



DUNGEON WORLD

OFFICIAL RULEBOOK

Powered by the Apocalypse fantasy dungeon-crawling, fiction-first play

2-5	varies	13+
PLAYERS	MINUTES	AGE

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DUNGEON WORLD

Dungeon World is a tabletop RPG by Sage LaTorra and Adam Koebel that applies the Powered by the Apocalypse (PbtA) engine, originated by D. Vincent Baker's *Apocalypse World*, to fantasy dungeon-crawling. Instead of a GM adjudicating a rules simulation, players and GM narrate the fiction first; when a character's action fits a move's trigger, the player rolls 2d6 and the result (10+, 7-9, 6-) determines the outcome in evocative, fiction-forward language. The GM never rolls dice – instead they make moves of their own, following an explicit agenda and set of principles.

Licence: Creative Commons Attribution 3.0 Unported (CC BY 3.0). **Attribution:** Dungeon World is created by Sage LaTorra and Adam Koebel. Content sourced from the authors' own GitHub repository ([Sage1t/Dungeon-World](#)), the canonical text of the book.

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- ♦ [Playing the Game](#) – Ability scores, making moves, harm and healing, magic, leveling up, bonds, alignment, hirelings
- ♦ [Basic Moves](#) – Hack and Slash, Volley, Defy Danger, Defend, Spout Lore, Discern Realities, Parley, Aid or Interfere, with worked examples
- ♦ [Special Moves](#) – Last Breath, Encumbrance, Make Camp, Take Watch, Undertake a Perilous Journey, End of Session, Level Up, Carouse, Supply, Recover, Recruit, Outstanding Warrants, Bolster
- ♦ [Character Creation](#) – The 13-step process, ability score modifiers, worked example

Classes

- ♦ [Bard](#) – Arcane Art, Bardic Lore, Charming and Open, A Port in the Storm
- ♦ [Cleric](#) – Deity, Divine Guidance, Turn Undead, Commune, Cast a Spell, full spell list
- ♦ [Druid](#) – Born of the Soil, Shapeshifter, Spirit Tongue, Studied Essence
- ♦ [Fighter](#) – Bend Bars Lift Gates, Armored, Signature Weapon
- ♦ [Paladin](#) – Lay on Hands, I Am the Law, Quest
- ♦ [Ranger](#) – Hunt and Track, Called Shot, Animal Companion, Command
- ♦ [Thief](#) – Trap Expert, Tricks of the Trade, Backstab, Poisoner
- ♦ [Wizard](#) – Spellbook, Prepare Spells, Cast a Spell, Ritual, full spell list

Running the Game

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- ♦ [Example of Play](#) – An annotated play transcript from a goblin ambush
- ♦ [Advanced Delving](#) – Hacking the game: custom moves, new classes, compendium classes, adventure moves, monster hacking

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- ♦ [Teaching the Game](#) – Pitching the game, presenting classes, running a first session
- ♦ [Character Sheet](#) – Blank character sheet (printable) with interactive generator

MACHINE-READABLE DATA

Structured JSON, sourced from [Sage1t/Dungeon-World](#) (CC BY 3.0).

- ♦ [classes.json](#) – Full class data: starting moves, advanced moves (2-5 and 6-10), races, alignments, bonds, gear, names
- ♦ [moves.json](#) – 21 basic and special moves with triggers and outcomes
- ♦ [cavern-dwellers.json](#) – Goblins, ankhegs, gargoyles, purple worms, and other cave and tunnel dwellers
- ♦ [lower-depths.json](#) – Aboleths, dragons, minotaurs, nagas, and the deep-dwelling terrors of ancient ruins
- ♦ [twisted-experiments.json](#) – Chimeras, golems, manticores, owlbears, and other creations of arcane hubris
- ♦ [folk-of-the-realm.json](#) – Bandits, knights, nobles, spies, and the ordinary (and not-so-ordinary) people of the world
- ♦ [ravenous-hordes.json](#) – Formians, gnolls, orcs, and tritons organized for war and conquest
- ♦ [planar-powers.json](#) – Angels, devils, djinn, and the other creatures that slip through from beyond this world
- ♦ [swamp-denzens.json](#) – Basilisks, hydras, lizardmen, trolls, and the rot and ruin of the fens
- ♦ [undead-legions.json](#) – Ghosts, liches, vampires, zombies, and the many shapes death's magic takes
- ♦ [dark-woods.json](#) – Centaurs, dryads, treants, werewolves, and the sylvan monsters of the ancient forest



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DUNGEON WORLD

Dungeon World is a world of fantastic adventure. A world of magic, gods and demons, of good and evil, law and chaos. Brave heroes venture into the most dangerous corners of the land in search of gold and glory.

Adventurers take many shapes in Dungeon World. The races of elves, men, dwarves, and halflings all have their heroes. Some are near-invincible beasts of battle encased in iron armor. Others are more mysterious, conjuring up and wielding the mighty forces of magic. Treasure and glory are sought by a holy cleric, a tricky thief, a mighty paladin, and more.

It isn't all easy heroics and noble bravery, though. Every time the ranger guides his friends through the ancient woods there are a hundred things waiting to bite his head off. Slaving hordes of goblin troops, maybe. Or is this the Cursed Wood, where dwells the Gray Witch? Or the throngs of hateful dead, looking to drag a meaty corpse back to their lair? Scary, sure, but there's treasure, too. More gold and jewels and magic lost to man have fallen between the cracks in the world than you can imagine. Who better to retrieve it than a band of stalwart heroes?

You and your friends *are* those heroes. You go where others can't or won't. There are monstrous things lurking in the world. Are you ready to face them?

THE BARD

The poems say an adventurer's life is all open roads and the glory of coin and combat. The tales told in every farmhand-filled inn have to have some ring of truth to them, don't they? The songs to inspire peasantry and royals alike — to soothe the savage beast or drive men to a frenzy — have to come from somewhere.

Enter the bard. You, with your smooth tongue and quick wit. You teller-of-tales and singer-of-songs. A mere minstrel can retell a thing, but it takes a true bard to live it. Strap on your boots, noble orator. Sharpen that hidden dagger and take up the call. Someone's got to be there, fighting shoulder-to-shoulder with the goons and the thugs and the soon-to-be-heroes. Who better than you to write the tale of your own heroism?

Nobody. Get going.

THE CLERIC

The lands of Dungeon World are a gods-forsaken mess. They're lousy with the walking dead, beasts of all sorts, and the vast unnatural spaces between safe and temple-blessed civilizations. It is a godless world out there. That's why it needs you.

Bringing the glory of your god to the heathens isn't just in your nature — it's your calling. It falls to you to proselytize with sword and mace and spell, to cleave deep into the witless heart of the wilds and plant the seed of divinity there. Some say that it's best to keep the gods close to your heart. You know that's rubbish. God lives at the edge of a blade.

Show the world who is lord.

THE DRUID

Cast your eyes around the fire. What has brought you to these people, stinking of the dust and sweat of the city? Perhaps it is a kindness — do you protect them as the mother bear watches over her cubs? Are they your pack, now? Strange brothers and sisters you have. Whatever your inspiration, they would certainly fail without your sharp senses and sharper claws.

You are of the sacred spaces; you are born of soil and wear the marks of her spirits on your skin. You may have had a life before, maybe you were a city dweller like them, but not now. You've given up that static shape. Listen to your allies pray to their carved stone gods and polish their silver shells. They speak of the glory they'll find back in that festering town you left behind.

Their gods are children, their steel is false protection. You walk the old ways, you wear the pelts of the earth itself. You'll take your share of the treasure, but will you ever walk as one of them? Only time will tell.

THE FIGHTER

It's a thankless job — living day to day by your armor and the skill of your arm, diving heedlessly into danger. They won't be playing golden horns for the time you took that knife to the ribs for them in the bar in Bucksberg. No flock of angels will sing of the time you dragged them, still screaming, from the edge of the Pits of Madness, no.

Forget them.

You do this for the guts and the glory, for the scream of battle and the hot, hot blood of it. You are a beast of iron. Your friends may carry blades of forged steel but, fighter, you are steel. While your traveling companions might moan about their wounds around a campfire in the wilderness, you bear your scars with pride.

You are the wall — let every danger smash itself to dust on you. In the end, you'll be the last one standing.

THE PALADIN

Hell awaits. An eternity of torment in fire or ice or whatever best suits the sins of the damned throngs of Dungeon World. All that stands between the pits of that grim torture and salvation is you. Holy man, armored war machine, templar of the Good and the Light, right? The cleric may say his prayers at night to the gods, dwelling in their heavens. The fighter may wield his sharp sword in the name of "good" but you know. Only you.

