPG or other character-oriented and story-driven genres of games.

This balance between ARG style game and the traditional video game was also a challenge for our team. Initially, many of our puzzles began with a vaguer set of directions. In a typical ARG, players are given a seemingly random set of information and are expected to figure it out with little to no help from the creator or characters in the game. This means ARGs can sometimes, depending on their difficulty, take years for players to complete. This was something we could

not do for our project due to time, energy, resources, and our want for a more diverse audience than the world's top puzzle solvers. This led us down a path that encouraged slightly more obvious and user-friendly puzzles with more hints and more directions while still aiming for that immersive feel of an ARG.

A puzzle that encapsulates this nature wonderfully was our maze to help Alice escape her capture. The players must make a series of decisions and navigate (clicking right and left) through a maze of doors. This puzzle made for multiple different experiences that a player could have while going through this section of the game, running into different doors and easter eggs that not everyone may see. Figure 1 is a map of how the maze was organized.



Team Fantasy Puzzle/Plot Flowchart V2

9/14/2020

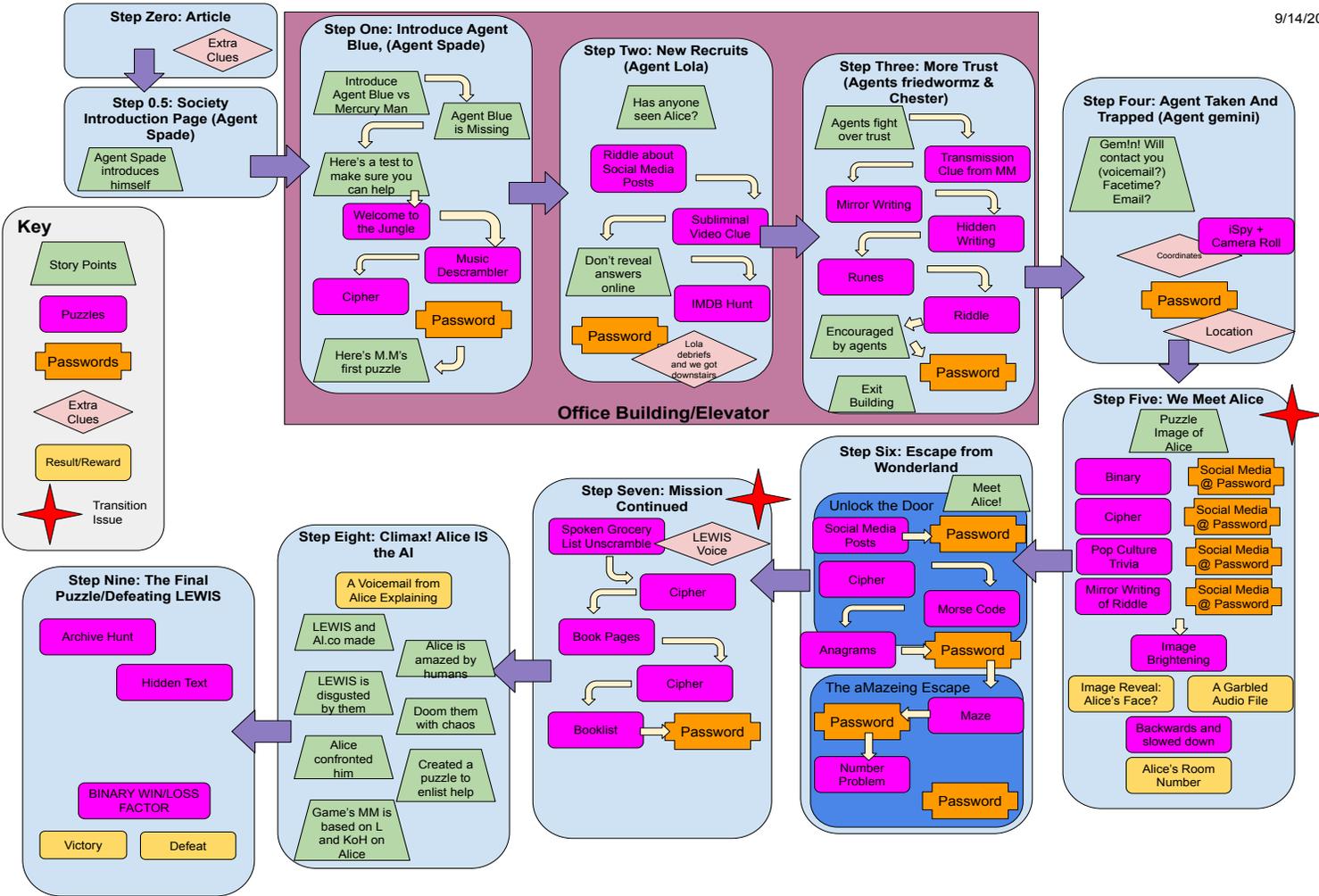


Figure 2. Preliminary Puzzle Flow Chart

Lastly, we chose to theme each of our puzzles in two different ways: (1) using references to both Lewis Carroll and a variety of his works including Alice's Adventures in Wonderland and (2) each of the characters we're interacting with at each point. We utilized references to Alice including quotes, character names, and imagery used in the books as well as other nods to Carroll's work such as his code for writing in the dark, Nyctography, his poem Jabberwocky, and even his name. We took traditionally Alice-associated imagery (like tea parties) and incorporated that into solutions and clues to our puzzles to place our players in a clearly Carroll-influenced world that doubled as a world that could fit all of the mystery that would ensue. We aimed to create clever and fun puzzles that would make Carroll himself proud that also made for comprehensive and enjoyable gameplay.



DESIGN & DEVELOPMENT

Design Team

CREATING DESIGNS

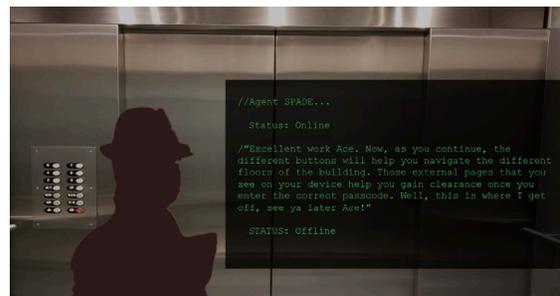
Everything starts with an idea. No matter how big or small, every idea is valued. Creating said ideas is not an easy thing. It takes ingenuity, creativity and above all, collaboration. Collaboration between all departments and individuals involved in the project. With that, our design team takes pride in spearheading the effort to bring everyone together. For a creative team is better united than divided. This also improves the flow of communication between one another and ensures we as a team are on the same page.

