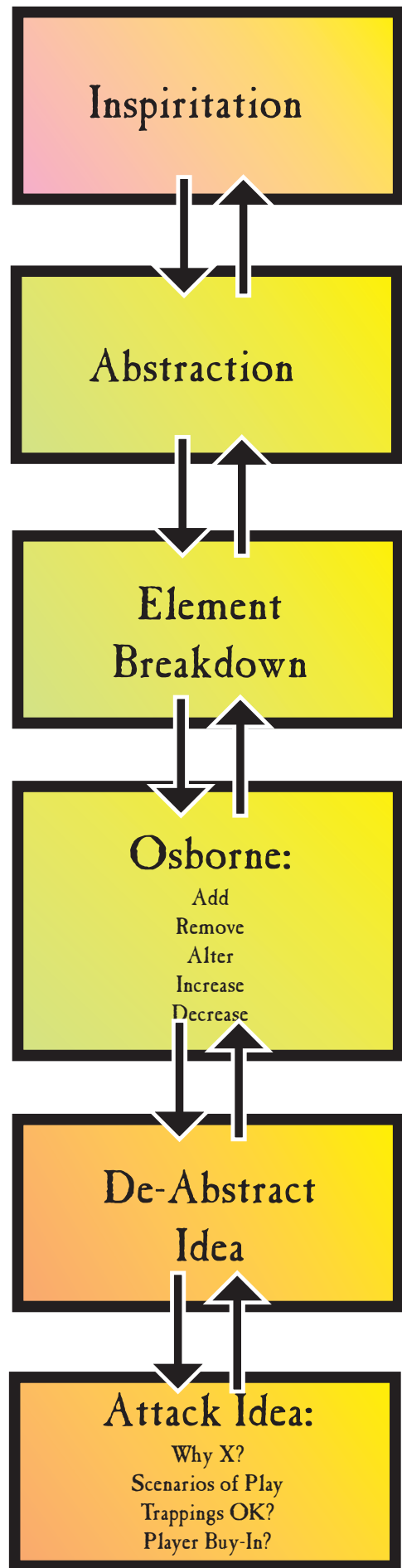


Adventure Design Methodology RSG



Take some idea from somewhere else, e.g.: „In a murder , an undercover cop was seen at site just before the deed. However, he claims to have been there privately and did so little to cover his tracks that he was easily linked to scene. However, a professional like him would never be so careless. General concensus is that it was a coincidence.“

Make it setting-neutral: „Ally A is charged with secretly observing organization B. Just before a major action of B, A is found at the site. While skilled, he leaves traces that are easy to follow. A is innocent and was at the site by chance.“

Find the elements you want to address with Osborne in the next step. Not always an easy task and one of the reasons to go back a step or two in the process: Ally A, Hostile Organization B, Major Action, Site, Evidence, Innocence...

Now change things to create your story. Pick an element and decide whether to alter, remove it or add new things. E.g., add a second agent A2 from another officially neutral power, who has foiled A to be at the site. Alter B to be an allied but maverick organization.

If this step leads nowhere, just try again with different choices. Maybe your rendition of the story (step 1) is already flawed and you have to start over at the beginning.

Now go back from abstract to concrete but now fitting your setting. E.g. in dark sci fi, this story could be the following: „Falk von Argis, an imperial agent is tasked with observing Unit 45, another branch of Imperial Intelligence that is assumed to act in the interests of a corrupt senator. Unit 45 manages to steal a weapon of mass destruction and it seems that von Argis actually helped them! However, this evidence was planted by agents of the Oligarchy, who want the weapon for themselves. von Argis could help the players to recover the weapon but they must trust him and recover then weapon from a secret cache just as the Oligarchy moves in as well.“

Now check the plausibility of your story. Why are the participants acting in the way they are? Why do they have such motives? Are the causal chains in the story OK? Do ist trappings really fit your setting or is it just a generic story? Also check whether your players can play a meaningful role or are just passengers. Also, check different paths through the story and see how they work out and where you have to ad something. This step is very likely to take you back to previous stages of the process.