Eyes, hands, and sweet killing blow of the gods, you are. Yours is the gift of righteousness and virtue — of justice, of Vision, too. A purity of intent that your companions do not have.

So guide these fools, paladin. Take up your holy cause and bring salvation to the wastrel world.

Vae victis, right?

THE RANGER

These city-born folk you travel with. Have they heard the call of the wolf? Felt the winds howl in the bleak deserts of the East? Have they hunted their prey with the bow and the knife like you? Hell no. That's why they need you.

Guide. Hunter. Creature of the wilds. You are these things and more. Your time in the wilderness may have been solitary until now, but the call of some greater thing — call it fate if you like — has cast your lot with these folk. Brave, they may be. Powerful and strong, too. But only you know the secrets of the spaces between.

Without you, they'd be lost. Blaze a trail through the blood and dark, strider.

THE THIEF

You've heard them, sitting around the campfire. Bragging about this battle or that, or about how their gods are smiling on your merry band. You count your coins and smile to yourself — this is the thrill above all. You alone know the secret of Dungeon World: filthy, filthy lucre.

Sure, they give you lip for all the times you've snuck off alone, but without you, every one of them would have been dissected by a flying guillotine or poisoned straight to death by some ancient needle trap. So let them complain. When you're done with all this delving you'll toast their heroes' graves.

From your castle. Full of gold. You rogue.

THE WIZARD

Dungeon World has rules. Not the laws of men or the rule of some petty tyrant. Bigger, better rules. You drop something — it falls. You can't make something out of nothing. The dead stay dead, right?

Oh, the things we tell ourselves to feel better about the long, dark nights.

You've spent so very long poring over those tomes of yours. Conducting experiments that nearly drove you mad and casting summonings that endangered your very soul. For what? For power. What else is there? Not just the power of King or Country but the power to boil a man's blood in his veins. To call on the thunder of the sky and the churn of the roiling earth. To shrug off the rules the world holds so dear.

Let them cast their sidelong glances. Let them call you "warlock" or "diabolist." Who among them can hurl fireballs from their eyes?

Yeah. Didn't think so.

WHY?

Why play Dungeon World?

First, to see the characters do **amazing things**. To see them explore the unexplored, slay the undying, and go from the deepest bowels of the world to the highest peaks of the heavens. To see them caught up in momentous events and grand tragedies.

Second, to see them **struggle together**. To gather as a party despite their differences and stand united against their foes, or to argue over treasure, debate battle plans, and join in righteous celebration over a victory hard-won.

Third, because **the world still has so many places to explore**. There are unlooted tombs and dragon hoards dotting the countryside just waiting for quick-fingered and strong-armed adventurers to discover them. That unexplored world has plans of its own. Play to see what they are and how they'll change the lives of our characters.

HOW TO USE THIS BOOK

This book is going to teach you how to play Dungeon World. If you're going to be the GM, you're going to need to read the whole thing, though you can skim through the monster stats for now and save the Advanced Delving chapter for later. Try printing the play aids too, they'll help you see what's most important. If you're a player, you might not need to read more than Playing the Game — a lot of the rules in Dungeon World will be contained in the character sheets you use during the game itself. You'll come back to the text a few times throughout your game to refer to certain rules, but it should be a rare occasion.

SETTING UP

To play Dungeon World, you'll need to gather yourself and 2–5 friends. A group of 4 to 6, including you, is best. Choose one person to be the Game Master (GM). Everyone else will be players, taking the role of the characters in the game (we call these the player characters or PCs). As you play, the players say what their characters say, think, and do. The GM describes everything else in the world.

You can play a single session or string together multiple sessions into a campaign. Plan accordingly if you plan on playing a campaign, maybe setting aside a night of the week to play. Each session will usually be a few hours and you'll be able to start playing right away within the first session.

You'll need to print some materials. Before you start a new game, find or print off at least:

- ♦ A few copies of the basic and special moves
- ♦ One copy of each class sheet
- ♦ One copy each of the cleric and wizard spell sheets
- ♦ One copy of the adventure sheet and GM moves
- ♦ Miscellanea such as: pens and pencils, scrap paper for maps and notes, maybe some index cards

Everyone at the table will need something to write with and some six-sided dice. Two dice is the minimum but two dice per player is a good idea.

You'll also need some specialized dice: four-sided, eight-sided, ten-sided and twelve-sided. One of each is enough but more is better: you won't have to pass them around so much.

WHAT'S DUNGEON WORLD LIKE TO PLAY?

Playing Dungeon World is all about finding out what happens when your characters encounter dangerous and exciting monsters, strange ruins, and unusual people on their quest for gold and glory. It's a conversation between the players and the GM — the GM tells the players what they see and hear in the world around them and the players say what their characters are thinking, feeling, and doing. Sometimes those descriptions will trigger a move — something that'll cause everyone to stop and say "time to roll the dice to see what happens." For a moment everyone hangs on the edges of their seats as the dice clatter to a stop. Tension and excitement are always the result, no matter how the dice land.

As you play your characters they'll change from their adventures and gain experience while learning about the world, overcoming monsters, and gathering riches. You'll discover how they feel about each other and where their moral compass points them. When they accrue enough experience they'll gain levels, becoming more powerful and having more options to explore.

You can play Dungeon World with the same group, session to session, over a long series of adventures, watching your characters change and grow together. You can play it as a self-contained game in a single-session, too. Whether a long campaign or a one-shot, Dungeon World's rules are here to guide you and help you create a world of fantasy adventure. Time to get out there and explore it!

PLAYING THE GAME

Playing Dungeon World means having a conversation; somebody says something, then you reply, maybe someone else chimes in. We talk about the fiction — the world of the characters and the things that happen around them. As we play, the rules will chime in, too. They have something to say about the world. There are no turns or rounds in Dungeon World, no rules to say whose turn it is to talk. Instead players take turns in the natural flow of the conversation, which always has some back-and-forth. The GM says something, the players respond. The players ask questions or make statements, the GM tells them what happens next. Dungeon World is never a monologue; it's always a conversation.

The rules help shape the conversation of play. While the GM and the players are talking, the rules and the fiction are talking, too. Every rule has an explicit fictional trigger that tells you when it is meant to come into the conversation.

Like any conversation, the time you spend listening is just as important as the time you spend talking. The details established by the other people at the table (the GM and the other players) are important to you: they might change what moves you can make, set up an opportunity for you, or create a challenge you have to face. The conversation works best when we all listen, ask questions, and build on each other's contributions.

ABILITY SCORES AND MODIFIERS

Many of the rules in this chapter rely on a player character's abilities and their modifiers. The abilities are Strength, Constitution, Dexterity, Intelligence, Wisdom, and Charisma. They measure a player character's raw ability in each of those areas on a scale from 3 to 18, where 18 is the peak of mortal ability.

Each ability has a modifier associated with it that is used when rolling with that ability. These are written as three-letter abbreviations: Str, Con, Dex, Int, Wis, Cha. Modifiers range from -3 to +3. The modifier is always derived from the current ability score.

SCORE	MODIFIER
1-3	-3
4-5	-2
6-8	-1
9-12	0
13-15	+1
16-17	+2
18	+3

MAKING MOVES

The most basic unit of rules in Dungeon World is the move. Moves are rules that tell you when they trigger and what effect they have. A move depends on a fictional action and always has some fictional effect. "Fictional" means that the action and effect come from the world of the characters we're describing.

When a player describes their character doing something that triggers a move, that move happens and its rules apply. If the move requires a roll, its description will tell you what dice to roll and how to read their results.

A character can't take the fictional action that triggers a move without that move occurring. For example, if Isaac tells the GM that his character dashes past a crazed axe-wielding orc to the open door, he makes the Defy Danger move because its trigger is "when you act despite an imminent threat." Isaac can't just describe his character running past the orc without making the Defy Danger move, and he can't make the Defy Danger move without acting despite an imminent threat or suffering a calamity. The moves and the fiction go hand-in-hand.

Everyone at the table should listen for when moves apply. If it's ever unclear if a move has been triggered, everyone should work together to clarify what's happening. Ask questions of everyone involved until everyone sees the situation the same way, then roll the dice, or don't, as the situation requires.

The GM's monsters, NPCs, and other assorted beastsies also have moves, but they work differently.

MOVES AND DICE

Most moves include the phrase "roll+x" where "x" is one of your character's ability modifiers. Unless the move tells you otherwise, that "roll" always means that you roll two six-sided dice and add their results to the value of the modifier. Some moves will have you add some other value to your roll instead of an ability modifier.