The meat and bones behind our creative direction making was asking ourselves how best to visualize the story we have collectively conceived. During the beginning phases of the project, our team focused on drafting conceptual pieces. Many of the drafting plates were not used in the final product. However, their use was not wasted. It provides each department the ability to experiment and develop not only the user experience, but how we as players navigate this virtual world.

Evolution of Agent Spade Character Design

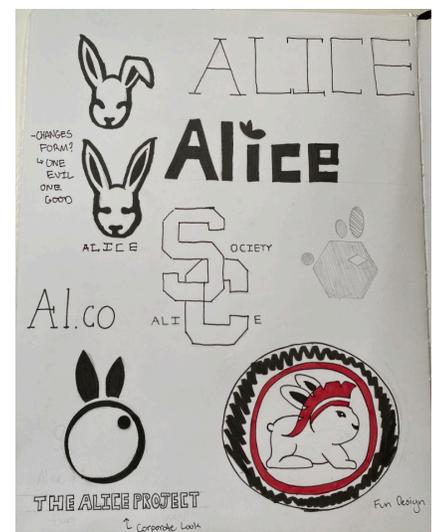


As the weeks passed and the narrative became more solidified, the need for a setting became more apparent. It was a delicate balancing act. Trying our best to incorporate each department's interpretations of the story into one visual frame. There were many successes but also, many revisions. In the end, collaboration is what drove the creative process with this project allowing the many, instead of one voice, be heard.



CHARACTER DESIGNS

For the character designs of this unique experience, the design team went through many rough drafts and concepts for each special agent. In the early stages of our process, we had created some concept art for our lead character, Agent Blue, also known as Alice, and she is the main character of the story. These concept images gave the design team a better idea of how all the characters in our game will look like and how they were going to be presented as. After weeks of trying different styles, from realistic human characters, to more animated cartoon characters, the team was able to create some very fun and aesthetically pleasing characters for the audience to enjoy as they play along.



Logo Designs



Evolution of friedworms Character Design

ENVIRONMENT DESIGNS

The process for the environment design had a lot of changes and re designs. In the beginning of our process, the whole team wasn't set on one specific location for our game to live in. As the whole plot and narrative continuously changed and had re-writes, week after week, we had to adapt and make sure the environment and world this story is taking place in works and is appropriate. Our game consists of many puzzles for the player to solve using search engines and tools all over the internet, therefore, it was hard to come up with a concrete location for our game. However,

one of the puzzle ideas included the use of an elevator and the player moving from one floor to another in order to get some clues and answer the puzzle. This is where I believe the whole group agreed and liked the idea of our game to be inside some sort of tall office building. For here on, we designed all our environments to look like it was inside a building and we ended up creating images that included top floor offices, cubicles, service elevators, and a creepy basement.



