

Craft note: studying the structure

Seeing More Than We Could See Before uses a layered, multi-POV structure that deliberately resists closing the case; it's built to keep several plausible causal stories alive at once. The chapter architecture moves from big-frame philosophical sections ("The Question of Meaning", "A Divided World", "Meaning on Trial", "Shared Reckoning", "Seeing More") through tightly focalised scenes in family homes, courtrooms, church offices, and the festival grounds, so that the reader is continually shifted between abstract frames and lived, embodied consequences.

For writers, three things are most instructive:

Multi-POV as moral instrument.

Each major strand (Ruby, Simon, Faith, Alex, John, plus secondary witnesses like June, Fox's parents, church and court figures) is used not just for plot, but to test and revise the reader's sense of culpability, grief, and truth; notice how the same event (the cliff, the video, the festival design, the devices, the courtroom testimony) is reframed by different narrators without the book ever naming a single "correct" view.

Chapter titling as argument.

The titles trace an implicit essayistic arc (from meaning, cost, trial, evidence, legacy, shared reckoning, thresholds, to "Seeing More" and "Guarding Dialogos") so that readers feel a progression of inquiry even while the plot oscillates between present action and prior causes. Studying the table of contents alongside the POV shifts shows how you can build a philosophical through-line without abandoning suspense.

Evidence as narrative device.

Video clips, search histories, sermons, lectures, festival brochures, court transcripts, and church communications recur as "documents" inside the fiction, allowing the book to stage how stories are made from evidence and how evidence is selected to fit stories, especially in the court sections ("Voir Dire of the Soul", "Meaning on Trial", "When Everything Becomes Relevant"). Writers can track how each document is first experienced by a character, then later re-presented under legal, religious, or media framing, to see how structural repetition is used to deepen rather than simply repeat.

A practical way to study the book is to map: (1) POV changes scene by scene, (2) which kind of "story-frame" is dominant in each chapter (family, church, law, philosophy, media, festival), and (3) where evidence reappears in a new interpretive light, especially around the iPad, the cliff video, the phone policy, the mushrooms, and the church partnership. This makes visible how the novel braids thriller momentum with essayistic inquiry, and how it uses structural design to keep the reader inside complexity rather than delivering a single explanatory key.