The results always fall into three basic categories. A total of 10 or higher (written 10+) is the best outcome. A total of 7-9 is still a success but it comes with compromises or cost. A 6 or lower is trouble, but you also get to mark XP.

Each move will tell you what happens on a 10+ and a 7-9. Most moves won't say what happens on a 6-, that's up to the GM, but you also always mark XP.

Damage rolls work a little differently. They use different dice depending on who or what is dealing damage.

MOVES AND EQUIPMENT

The most important role of a character's equipment is to help describe the moves they make. A character without a weapon of some sort isn't going to trigger the Hack and Slash move when fighting a dragon, since a bare-knuckle punch really doesn't do much to inch-thick scales. It doesn't count for the purposes of triggering the move.

Likewise, sometimes equipment will avoid triggering a move. Climbing a sheer icy cliff is usually Defying Danger, but with a good set of climbing gear you might be able to avoid the imminent danger or calamity that triggers the move.

Weapons are particularly likely to modify what moves you can trigger. A character with a dagger can easily stab the goblin gnawing on his leg, triggering Hack and Slash, but the character with a halberd is going to have a much harder time bringing it to bear on such a close foe.

Items and gear of every sort have tags. Tags are terms to describe things. Some tags have a specific effect on the rules (things like damage reduction on armor or a magical bonus to a particular kind of move or stat). Other tags are purely about the fiction (like the close tag, which describes the length of a weapon and how near your enemies need to be for you to attack them). Tags help you describe your character's actions when the items are being used and they give the GM information about how the items you're using might go wrong or cause complications when you fail a roll.

THE EFFECTS OF MOVES

The effects of moves are always about the fictional world the characters inhabit. A 10+ on Hack and Slash doesn't just mean the mechanical effects, it means you successfully attacked something and did some type of harm to it.

Once you've figured out what the effects of the move are, apply them to the fiction and go back to the conversation. Always return to what's going on in the game.

Some moves have immediate mechanical effects, like dealing damage or giving someone a bonus to their next roll. These effects are always a reflection of the fictional world the characters are in; make sure to use the fiction when describing the effects of the move.

Some moves use the phrase "deal damage." Dealing damage means you roll the damage dice for your class; sometimes your weapon will add or subtract damage too. You use your damage dice any time you make an attack that could reasonably hurt your target. Usually that means you're wielding a weapon, but your fists can be weapons with the right training or an interesting situation.

Some say "take +1 forward." That means to take +1 to your next move roll (not damage). The bonus can be greater than +1, or even a penalty, like -1. There also might be a condition, such as "take +1 forward to Hack and Slash," in which case the bonus applies only to the next time you roll Hack and Slash, not any other move.

Some say "take +1 ongoing." That means to take +1 to all move rolls (not damage). The bonus can be larger than +1, or it can be a penalty, like -1. There also might be a condition, such as "take +1 ongoing to Volley." An ongoing bonus also says what causes it to end, like "until you dismiss the spell" or "until you atone to your deity."

Some give you "hold." Hold is currency that allows you to make some choices later on by spending the hold as the move describes. Hold is always saved up for the move that generated it; you can't spend your hold from Defend on Trap Expert or vice versa, for example.

Some present a choice. The choice you make, like all move effects, dictates things that happen in the fiction in addition to any more mechanical effects. The choice you make on the 10+ result of Hack and Slash to deal more damage at the cost of opening yourself up is exactly what's happening to your character: they have enough advantage that they can stay safe or push their luck.

Some give you a chance to say something about your character and their history. When you Spout Lore you may get asked how you know the information that the GM reveals. Take that opportunity to contribute to the game and show who your character really is. Just keep in mind the established facts and don't contradict anything that's already been described.

Some say "mark XP." That means you add one to your current XP total.

HARM AND HEALING

Cuts, bruises, and mortal wounds are common dangers for adventurers to face in Dungeon World. In the course of play, characters will take damage, heal, and maybe even die. A character's health is measured by their hit points (HP). Damage subtracts from HP. In the right conditions, or with medical or magical help, damage is healed and HP is restored.

HP. A character's HP is a measure of their stamina, endurance, and health. More HP means the character can fight longer and endure more trauma before facing Death's cold stare. Your class tells your maximum HP. Your Constitution (the ability, not the modifier) comes into play as well, so more Constitution means more HP. If your Constitution permanently changes during play you adjust your HP to reflect your new Constitution score. Unless your Constitution changes your maximum HP stays the same.

Damage. When a character takes damage they subtract the damage dealt from their current HP. Armor mitigates damage; if a character has armor they subtract its value from the damage dealt. This might mean a blow is turned away completely — that's fine, it's what armor is for! Damage can never take a character below 0 HP.

Damage is determined by the attacker. Player characters deal damage according to their class, the weapon used, and the move they've made. If a move just says "deal damage" the character rolls their class's damage dice plus any bonuses or penalties from moves, weapons, or effects. If a move specifies an amount of damage, use that in place of the class's damage roll. Monsters roll damage as listed in their description. Use this damage any time the monster takes direct action to hurt someone, even if they use a method other than their normal attack.

Other sources of damage — like being struck by a chunk of a collapsing tower, or falling into a pit — are left to the GM based on these options:

- ♦ It threatens bruises and scrapes at worst: d4 damage
- ♦ It's likely to spill some blood, but nothing horrendous: d6 damage
- ♦ It might break some bones: d8 damage
- ♦ It could kill a common person: d10 damage

Add the *ignores armor* tag if the source of the damage is particularly large or if the damage comes from magic or poison. Temporary or circumstantial armor works the same way as armor that you wear: 1 armor for partial cover, 2 armor for major cover.

Damage is dealt based on the fiction. Moves that deal damage, like Hack and Slash, are just a special case of this: the move establishes that damage is being dealt in the fiction. Damage can be assigned even when no move is made, if it follows from the fiction. HP loss is often only part of the effect. If the harm is generalized, like falling into a pit, losing the HP is probably all there is to it. When the harm is specific, like an orc pulling your arm from its socket, HP should be part of the effect but not the entirety of it. Likewise having your head chopped off is not HP damage, it's just you being dead.

Damage From Multiple Creatures. It's a brave monster that goes into battle alone. If multiple creatures attack at once, roll the highest damage among them and add +1 damage for each monster beyond the first.

Stun Damage. Stun damage is non-lethal damage. A PC who takes stun damage is defying danger to do anything at all, the danger being "you're stunned." This lasts as long as makes sense in the fiction. A GM character that takes stun damage doesn't count it against their HP but will act accordingly, staggering around for a few seconds, fumbling blindly, etc.

Adding and Subtracting Damage. When a move tells you to add damage, you add that damage to the roll on the dice; if it tells you to add extra dice, roll them and add the result. The same goes for subtracting: subtract the number, or the rolled result of a subtracted dice, from the total. Damage never goes negative — 0 damage is the minimum.

Best and Worst. Some monsters and moves have you roll damage multiple times and take the best or worst result. Roll as normal but only apply the best (or worst) result. If a monster rolls its d6 damage twice and takes the best result, it's written b[2d6] — the b[] means "best." Likewise w[] means worst, so w[3d10] means "roll a d10 for damage three times and use the worst result."

Healing. There are two sources of healing: medical aid and the passage of time. Medical aid, both magical and mundane, heals damage according to the move or item used. Whenever a character spends some time resting without doing anything to aggravate their wounds they heal, as described in Make Camp (a night in a dangerous area) or Recover (stays in civilization). No matter the source of healing, HP can never increase above maximum.

Death. Death stalks the edges of every battle. A character reduced to 0 HP immediately takes their Last Breath. Death comes for commoner and king alike — no stat is added to the Last Breath roll. Depending on the outcome, the character may become stable: stable characters stay at 0 HP but are alive and unconscious. If they receive healing they regain consciousness and may return to battle or seek safety. If a stable character takes damage again, they draw their Last Breath once more.

After Death. If your character dies you can ask the GM and the other players to try and resurrect you; the GM will tell them what it will cost. The Resurrection spell is a special case, giving an easier path back, but the GM still has a say. No matter the prospects of resurrection, for now you make a new character, at level 1, as you normally would. If your original character returns to life you can play either character, switching between them as makes sense.

Debilities. Losing HP is general — fatigue, bruises, cuts. Some wounds are deeper. These are debilities:

- ♦ **Weak (STR):** You can't exert much force. Maybe it's just fatigue and injury, or maybe your strength was drained by magic.

- ♦ **Shaky (DEX):** You're unsteady on your feet and you've got a shake in your hands.