Three iterations of Alice's Cell Puzzle



COMPANY NAME

CODING & WEB BUILDING

Construction Team

EARLY PRODUCTION

Through both the plot and design teams, the material was created and finally ready to be put into a form accessible by players. For this, we initially started testing building the site through Google Sites, an overall well-rounded platform that we found limited in customization options. Through the advice of a guest faculty member, we started testing how the game would look using the Wix Website Builder. Once things started to click, we were off and running with this new software.

This process appeared fairly simple at the outset, just taking what was already created and plugging it into the site builder to finish the game. Although it seemed easy on paper, it was anything but. Through trial and error and testing of many different options, we quickly learned that Wix has a 15 character limit on creating passwords. That information was quickly delivered to the puzzle building team, so that answers could fall within that character limit. In the case that this wasn't an option, we used an outside source to password protect the site, itsssl.com. However, during the game launch, the servers for said website were unavailable and adaptations had to be made.

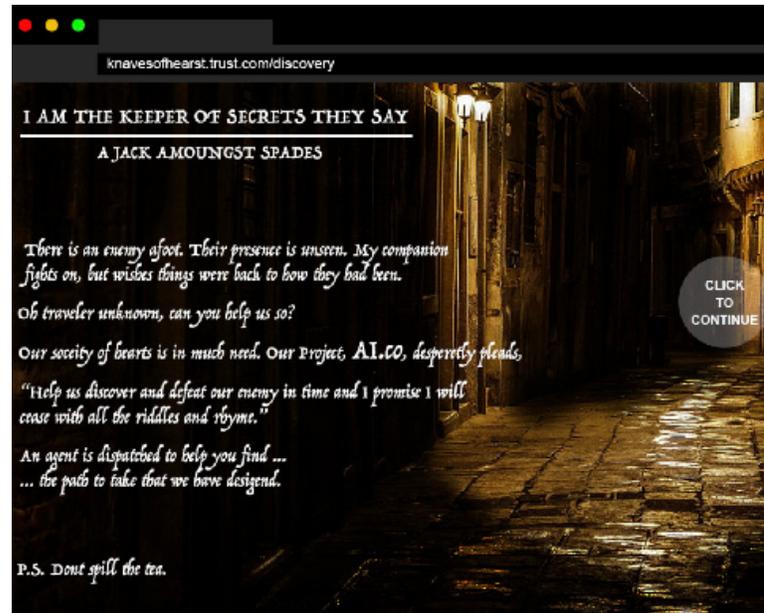
Through the help desk, a chat built into the website monitored by different team members, passwords were received and the next URL was given to the players. While the build itself seems very simple and straightforward with text and images, a lot of design came into the buttons and the layout of pages. We collaborated with the design and text teams to make sure that they approved of what we were compiling.

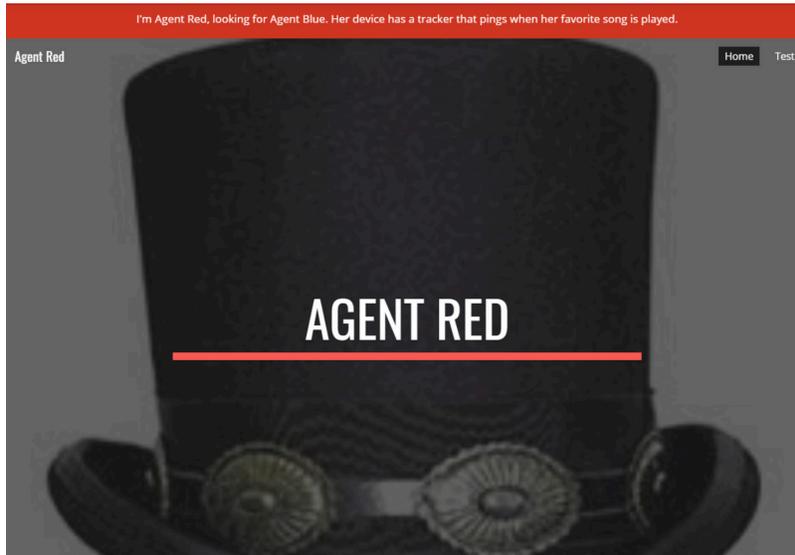
DESIGN

The buttons were the most important aspect of the game, as all of the pages were hidden from the navigation so that players couldn't access portions of the game they hadn't completed yet. Through different beta tests and testing the game ourselves, we found many errors in where the buttons led to. With the creation of new pages, making sure that the buttons moved the player onto the correct page was imperative. As more designs and text were added or edited in size, more pages were added, making us ensure the routing of buttons were also changed to click through the site correctly. As seen in different designs, each character/section of the game has separate buttons that match the color of their text. We wanted to keep the player attached to the character and through the design of text and buttons, we felt like that goal was accomplished.

In addition to buttons navigating to the different pages on the Wix site, we had a button leading to the maze on our Google site.

Early Draft of Web Design



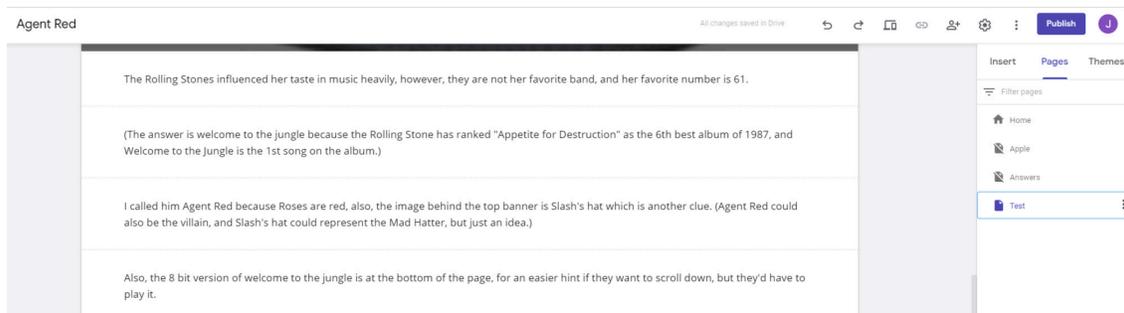


UPDATES

When we were testing Google Sites, the only rough draft of a puzzle we had was the maze. As seen in the flowchart pictured below, the numbers correspond to the naming of pages and the way that the maze was built using Google Sites. Due to this work being accomplished before switching over to Wix, we just used a button on the Wix site to send players to the Google site instead of completely recreating it within Wix.

Through different beta tests and feedback received from the player population, significant changes were made to the difficulty of puzzles, hints, and designs. All of these changes were overseen by the other teams on a Zoom call, while we implemented the changes they wanted to make. During launch and different beta tests, built-in analytics helped us see where different players were on our site, the traffic we experienced, and the average time spent on our site. At the time of writing, the statistics are as follows: 436 total site sessions, 236 unique visitors, and an average site session of 8 minutes and 45 seconds.

Although the numbers show how many people got to experience our game, the real reward was being able to create something with wonderful designers. Through the collaboration between designers, text writers, and puzzle creators, we were able to create a game that we are proud of and incredibly excited to present for the Wonderland Award.



SOCIAL MEDIA & PROMOTIONS

Social Media Team

When approaching social media and promotion of our ARG, we really wanted to embrace the small nuances that encompass the wonderland feel while still being intentionally vague about the content of our game. Our team decided to market our game as an “interactive experience”, this way the player could unexpectedly find themselves going down an internet rabbit hole.

Jumping off from this general idea, our promotional images incorporated six themes with inspirations directly from the imagery in Alice’s Adventures in Wonderland: playing cards, mushrooms, clocks, rabbits, tea, and the mercury man.

We decided our target demographic for players is the 18-25 age range (due to the internet capability required for our game), and utilizing social media seemed like the most effective way of gaining this particular audience. Adjunctly, we also wanted to make our game more user friendly for less tech-savvy players. To help guide those not as well versed in the world wide web, we decided to utilize our platforms to provide hints in the form of clever captions, comments, and images. We were able to utilize social media in this way only because all public social media posts can be Googled and viewed without the player having an account on the social media platform to which it was posted. Ultimately, we ended up using three main platforms for promotion —Facebook, Twitter, and Instagram—in addition to creating a few other social media accounts for the puzzles themselves, for a total of fifteen social media accounts. The most successful account to date is our Facebook page, Knave of Hearts.

The name Knave of Hearts did not come to fruition until approximately version ten of the plot. Before then, we had always referred to this ominous “secret society” with no formal name. Once we came up with a more detailed plot, the Knave of Hearts was chosen after the character in Alice’s Adventures in Wonderland of the same name. We knew we wanted our society to do something positive for the world; after all, in this time of uncertainty and separation, we wanted our audience to feel uplifted and useful like they were in a fantasy. This is why we chose to do something with a heart, indicating love and connection, which we use to get through tough times.