- ♦ **Sick (CON):** Something just isn't right inside. Maybe you've got a disease or a wasting illness. Maybe you just drank too much ale last night and it's coming back to haunt you.

- ♦ **Stunned (INT):** That last knock to the head shook something loose. Brain not work so good.

- ♦ **Confused (WIS):** Ears ringing. Vision blurred. You're more than a little out of it.

- ♦ **Scarred (CHA):** It may not be permanent, but for now you don't look so good.

Each debility is tied to an ability and gives you -1 to that ability's modifier (the score itself is unaffected, so max HP doesn't change with Sick). You can only have each debility once. Debilities are harder to heal than HP — some high-level magic can do it, but your best bet is safety and a few days' rest (see Recover). Debilities don't replace descriptions and the established fiction: losing an arm means you have one less arm, not just "Weak."

MAGIC

Dungeon World is a fantastic place: there's more to it than mud, blood, and ale in the tavern. Fire and wind conjured from the pure elements. Prayers for health, might, and divine retribution. "Magic" is the name given to those abilities not derived from the strength of man and beast but from forces beyond. The druid's ability to take the shape of an animal is magic, as are the practiced effects of the wizard and the divine blessings of the cleric. Any ability that goes beyond the physically possible is magical.

Spells. Some classes, like the cleric and the wizard, have access to spells: specific magical effects that are the benefit of divine servitude or severe study. Each spell has a name, tags, a level, and an effect. The basic flow of magic is to know, prepare, cast, and forget a spell.

Known spells are those a spellcaster has mastered enough to prepare. The cleric knows all cleric spells of their level or lower, including their rites. The wizard starts knowing their cantrips and three 1st level spells, and learns a new spell each level, stored in their spellbook.

Even if a spellcaster knows a spell, they must have it prepared before they can cast it. With some time and concentration (Commune or Prepare Spells), the spellcaster may choose known spells whose total levels are less than or equal to the caster's level plus 1 to prepare. The wizard always prepares their cantrips; the cleric always prepares their rites.

Casting a spell involves calling on a deity, chanting, waving one's hands, invoking mystical forces, and so on, usually via the Cast a Spell move. On a 10+ the spell takes effect; on a 7-9 the caster finds themselves in trouble and must make a choice, but the spell is still cast. Some spells are ongoing — once cast, they continue to have effect until something ends them. One option on a 7-9 is to have the spell revoked or forgotten: it's still known, but no longer prepared, until the caster next Prepares or Communes.

CHARACTER CHANGE

Dungeon World is ever-changing, and the characters change too. As adventures progress, player characters gain experience (XP), which lets them level up, preparing them for greater danger, bigger adventures, and mightier deeds.

Advancement, like everything else in Dungeon World, is both prescriptive and descriptive. Prescriptive means that when a player changes their character sheet, the character changes in the fiction. Descriptive means that when the character changes in the fiction, the player should change the character sheet to match. Descriptive changes only happen when the character has clearly gained access to an ability — discuss it as a group.

Level Up. As you play, you'll be exploring, fighting dangerous foes, and gathering treasure — each rewarded with XP at the end of the session. Acting according to your alignment, resolving bonds, and rolling a 6- all grant XP too. When you have downtime and enough XP (level+7), make the Level Up move.

Multiclass Moves. The multiclass moves let you gain a move from another class, of your level or lower. Starting-class moves that depend on each other (like the wizard's Cast a Spell, Spellbook, and Prepare Spells) count as one move for this purpose. If a move from another class refers to your level, count your levels from when you first gained a move from that class.

Requires and Replaces. Some higher-level moves depend on other moves. A move that Requires another can only be taken if you already have the required move — you then have both. A move that Replaces another can only be taken if you already have the replaced move — you lose the old move and just have the new one, which usually includes all its benefits plus more.

Beyond 10th Level. Once you have enough XP to go to 11th level, instead choose one: retire to safety (create a new character, and work with the GM to establish your place in the world); take on an apprentice (play a new character alongside your current one, who stops gaining XP); or change entirely to a new class (keep ability scores, race, HP, and whatever moves you and the GM agree are core, replacing all other class moves with your new class's starting moves).

BONDS

Bonds are what make you a party of adventurers, not just a random assortment of people. They're the feelings, thoughts, and shared history that tie you together. Each bond is a simple statement that relates your character to another player character. Your class gives you a few to start with; you'll replace your starting bonds and gain new ones through play.

Resolving Bonds. At the end of each session you may resolve one bond, if both you and the player of the character you share it with agree it no longer describes how you relate. When you resolve a bond, you get to mark XP.

Writing New Bonds. You write a new bond whenever you resolve an old one (with the same character or a different one). Choose something relevant to recent events, a thought or belief that ties the two characters together, and an action you intend to take about it.

ALIGNMENT

Alignment is your character's way of thinking and moral compass — an ethical ideal, religious stricture, or gut instinct. Every sentient creature in Dungeon World bears an alignment: Good, Lawful, Neutral, Chaotic, or Evil.

Lawful creatures aspire to impose order on the world, either for their own benefit or for that of others. Chaotic creatures embrace change and idealize the messy reality of the world, prizing freedom above all else. Good creatures seek to put others before themselves. Evil creatures put themselves first at the expense of others. A Neutral creature looks out for itself so long as that doesn't jeopardize someone else's well-being — most creatures are Neutral.

Changing Alignment. A character can adopt a new alignment any time their view of the world has fundamentally shifted, with a reason the player can explain to the group. A player may also switch alignment moves while keeping the same alignment, reflecting a smaller shift in priority.

Sample alignment-fulfilling actions, by alignment:

- ♦ **Lawful:** uphold the letter of the law over the spirit; fulfill a promise of import; bring someone to justice; choose honor over personal gain; return treasure to its rightful owner.

- ♦ **Good:** ignore danger to aid another; lead others into righteous battle; give up powers or riches for the greater good; reveal a dangerous lie; show mercy.

- ♦ **Neutral:** make an ally of someone powerful; defeat a personally important foe; learn a secret about an enemy; uncover a hidden truth.

- ♦ **Chaotic:** reveal corruption; break an unjust law to benefit another; defeat a tyrant; reveal hypocrisy.

- ♦ **Evil:** take advantage of someone's trust; cause suffering for its own sake; destroy something beautiful; upset the rightful order; harm an innocent.

HIRELINGS

Hirelings are those sorry souls that – for money, glory, or stranger needs – venture along with adventurers into the gloom and danger. To the characters, they're the help; to the players, a resource and a pool of replacement characters; to the GM, a human face for the characters to turn to.

A hireling is not a hero (unless they become a replacement character), so their exact HP, armor, and damage aren't particularly important. A hireling is defined by their **Skill** (or Skills), a **Cost**, and a **Loyalty** score. Skill is a special benefit related to a class ability, ranked 1–10; hirelings generally only work for adventurers of equal or higher level than their highest skill. No hireling works for free – if their cost isn't paid regularly (usually once a session) they're liable to quit or turn.

Order Hirelings. Hirelings do what you tell them to, so long as it isn't obviously dangerous, degrading, or stupid, and their cost is met. **When a hireling finds themselves in a dangerous, degrading, or just flat-out crazy situation due to your orders**, roll+loyalty. *On a 10+, they stand firm and carry out the order. *On a 7–9, they do it for now, but come back with serious demands later. Meet them or the hireling quits on the worst terms.

Making a Hireling. Start with a number based on where the hireling was found: village hirelings 2–5, town 4–6, keep 5–8, city 6–10. Distribute that number between loyalty, a main skill, and any secondary skills, then choose a cost. A hireling's stats, especially loyalty, may change during play: a kindness is +1 loyalty forward, disrespect –1 loyalty forward, an unpaid cost –1 loyalty ongoing until met, and a great deed or a beating may permanently shift loyalty.

Costs (sample motivations): The Thrill of Victory, Money, Uncovered Knowledge, Fame and Glory, Debauchery, Good Accomplished.

Skills:

Adept: Has apprenticed to an arcane expert but isn't powerful alone. *Arcane Assistance* — when an adept aids in

- ♦ casting a spell of lower level than their skill, the spell's range, duration, or potency is enhanced, though negative effects of the casting fall on the adept first.

Burglar: Skilled with devices and traps, less so in battle. *Experimental Trap Disarming* — when a burglar leads the way and a trap would be sprung, the burglar suffers the full effect but the party gets +skill against the trap and adds the burglar's skill to armor against it; if the party Makes Camp nearby, the burglar can disarm it by the time camp breaks.

Minstrel: Smooths things over and negotiates. *A Hero's Welcome* — entering a place of food, drink, or entertainment with a minstrel gets you treated as a friend, and subtracts the minstrel's skill from all prices in town.