The flip side to our society is the mystery, and The Knave of Hearts fits right in. In the book, the verdict of the trial for which The Knave is present is never revealed, just as we never reveal to the audience the true operations behind the society



When creating our social media accounts we ran into the problem of needing our accounts to have last names. We quickly decided that we wanted to incorporate Lewis Carroll’s name into our antagonist and protagonist. It didn’t hurt that Carroll is a fairly common last name, but to help give even the smallest bit of mystery we altered it to read Alice Carol. As for our username, we wanted to do something creative that gave a small hint to Alice’s technological AI side. We came up with “@techialice” because Alice is in fact a piece of technology, and coincidentally our team is a group of theatrical production majors that refer to ourselves as “techies”.

other than the society exists to do good and they need to find Alice to continue forward with their operations. Additionally, in the book, The Knave rarely speaks, instead, it is those around him that speak on his behalf, just as Alice and the other agents in our game are the spokespeople for the Knave of Hearts society. We also see a similar correlation between The Knave and the players. It is through the collaboration of players, friends, and families looking for help that our game is intended to be played. We do not expect anyone to walk through these trials alone, they will need help (or witnesses) in order to navigate the puzzles we have laid out. We believe our experience has been successful at sparking these collaborations because we have heard numerous accounts of people asking for help from those around them, utilizing modern-day technology and social media to join together to solve puzzles from a fantasy story. We aim to create a community of people progressing toward a common goal. In this case, it is ultimately defeating Lewis, the Mercury Man, but the general theme hints that we believe humanity needs to join together to fight injustice and for good.

As described above in detail, we chose to name our main character, Alice, after the main character in Alice's Adventures in Wonderland. When creating our social media accounts, we ran into the problem of needing our accounts to have last names and decided that we wanted to incorporate Lewis Carroll's name into our antagonist and protagonist. It didn't hurt that Carroll is a fairly common last name, but to help give even the smallest bit of mystery we altered it to read Alice Carol. As for our username, we wanted to do something creative that gave a small hint to Alice's technological AI persona. We came up with "@techiealice" because Alice is in fact a piece of technology, and coincidentally our team is a group of theatrical production majors that refer to ourselves as "techies". However, we ran into a few hurdles while creating Spade's account. For one, the platforms blocked us from putting a "title or position" as a first name. We wanted to keep Agent Spade's real name a mystery because we envision the Knave of Hearts as a kind of top-secret society where the agents all need to protect their identities from the general public. We managed



Alice (the AI acting as a person)		linked accounts for puzzles		Use
Platform	Name/Username	Email	Password	
Gmail	Alice Carol	al.co3497@gmail.com	-	Functional Only
Facebook	Alice Carol	al.co3497@gmail.com	-	Puzzle Use
Instagram	@techiealice	al.co3497@gmail.com	-	Puzzle Use
Twitter	@techiealice	al.co3497@gmail.com	-	Puzzle Use
Agent Spade				Use
Platform	Name/Username	Email	Password	
Gmail	Agent Spade	agentspade3497@gmail.com	-	Functional Only
Youtube	Agent Spade	agentspade3497@gmail.com	-	Puzzle Use
Flickr	Agnt Spade	agentspade3497@gmail.com	-	Puzzle Use
Facebook	Agnt Spade	agentspade3497@gmail.com	-	Puzzle Use
Instagram	@agentspade001	agentspade3497@gmail.com	-	Puzzle Use
Twitter	@AgentSpade	agentspade3497@gmail.com	-	Puzzle Use
Knave of Hearts				Use
Platform	Name/Username	Email	Password	
Gmail	Knave Heart	knaveofhearts3497@gmail.com	-	Functional Only
Facebook	Agnt Spade Admin - Knave of Hearts	agentspade3497@gmail.com	-	Promotional Use
Instagram	knaveofhearts.co	knaveofhearts3497@gmail.com	-	Promotional Use
Twitter	Knave of Hearts/ @KnaveofHearts1	knaveofhearts3497@gmail.com	-	Promotional Use
Random Puzzle Accounts				Use
Platform	Name/Username	Email	Password	
Instagram	@societyjabberwock	3497socialmedia1@gmail.com	-	Puzzle Use
Instagram	@bewarethemeraths	3497socialmedia2@gmail.com	-	Puzzle Use
Instagram	@ytrapaetnuypah	3497socialmedia3@gmail.com	-	Puzzle Use
Instagram	@croquetqweenz	3497socialmedia4@gmail.com	-	Puzzle Use
Gmail	SM One	3497socialmedia1@gmail.com	-	Functional Only
Gmail	SM Two	3497socialmedia2@gmail.com	-	Functional Only
Gmail	SM Three	3497socialmedia3@gmail.com	-	Functional Only
Gmail	SM Four	3497socialmedia4@gmail.com	-	Functional Only

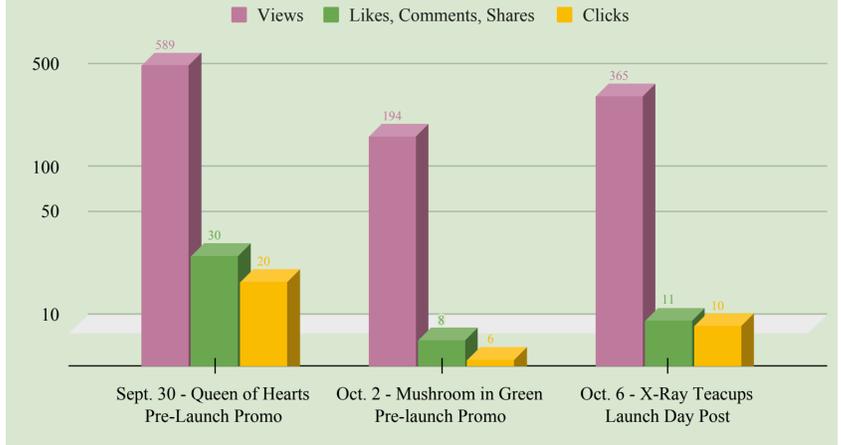
Account Tracking Sheet



to get around these guidelines by creating the name "Agt Spade". We soon realized that this name would not be suited for our interactive experience. Many people thought agt stood for "America's Got Talent" and spade represented David Spade. We quickly adjusted our platform to read "Agnt Spade" as an acceptable shortened version of the word agent. As for Agent Spade's username, we went with a classic '001' (double-o-one) at the end to give him that agent feel. The final username was "@agentspade001".

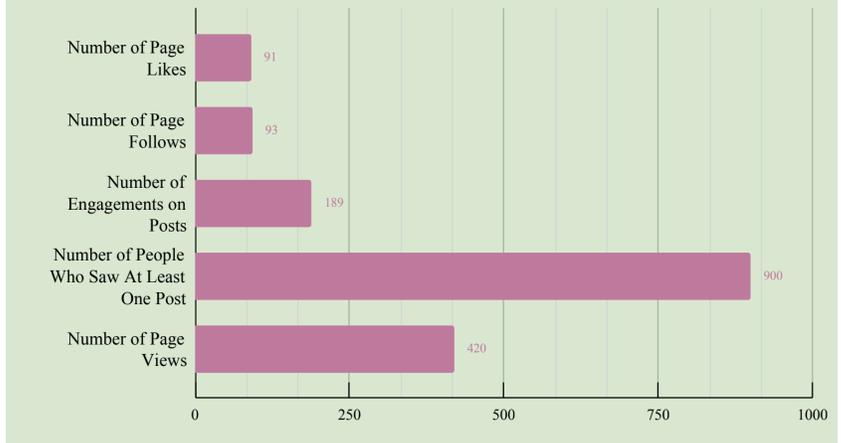
As our ARG is designed to stay up and running for the foreseeable future, the hope for our social media accounts is that they can become a hub for the community of people who play our game. We hope for our Facebook page especially to become a place for dialog between players, and eventually, critical conversations about the very inspiration for the game itself; Alice's Adventures in Wonderland. In order to keep our audience engaged in the experience while searching social media and the internet, we decided to give our players a code name for interactions between the team and the player with the name Ace, as in the deck of cards. Having a cohesive experience was the most challenging aspect, but through details in our game that have expanded to our social media and marketing, our team has found that our community has grown closer to these fantasy characters that show us that collaboration can still happen, even online.

Top 3 Social Media Post Stats; as of Oct 14th 2020

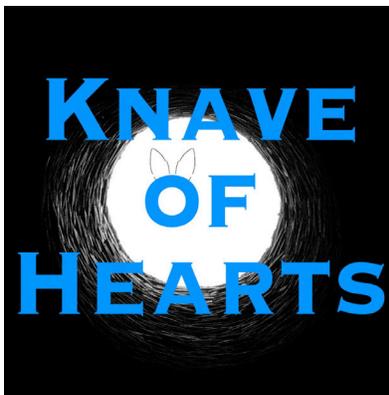


Social Media Post Data

Knave of Hearts Facebook Page Stats; as of Oct 14th 2020



Facebook Page Data



BETA TEST & DATA ANALYSIS

Beta Test Team

ACTIVITY OF COMPANY NAME

The surveys for the beta testers were developed with two primary goals in mind: to gauge if the game was enjoyable, and if it was playable. This meant creating a survey that created a relationship with the taker, didn't create boredom, but also got good specific detail. As a result, we used display logic to allow users to give feedback on puzzles up until they say they didn't clear a step, and then the survey finishes up. It consisted of three parts: demographic information, general game impressions, and specific plot and puzzle feedback. The demographic information offered us insights into who was doing well, and what characteristics might prove to be obstacles for players. For example, a number of players aged 45+ had difficulty with formatting passwords and accessing social media based puzzles. In contrast, players ages 24 and below typically had issues with the amount of text on each step. After revisions and finetuning, the second beta test showed significant improvements on graphics and text for players (Figure 1).