Priest: Lower clergy, without granted spells but able to call on minor divine aid. *Ministry* — camping with a priest heals +skill HP. *First Aid* — a priest staunching your wounds heals 2×skill HP, but you take -1 forward.

Protector: Stands between employer and harm. *Sentry* — a protector defending you increases your armor against that attack by their skill, then their skill drops by 1 until healed or mended. *Intervene* — a protector helping you Defy Danger caps your result at 7-9 in exchange for +1.

Tracker: Follows a trail, without a hunter's broader experience. *Track* — given time while Making Camp, a tracker can follow a trail to the next major change in terrain, travel, or weather. *Guide* — a tracker automatically succeeds on any Perilous Journey shorter (in rations) than their skill.

Warrior: Handy with a weapon, if not a master. *Man-at-arms* — when you deal damage while a warrior aids you, add their skill to the damage; consequences of the attack fall on the warrior first.

THE ADVENTURER'S LIFE

Dungeons. A dungeon is any place filled with danger and opportunity — a dragon's cave, an enemy camp, a forgotten sewer, a sky castle, the very foundations of the world. Dungeons are living places: clearing the guards from the entryway doesn't mean they won't be replaced. Rations matter, since a delve isn't a day trip and an exit might be blocked. Watch for traps — a thief is invaluable, but discerning realities can help too, at greater risk.

Monsters. The beasts and worse that fill dungeons. Not all look monstrous — sometimes it's just a person in armor who wants you dead. Fighting monsters is an even bet: your life against theirs, so avoid an even fight when you can. Monsters generally fall into a few types: humanoids (orcs, goblins, and so on), beasts (animals, but not docile ones), constructs (crafted life), planar monsters (from beyond this world), and the undead (already dead, and hard to kill again).

Wilderness. The stuff between dungeons and civilization. Journeys by road are easy — just consume rations and arrive. A perilous journey needs a trailblazer, a scout, and a quartermaster, so you'll want at least three people traveling through dangerous territory.

Friends and Enemies. As an adventurer, people pay attention to you — not all of it welcome. Leverage and Parley get you what you want, but lasting connections come from doing right by people. Magic, on the other hand, may bend someone's will outright. Keep track of who has your back and who doesn't — the worst enemy is the one you don't know. Not all power is physical: station is its own kind of power apart from magic and might.

The World. You're a big deal, but the world goes on without you. If you don't deal with the goblins in the sewers, someone else might — or the goblins might take over the city. Your choices of who to kill, where to go, what bargains to make, all change the world you're in, in a cycle of change and growth for both you and the world you live in.

BASIC MOVES

Basic moves are the bread and butter of the adventurer's life. They cover situations likely to come up in fights, tense negotiations, and dangerous areas. All player characters have all the basic moves in addition to whatever moves their class grants.

HACK AND SLASH

When you **attack an enemy in melee**, roll+Str. *On a 10+, you deal your damage to the enemy and avoid their attack. At your option, you may choose to do +1d6 damage but expose yourself to the enemy's attack. *On a 7-9, you deal your damage to the enemy and the enemy makes an attack against you.

Hack and slash is for attacking a prepared enemy, plain and simple. If the enemy isn't prepared for your attack — if they don't know you're there, or they're restrained and helpless — that's not hack and slash. You just deal your damage or kill them outright, depending on the situation.

The enemy's counterattack can be any GM move made directly with that creature. Note that an "attack" is some action with a chance of causing physical harm; swinging a typical sword at a dragon's inch-thick metal scales won't hurt it, so hack and slash doesn't apply unless circumstances change (a soft underbelly, say). If an action could reasonably hurt multiple targets, roll once and apply damage to each (they each get their armor). Some attacks may have additional effects: knocking someone down, restraining them, or leaving a bloody splatter.

VOLLEY

When you **take aim and shoot at an enemy at range**, roll+Dex. *On a 10+, you have a clear shot — deal your damage. *On a 7-9, choose one (you still deal your damage):

- ♦ You have to move to get the shot, placing you in danger as described by the GM
- ♦ You have to take what you can get: -1d6 damage
- ♦ You have to take several shots, reducing your ammo by one

Volley covers drawing, aiming, and firing a ranged weapon, or throwing a thrown weapon. The advantage over melee is the attacker is less likely to be attacked back — but ammunition and a clear shot are real concerns. Read "danger" on a 7-9 broadly: bad footing, the path of a sword, or giving up a good position. If you're throwing something without ammo, choose from the other two options instead.

DEFY DANGER

When you **act despite an imminent threat** or **suffer a calamity**, say how you deal with it and roll. If you do it...

- ♦ ...by powering through, +Str
- ♦ ...by getting out of the way or acting fast, +Dex
- ♦ ...by enduring, +Con
- ♦ ...with quick thinking, +Int
- ♦ ...through mental fortitude, +Wis
- ♦ ...using charm and social grace, +Cha

*On a 10+, you do what you set out to — the threat doesn't come to bear. *On a 7-9, you stumble, hesitate, or flinch: the GM will offer you a worse outcome, hard bargain, or ugly choice.

Defy danger is a catch-all for facing peril when no other move applies, and also applies when another move's trigger is met but a separate danger (not covered by that move) is also present. Which stat applies depends on the specific action taken — the action has to actually address the danger in the fiction (you can't defy an icy floor with charm).

DEFEND

When you **stand in defense of a person, item, or location** under attack, roll+Con. *On a 10+, hold 3. *On a 7-9, hold 1. As long as you stand in defense, when you or the thing you defend is attacked you may spend hold, 1 for 1, to choose an option:

- ♦ Redirect an attack from the thing you defend to yourself
- ♦ Halve the attack's effect or damage
- ♦ Open up the attacker to an ally, giving that ally +1 forward against the attacker
- ♦ Deal damage to the attacker equal to your level

Defending means standing nearby and devoting your attention to stopping attacks on the thing defended; you lose hold when you stop doing that. You can only spend hold when an attack actually occurs, and only choose options that make sense against that attacker — you can't deal damage to someone you can't reach. Defending yourself amounts to giving up on attacking to focus purely on safety.

SPOUT LORE

When you **consult your accumulated knowledge about something**, roll+Int. *On a 10+, the GM will tell you something interesting and useful about the subject relevant to your situation. *On a 7-9, the GM will only tell you something interesting — it's on you to make it useful. The GM might ask "how do you know this?" Tell them the truth.

The knowledge you get is like consulting a bestiary, travel guide, or library. Answers are always true, even if the GM makes them up on the spot, and once given they're set in stone.

DISCERN REALITIES

When you **closely study a situation or person**, roll+Wis. *On a 10+, ask the GM 3 questions from the list below. *On a 7-9, ask 1. Either way, take +1 forward when acting on the answers.

- ♦ What happened here recently?
- ♦ What is about to happen?
- ♦ What should I be on the lookout for?
- ♦ What here is useful or valuable to me?
- ♦ Who's really in control here?
- ♦ What here is not what it appears to be?

To discern realities you must closely observe your target — not just glance at a room, but tap the walls, look under things, and check for detail. It's about figuring out the bigger picture, not just noticing a single clue. Players can only ask questions from the list (or an equivalent one, at the GM's discretion); answers are always honest, even improvised on the spot.

PARLEY

When you **have leverage on a GM Character and manipulate them**, roll+Cha. Leverage is something they need or want. *On a 10+, they do what you ask if you first promise what they ask of you. *On a 7-9, they will do what you ask, but need some concrete assurance of your promise, right now.

Parley covers intimidation, diplomacy, and negotiation of all kinds, but requires actual leverage — something the target wants or fears — not merely asking politely. What counts as leverage depends on the specific target and situation. On a hit, whatever they ask for in return, you don't actually have to follow through — but broken promises have consequences down the line.

AID OR INTERFERE

When you **help or hinder someone**, roll+bond with them. *On a 10+, they take +1 or -2 to their roll, your choice. *On a 7-9, they still get a modifier, but you also expose yourself to danger, retribution, or cost.

Whenever two players' characters might reasonably roll against each other, the defender interferes with the attacker rather than rolling separately. Always ask how the character is helping or hindering — as long as they can answer, they trigger the move. No matter how many characters aid or interfere with a single roll, the target only gets the +1 or -2 once.

SPECIAL MOVES

Special moves come up less often than the basic moves, but they're still fundamental to the adventurer's life — particularly what characters do between dungeon crawls and high-flying adventures. All player characters have all the special moves.