In the general game feedback section we gauged how players felt about graphics, communication, if they sought help from the help desk or other people, and if they actually enjoyed themselves. It's hard to be told that something you're working on wasn't good, but after the first beta test, we learned that a majority of people didn't

enjoy it or were neutral to it (Figure 3). This was a hard blow for the team, but it was revealed in the puzzle notes the big issue was simply how difficult some steps were. The significant roadblocks were ruining people's play experience. After refining the puzzles, the second beta test yielded far better results, though a few steps needed to be further improved upon.

We also asked players to tell us the game's story in their own words during this section. This provided excellent insight into what was coming across in the text and what wasn't. We got a variety of answers from "You have to find a spy that has been lost by going through puzzles" to detailed descriptions that include the twists and turns of the story. What was always evident in the responses was an understanding of the basic premise.

The final section was that for plot/puzzle feedback. It was the most useful for figuring out where there were issues in gameplay. It walked players through the game in small sections, asking specifically about the steps they went through. It then offered them to write in their own words their experience of that section of the game. Many players explained what parts of the puzzle they could put together, and what fell short. For example, many people found the numbers for the coordinate puzzle, but had issues formatting them into Google Maps to find the passcode.



FIGURE 1. GRAPHICS FEEDBACK



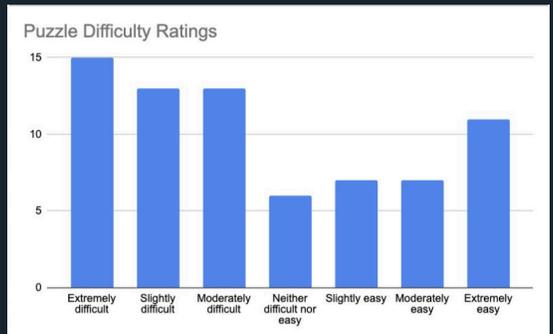
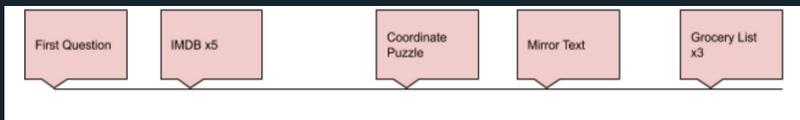
Beta Test 1 Graphics Rating on a Scale of 1-100



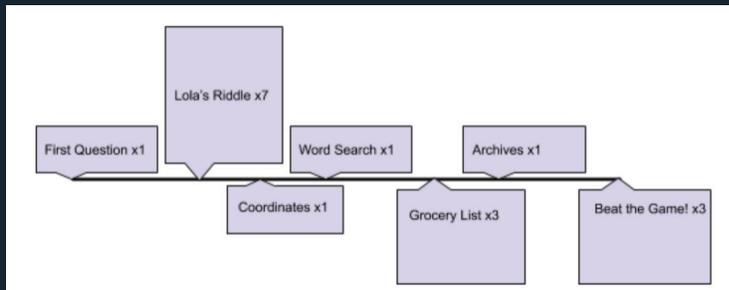
Beta Test 2 Graphics Rating on a Scale of 1-100

FIGURE 2. PUZZLE FEEDBACK

Beta Test 1 Puzzles that Stumped Players

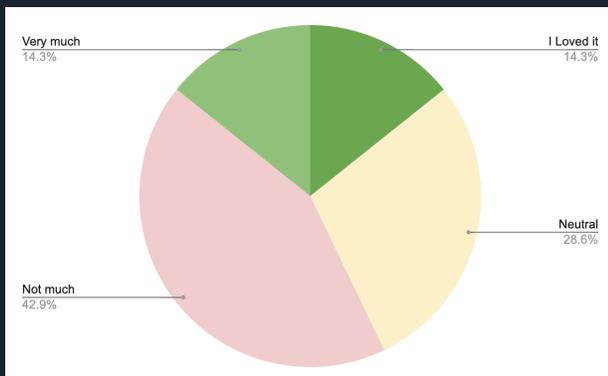


Beta Test 1 Puzzle Dif

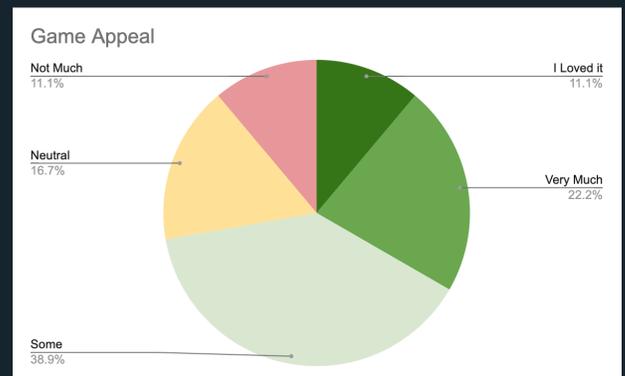


Beta Test 2 Puzzles that Stumped Players

FIGURE 3. GAME APPEAL



Beta Test 1 Game Appeal



Beta Test 2 Game Appeal

Puzzle 1

1. Google #1 Bestselling Debut Album or click on the spotify link on the page to determine who released the #1 bestselling debut album

Passcode: gunsnroses

Puzzle 2 (IMDB Hunt)

1. the riddle on our webpage guides players to check social media (any) to find another riddle there

2. The riddle on social media directs players to YouTube and to the video entitled “Video 1.2.1. Top Billed First Initials”

3. The caption tells players to go to IMDB to find the three larger passcode

4. Using the images from the video, players must locate the top billed actor’s first initials to get the passcode (in this case these are also the actors featured in the movie posters in the photo: Joaquin Phoenix, Audrey Hepburn, Ryan Reynolds).

Passcode: jar

Puzzle 3 (Transmission)

1. Flip mirrored text

2. Players can do this by a) getting a mirror, b) putting it into a text flipping application online, or c) taking a photo on their phone and flipping the image

3. Find hidden micrography by highlighting around on the page

4. Players must decode nycctography

5. Players can just copy and paste our text into google and it’ll automatically translate, or they can find a decoder online/on our social media and manually decode.

6. Players must answer “why is a raven like a writing desk”

Passcode: edgarallanpoe

Puzzle 4

1. Use the flickr to find all the pictures

2. Use the folder name to find out the layout is XX -YYY

3. Plug in the coordinates to Google Maps

Passcode: rosetreecottage

Puzzle 5.1 (Instagram Handles)

1. Decode all four mini puzzles

2. Players must decode binary- there are plenty of resources online to do this

Answer: @societyjabberwock

3. Polybius cipher - players must use the provided chart to decode the numbers given to them

Answer: @ytrapaetnuypah

4. Mirrored text - (see above)

Answer: @croquetqweenz

5. Word search - players must find the handle on the word search

Answer: @bewarethemomeraths

6. Jsyk, this is backwards in the word search

7. Players must plug these handles into Instagram and obtain the four quarters of the image

8. Players must put together the image, the passcode is written on the image

Passcode: drinkme

Puzzle 5.2 (Garbled Audio)

1. Use Youtube’s settings to slow down the linked video and listen for the last two words

Passcode: helpme



Puzzle 6.1 (Wall Puzzle)

1. Decode the blue symbols
2. A pictograph of an eye = I
3. Morse code spells out = trust
4. Invert the text = You

Passcode: itrustyou

Puzzle 6.2 (Maze)

1. The doors each have a suit on them
2. Hearts: Either door is safe
3. Spade: Dead end ahead
4. Diamonds: Must go right
5. Clubs: Must go left

Puzzle 7.1

1. Players must take all first letters from the grocery list and input them into the cipher
2. How the cipher works: R means to move right in the alphabet and L means to move left in the alphabet; the paired number indicates how far left or right the letter needs to move (ex. A -> 3R = D)
3. Result: dontstopmenow
4. Players must complete the provided math problem
5. Answer: 75
6. Players must click on the math problem. This leads them to the official Don't Stop Me Now video
7. Players must scrub forward to 75 seconds (1 min, 15 seconds) in the video. Here, Mercury says "I'm having a ball." This is also 13 letters

Passcode: imahvingaball

Puzzle 7.2

1. Players begin with "imhavingaball" (this is indicated in dialogue and is given to the players to look at again)
2. They put input "imhavingaball" into the cipher
3. This is the same type of cipher used in 7.1
4. Result: favoritebooks
5. Players must go to Alice's Facebook (link provided on this page) and locate the post where she indicates her favorite books
6. The first initial of each of the author's first names spell LEWIS

Passcode: lewis

Puzzle 8

No puzzle, just dialogue

Puzzle 9 (Archive Hunt)

Players must sift through articles until they find the one that's a diary entry from Alice and LEWIS' creator. This is the only document that has color on it.

Each first letter of every sentence spell out "the reboot code is wake up." This is indicated by each of the first letters being a different font

Passcode: wakeup

The **KNAVE** *of* **HEARTS**

Original Concept by Lily Lundine

CREATED BY

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Shelby Pine
PROJECT MANAGER

MJ Adamson
ASSISTANT PROJECT MANAGER
AND SOCIAL MEDIA MANAGER

Jason Cohen
NARRATIVE WRITER

Willow Edge
PUZZLE & VISUAL DESIGNER
AND PLOT WRITER

Sophia Grose
PUZZLE DESIGNER

Jesus Hurtado
VISUAL DESIGNER

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Congratulations, you are now a full member of the

KNAVE OF HEARTS

Invite Some New Recruits!

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TEAM FANTASY

Youtube Link

<https://youtu.be/36CsRe6jwPU>

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