LAST BREATH

When **you're dying**, you catch a glimpse of what lies beyond the Black Gates of Death's Kingdom (the GM will describe it). Then roll (just roll, +nothing). *On a 10+, you've cheated Death — you're in a bad spot but still alive. *On a 7-9, Death himself will offer you a bargain. Take it and stabilize, or refuse and pass beyond the Black Gates into whatever fate awaits you. *On a 6-, your fate is sealed — you're marked as Death's own and you'll cross the threshold soon. The GM will tell you when.

A brush with death, succeed or fail, is a significant moment that should always lead to change. On a 7-9, the GM should offer a real choice with significant consequence, tailored to what's been established about the character. On a miss, death is inevitable, though it may come slowly — the player can accept it or let the countdown play out.

ENCUMBRANCE

When you **make a move while carrying weight** you may be encumbered. If your weight carried is:

- Equal to or less than your load, you suffer no penalty
- Less than or equal to your load+2, you take -1 ongoing until you lighten your burden
- Greater than your load+2, you have a choice: drop at least 1 weight and roll at -1, or automatically fail

A character's load stat is determined by their class and Str. This only applies to things a person could walk around with and still act — carrying a boulder isn't encumbrance, since you can't really act with it at all.

MAKE CAMP

When you **settle in to rest**, consume a ration. If you're somewhere dangerous, decide the watch order as well. If you have enough XP you may level up. When you wake from at least a few uninterrupted hours of sleep, heal damage equal to half your max HP.

Staying a night in an inn or house counts as making camp too — regain HP as usual, but only mark off a ration if you're eating your own carried food rather than paying for a meal or receiving hospitality.

TAKE WATCH

When **you're on watch and something approaches the camp**, roll+Wis. *On a 10+, you're able to wake the camp and prepare a response — everyone in camp takes +1 forward. *On a 7-9, you react a moment too late; your companions wake with weapons and armor but little else. *On a miss, whatever lurks outside the campfire's light has the drop on you.

UNDERTAKE A PERILOUS JOURNEY

When you **travel through hostile territory**, choose one member of the party to act as *trailblazer*, one to *scout* ahead, and one to be *quartermaster*. Each character with a job rolls +Wis. *On a 10+:

- ♦ the quartermaster reduces the number of rations required by one
- ♦ the trailblazer reduces the amount of time it takes to reach your destination (the GM says by how much)
- ♦ the scout will spot any trouble quick enough to let you get the drop on it

*On a 7-9, each role performs as expected: normal rations consumed, the journey takes the expected time, no one gets the drop on you but you don't get the drop on them either.

You can't assign more than one job to a character. Unassigned jobs are treated as if the responsible player rolled a 6. Distances are measured in rations — the amount of supplies used in a day. This move covers the whole trip between two known destinations in a single roll; it doesn't apply to open-ended exploration, which is instead just wandering and making camp as usual.

END OF SESSION

When you **reach the end of a session**, choose one of your bonds that you feel is resolved. Ask the player of the character you have the bond with if they agree. If they do, mark XP and write a new bond with whomever you wish.

Once bonds have been updated, look at your alignment. If you fulfilled that alignment at least once this session, mark XP. Then answer these three questions as a group:

- ♦ Did we learn something new and important about the world?
- ♦ Did we overcome a notable monster or enemy?
- ♦ Did we loot a memorable treasure?

For each "yes" answer, everyone marks XP.

LEVEL UP

When you **have downtime (hours or days) and XP equal to (or greater than) your current level+7**, you can reflect on your experiences and hone your skills.

- ♦ Subtract your current level+7 from your XP.
- ♦ Increase your level by 1.
- ♦ Choose a new advanced move from your class.
- ♦ If you are the wizard, you also get to add a new spell to your spellbook.
- ♦ Choose one of your stats and increase it by 1 (this may change your modifier). Changing Constitution increases your maximum and current HP. Ability scores can't go higher than 18.

CAROUSE

When you **return triumphant and throw a big party**, spend 100 coins and roll +1 for every extra 100 coins spent. *On a 10+, choose 3. *On a 7-9, choose 1. *On a miss, you still choose one, but things get really out of hand (the GM will say how).

- ♦ You befriend a useful NPC.
- ♦ You hear rumors of an opportunity.
- ♦ You gain useful information.
- ♦ You are not entangled, ensorcelled, or tricked.

You can only carouse when you return triumphant — that's what draws revelers to celebrate your latest haul.

SUPPLY

When you **go to buy something with gold on hand**, if it's readily available in the settlement you're in, buy it at market price. If it's something special, beyond what's usually available, or non-mundane, roll+Cha. *On a 10+, you find what you're looking for at a fair price. *On a 7-9, you'll have to pay more or settle for something close, your choice, and the GM will tell you what your options are.

RECOVER

When you **do nothing but rest in comfort and safety**, after a day of rest you recover all your HP. After three days of rest you remove one debility of your choice. If you're under the care of a healer (magical or otherwise) you heal a debility for every two days of rest instead.

RECRUIT

When you **put out word that you're looking to hire help**, roll:

- ♦ +1 if you make it known that your pay is generous
- ♦ +1 if you make it known what you're setting out to do
- ♦ +1 if you make it known that they'll get a share of whatever you find
- ♦ +1 if you have a useful reputation around these parts

*On a 10+, you've got your pick of skilled applicants, your choice who you hire, no penalty for not taking them along. *On a 7-9, you'll have to settle for someone close to what you want or turn them away. *On a miss, someone influential and ill-suited declares they'd like to come along (a foolhardy youth, a loose-cannon, or a veiled enemy) — bring them and take the consequences, or turn them away (and take -1 forward to recruit).

OUTSTANDING WARRANTS

When you **return to a civilized place in which you've caused trouble before**, roll+Cha. *On a 10+, word has spread of your deeds and everyone recognizes you. *On a 7-9, as above, and the GM chooses a complication:

- ♦ The local constabulary has a warrant out for your arrest.
- ♦ Someone has put a price on your head.
- ♦ Someone important to you has been put in a bad spot as a result of your actions.

This only applies to places you've specifically caused trouble in, not every settlement you enter; being publicly caught up in someone else's trouble also counts.

BOLSTER

When you **spend your leisure time in study, meditation, or hard practice**, you gain preparation. If you prepare for a week or more, take 1 preparation. If you prepare for a month or longer, take 3 instead. When your preparation pays off, spend 1 preparation for +1 to any roll. You can only spend one preparation per roll.

CHARACTER CREATION

Making Dungeon World characters is quick and easy. You should all create your first characters together at the beginning of your first session. Character creation is, just like play, a kind of conversation — everyone should be there for it.

You may need to make another character during play, if yours gets killed for example. If so, no worries, the character creation process helps you make a new character that fits into the group in just a few minutes. All characters, even replacement characters, start at first level.

Most everything you need to create a character you'll find on the character sheets. These steps will walk you through filling out a character sheet.

1. CHOOSE A CLASS

Look over the character classes and choose one that interests you. To start with everyone chooses a different class; there aren't two wizards. If two people want the same class, talk it over like adults and compromise.

2. CHOOSE A RACE

Some classes have race options. Choose one. Your race gives you a special move.

3. CHOOSE A NAME

Choose your character's name from the list.

4. CHOOSE LOOK

Your look is your physical appearance. Choose one item from each list.

5. CHOOSE STATS

Assign these scores to your stats: 16, 15, 13, 12, 9, 8. Start by looking over the basic moves and the starting moves for your class. Pick out the move that interests you the most: something you'll be doing a lot, or something that you excel at. Put a 16 in the stat for that move. Look over the list again and pick out the next most important move to your character, maybe something that supports your first choice. Put your 15 in the stat for that move. Repeat this process for your remaining scores: 13, 12, 9, 8.

6. FIGURE OUT MODIFIERS

Next you need to figure out the modifiers for your stats. The modifiers are what you use when a move says +DEX or +CHA. If you're using the standard character sheets the modifiers are already listed with each score.

SCORE	MODIFIER
1-3	-3
4-5	-2
6-8	-1
9-12	0
13-15	+1
16-17	+2
18	+3

7. SET MAXIMUM HP

Your maximum HP is equal to your class's base HP+Constitution score. You start with your maximum HP.

8. CHOOSE STARTING MOVES

The front side of each character sheet lists the starting moves. Some classes, like the fighter, have choices to make as part of one of their moves. Make these choices now. The wizard will need to choose spells for their spellbook. Both the cleric and the wizard will need to choose which spells they have prepared to start with.

9. CHOOSE ALIGNMENT

Your alignment is a few words that describe your character's moral outlook. Each class may only start with certain alignments. Choose your alignment — in play, it'll give your character certain actions that can earn you additional XP.

10. CHOOSE GEAR

Each class has choices to make for starting gear. Keep your load in mind — it limits how much you can easily carry. Make sure to total up your armor and note it on your character sheet.

11. INTRODUCE YOUR CHARACTER

Now that you know who your character is, it's time to introduce them to everyone else. Wait until everyone's finished choosing their name. Then go around the table; when it's your turn, share your look, class and anything else pertinent about your character. You can share your alignment now or keep it a secret if you prefer.

This is also the time for the GM to ask questions. The GM's questions should help establish the relationships between characters ("What do you think about that?") and draw the group into the adventure ("Does that mean you've met Grundloch before?"). The GM should listen to everything in the description and ask about anything that stands out. Establish where they're from, who they are, how they came together, or anything else that seems relevant or interesting.

12. CHOOSE BONDS

Once everyone has described their characters you can choose your bonds. You must fill in one bond but it's in your best interest to fill in more. For each blank fill in the name of one character. You can use the same character for more than one statement.

Take some time to discuss the bonds and let the GM ask questions about them as they come up. You'll want to go back and forth and make sure everyone is happy and comfortable with how the bonds have come out. Leave space to discover what each one might mean in play, too: don't pre-determine everything at the start. Once everyone's filled in their bonds read them out to the group. When a move has you roll+Bond you'll count the number of bonds you have with the character in question and add that to the roll.

13. GET READY TO PLAY

Take a little break: grab a drink, stretch your legs and let the GM brainstorm for a little bit about what they've learned about your characters. Once you're all ready, grab your dice and your sheet and get ready to take on the dungeon.

Once you're ready the GM will get things started as described in the First Session chapter.

WORKED EXAMPLE

A player at the table has some cool ideas for a wizard, and since no one else was thinking of playing one, they take the wizard character sheet (Class). Preferring flexibility – more spells available is always good – they choose Human, which lets them pick a cleric spell and cast it like a wizard one, freeing the party's cleric to keep the healing magic flowing (Race). "Avon" sounds like a good name (Name). Haunted eyes suit a wizard who's seen things no mortal was meant to; wild hair, since no good wizard has time for styling; strange robes, mentioned to the table as possibly having come from Beyond as part of a summoning ritual; and a thin body, since there's no time to eat with all that studying (Look).

For stats, Intelligence looks like the priority since spellcasting is the wizard's whole thing, so the 16 goes there. Defy Danger with Dexterity looks like something they'll be doing to dive out of the way of a spell, so the 15 goes there. A 13 Wisdom helps notice important details (and maybe keep their sanity). Charisma might help with summoned creatures, so the 12 goes there. Living is nice, so the 9 goes to Constitution for extra HP, leaving the 8 for Strength (Stats).

Base HP of 4 plus 9 Con gives a total of 13 HP (Maximum HP). A *Summoning* spell is an easy choice for the spellbook, so Contact Spirits is in; Magic Missile deals more damage than the wizard's pitiful base d4, so that's in too; Alarm rounds out the last spell slot, since there are some interesting uses for it in mind (Starting Moves). The Neutral wizard alignment — earning XP for discovering a magical mystery — fits a wizard who's all about discovering mystery (Alignment). Worried about HP, armor wins out over the bag of books; a dagger suits rituals better than a staff; healing potion wins the toss-up over antitoxin; and some rations round out the gear (Gear).

"This is Avon, mighty wizard! He's a human with haunted eyes, wild hair, strange robes, and a thin body. His robes are strange because they're literally not of this world: they came to him as part of a summoning ritual" (Introduce Your Character).

With everyone introduced, bonds get filled in: the fighter Gregor gets the prophecy bond ("Gregor will play an important role in the events to come. I have foreseen it!"), and the cleric Brinton — who might not see eye to eye with a wizard contacting things from Beyond — gets "Brinton is woefully misinformed about the world; I will teach them all that I can." The last bond is left blank, to be filled in later (Choose Bonds).

THE BARD

The poems say an adventurer's life is all open roads and the glory of coin and combat. The tales told in every farmhand-filled inn have to have some ring of truth to them, don't they? The songs to inspire peasantry and royals alike—to soothe the savage beast or drive men to a frenzy—have to come from somewhere.

Enter the bard. You, with your smooth tongue and quick wit. You teller-of-tales and singer-of-songs. It takes a mere minstrel to retell a thing but a true bard to live it. Strap on your boots, noble orator. Sharpen that hidden dagger and take up the call. Someone's got to be there, fighting shoulder-to-shoulder with the goons and the thugs and the soon-to-be-heroes. Who better than you to write the tale of your own heroism?

Nobody. Get going.

NAMES

Elf: Astrafel, Daelwyn, Feliana, Damarra, Sistranalle, Pendrell, Melliandre, Dagoliir

Human: Baldric, Leena, Dunwick, Willem, Edwyn, Florian, Seraphine, Quorra, Charlotte, Lily, Ramonde, Cassandra

LOOK

Choose one for each: Knowing Eyes, Fiery Eyes, or Joyous Eyes. Fancy Hair, Wild Hair, or Stylish Cap. Finery, Traveling Clothes, or Poor Clothes. Fit Body, Well-fed Body, or Thin Body.

STATS

Your maximum HP is 6+Constitution. Your base damage is d6.

STARTING MOVES

Choose a race and gain the corresponding move:

Elf. When you enter an important location (your call) you can ask the GM for one fact from the history of that location.

Human. When you first enter a civilized settlement someone who respects the custom of hospitality to minstrels will take you in as their guest.

You start with these moves:

Arcane Art. When you **weave a performance into a basic spell**, choose an ally and an effect: heal 1d8 damage; +1d4 forward to damage; their mind is shaken clear of one enchantment; the next time someone successfully assists the target with aid, they get +2 instead of +1. Then roll+Cha. On a 10+, the ally gets the selected effect. On a 7-9, your spell still works, but you draw unwanted attention or your magic reverberates to other targets affecting them as well, GM's choice.

Bardic Lore. Choose an area of expertise: Spells and Magicks; The Dead and Undead; Grand Histories of the Known World; A Bestiary of Creatures Unusual; The Planar Spheres; Legends of Heroes Past; Gods and Their Servants. When you **first encounter an important creature, location, or item (your call) covered by your bardic lore** you can ask the GM any one question about it; the GM will answer truthfully. The GM may then ask you what tale, song, or legend you heard that information in.

Charming and Open. When you **speak frankly with someone**, you can ask their player a question from the list below. They must answer it truthfully, then they may ask you a question from the list (which you must answer truthfully): Whom do you serve? What do you wish I would do? How can I get you to _____? What are you really feeling right now? What do you most desire?

A Port in the Storm. When you **return to a civilized settlement you've visited before**, tell the GM when you were last here. They'll tell you how it's changed since then.

ALIGNMENT

Choose an alignment:

Good. Perform your art to aid someone else.

Neutral. Avoid a conflict or defuse a tense situation.

Chaotic. Spur others to significant and unplanned decisive action.

GEAR

Your load is 9+Str. You have dungeon rations (5 uses, 1 weight). Choose one instrument, all are 0 weight for you: your father's mandolin, repaired; a fine lute, a gift from a noble; the pipes with which you courted your first love; a stolen horn; a fiddle, never before played; a songbook in a forgotten tongue.

Choose your clothing: leather armor (1 armor, 1 weight) or ostentatious clothes (0 weight).

Choose your armament: dueling rapier (close, precise, 2 weight); or worn bow (near, 2 weight), bundle of arrows (3 ammo, 1 weight), and short sword (close, 1 weight).

Choose one: adventuring gear (1 weight); bandages (0 weight); halfling pipeleaf (0 weight); 3 coins.

BONDS

Fill in the name of one of your companions in at least one: This is not my first adventure with _____. I sang stories of _____ long before I ever met them in person. _____ is often the butt of my jokes. I am writing a ballad about the adventures of _____. _____ trusted me with a secret. _____ does not trust me, and for good reason.

ADVANCED MOVES

When you gain a level from 2-5, choose from these moves.

Healing Song. When you **heal with arcane art**, you heal +1d8 damage.

Vicious Cacophony. When you **grant bonus damage with arcane art**, you grant an extra +1d4 damage.

It Goes To Eleven. When you **unleash a crazed performance** (a righteous lute solo or mighty brass blast, maybe) choose a target who can hear you and roll+Cha. On a 10+ the target attacks their nearest ally in range. On a 7-9 they attack their nearest ally, but you also draw their attention and ire.

Metal Hurlant. When you **shout with great force or play a shattering note** choose a target and roll+Con. On a 10+ the target takes 1d10 damage and is deafened for a few minutes. On a 7-9 you still damage your target, but it's out of control: the GM will choose an additional target nearby.

A Little Help From My Friends. When you **successfully aid someone** you take +1 forward as well.

Eldritch Tones. Your arcane art is strong, allowing you to choose two effects instead of one.

Duelist's Parry. When you hack and slash, you take +1 armor forward.

Bamboozle. When you **parley with someone**, on a 7+ you also take +1 forward with them.

Multiclass Dabbler. Get one move from another class. Treat your level as one lower for choosing the move.

Multiclass Initiate (Requires: Multiclass Dabbler). Get one move from another class. Treat your level as one lower for choosing the move.

When you gain a level from 6-10, choose from these moves or the level 2-5 moves.

Healing Chorus (Replaces: Healing Song). When you **heal with arcane art**, you heal +2d8 damage.

Vicious Blast (Replaces: Vicious Cacophony). When you **grant bonus damage with arcane art**, you grant an extra +2d4 damage.

Unforgettable Face. When you **meet someone you've met before** (your call) after some time apart you take +1 forward against them.

Reputation. When you **first meet someone who's heard songs about you**, roll+Cha. On a 10+, tell the GM two things they've heard about you. On a 7-9, tell the GM one thing they've heard, and the GM tells you one thing.

Eldritch Chord (Replaces: Eldritch Tones). When you use arcane art, you choose two effects. You also get to choose one of those effects to double.

An Ear For Magic. When you **hear an enemy cast a spell** the GM will tell you the name of the spell and its effects. Take +1 forward when acting on the answers.

Devious. When you use charming and open you may also ask "How are you vulnerable to me?" Your subject may not ask this question of you.

Duelist's Block (Replaces: Duelist's Parry). When you hack and slash, you take +2 armor forward.

Con (Replaces: Bamboozle). When you **parley with someone**, on a 7+ you also take +1 forward with them and get to ask their player one question which they must answer truthfully.

Multiclass Master (Requires: Multiclass Initiate). Get one move from another class. Treat your level as one lower for choosing the move.

THE CLERIC

The lands of Dungeon World are a gods-forsaken mess. They're lousy with the walking dead, beasts of all sorts, and the vast unnatural spaces between safe and temple-blessed civilizations. It is a godless world out there. That's why it needs you.

Bringing the glory of your god to the heathens isn't just in your nature—it's your calling. It falls to you to proselytize with sword and mace and spell. To cleave deep into the witless heart of the wilds and plant the seed of divinity there. Some say that it is best to keep god close to your heart. You know that's rubbish. God lives at the edge of a blade.

Show the world who is lord.

NAMES

Dwarf: Durga, Aelfar, Gerda, Rurgosh, Bjorn, Drummond, Helga, Siggrun, Freya

Human: Wesley, Brinton, Jon, Sara, Hawthorn, Elise, Clarke, Lenore, Piotr, Dahlia, Carmine

LOOK

Choose one for each: Kind Eyes, Sharp Eyes, or Sad Eyes. Tonsure, Strange Hair, or Bald. Flowing Robes, Habit, or Common Garb. Thin Body, Knobby Body, or Flabby Body.

STATS

Your maximum HP is 8+Constitution. Your base damage is d6.

STARTING MOVES

Choose a race and gain the corresponding move:

Dwarf. You are one with stone. When you commune you are also granted a special version of Words of the Unspeaking as a rote which only works on stone.

Human. Your faith is diverse. Choose one wizard spell. You can cast and be granted that spell as if it was a cleric spell.

You start with these moves:

Deity. You serve and worship some deity or power which grants you spells. Give your god a name (maybe Helferth, Sucellus, Zorica or Krugon the Bleak) and choose your deity's domain: Healing and Restoration; Bloody Conquest; Civilization; Knowledge and Hidden Things; The Downtrodden and Forgotten; What Lies Beneath. Choose one precept of your religion: your religion preaches the sanctity of suffering, add Petition: Suffering; your religion is cultish and insular, add Petition: Gaining Secrets; your religion has important sacrificial rites, add Petition: Offering; your religion believes in trial by combat, add Petition: Personal Victory.

Divine Guidance. When you **petition your deity according to the precept of your religion**, you are granted some useful knowledge or boon related to your deity's domain. The GM will tell you what.

Turn Undead. When you **hold your holy symbol aloft and call on your deity for protection**, roll+Wis. On a 7+, so long as you continue to pray and brandish your holy symbol, no undead may come within reach of you. On a 10+, you also momentarily daze intelligent undead and cause mindless undead to flee. Aggression breaks the effects and they are able to act as normal. Intelligent undead may still find ways to harry you from afar. They're clever like that.

Commune. When you **spend uninterrupted time (an hour or so) in quiet communion with your deity**, you: lose any spells already granted to you; are granted new spells of your choice whose total levels don't exceed your own level+1, and none of which is a higher level than your own level; prepare all of your rites, which never count against your limit.

Cast a Spell. When you **unleash a spell granted to you by your deity**, roll+Wis. On a 10+, the spell is successfully cast and your deity does not revoke the spell, so you may cast it again. On a 7–9, the spell is cast, but choose one: you draw unwelcome attention or put yourself in a spot (the GM will tell you how); your casting distances you from your deity—take –1 ongoing to cast a spell until the next time you commune; after you cast it, the spell is revoked by your deity and you cannot cast the spell again until you commune and have it granted to you. Note that maintaining spells with ongoing effects will sometimes cause a penalty to your roll to cast a spell.

ALIGNMENT

Choose an alignment:

Good. Endanger yourself to heal another.

Lawful. Endanger yourself following the precepts of your church or god.

Evil. Harm another to prove the superiority of your church or god.

GEAR

Your load is 10+Str. You carry dungeon rations (5 uses, 1 weight) and some symbol of the divine, describe it (0 weight). Choose your defenses: chainmail (1 armor, 1 weight) or shield (+1 armor, 2 weight).

Choose your armament: warhammer (close, 1 weight); mace (close, 1 weight); or staff (close, two-handed, 1 weight) and bandages (0 weight).

Choose one: adventuring gear (1 weight) and dungeon rations (5 uses, 1 weight); or healing potion (0 weight).

BONDS

Fill in the name of one of your companions in at least one: _____ has insulted my deity; I do not trust them. _____ is a good and faithful person; I trust them implicitly. _____ is in constant danger, I will keep them safe. I am working on converting _____ to my faith.

ADVANCED MOVES

When you gain a level from 2–5, choose from these moves.

Chosen One. Choose one spell. You are granted that spell as if it was one level lower.

Invigorate. When you **heal someone** they take +2 forward to their damage.

The Scales of Life and Death. When **someone takes their last breath in your presence**, they take +1 to the roll.

Serenity. When you cast a spell you ignore the first -1 penalty from ongoing spells.

First Aid. Cure Light Wounds is a rote for you, and therefore doesn't count against your limit of granted spells.

Divine Intervention. When you commune you get 1 hold and lose any hold you already had. Spend that hold when you or an ally takes damage to call on your deity, they intervene with an appropriate manifestation (a sudden gust of wind, a lucky slip, a burst of light) and negate the damage.

Penitent. When you **take damage and embrace the pain**, you may take +1d4 damage (ignoring armor). If you do, take +1 forward to cast a spell.

Empower. When you cast a spell, on a 10+ you have the option of choosing from the 7-9 list. If you do, you may choose one of these effects as well: the spell's effects are doubled; the spell's targets are doubled.

Orison for Guidance. When you **sacrifice something of value to your deity and pray for guidance**, your deity tells you what it would have you do. If you do it, mark experience.

Divine Protection. When you wear no armor or shield you get 2 armor.

Devoted Healer. When you heal someone else of damage, add your level to the amount of damage healed.

When you gain a level from 6-10, choose from these moves or the level 2-5 moves.

Anointed (Requires: Chosen One). Choose one spell in addition to the one you picked for chosen one. You are granted that spell as if it was one level lower.

Apotheosis. The first time you **spend time in prayer as appropriate to your god** after taking this move, choose a feature associated with your deity (rending claws, wings of sapphire feathers, an all-seeing third eye, etc.). When you emerge from prayer, you permanently gain that physical feature.

Reaper. When you **take time after a conflict to dedicate your victory to your deity and deal with the dead**, take +1 forward.

Providence (Replaces: Serenity). You ignore the -1 penalty from two spells you maintain.

Greater First Aid (Requires: First Aid). Cure Moderate Wounds is a rote for you, and therefore doesn't count against your limit of granted spells.

Divine Invincibility (Replaces: Divine Intervention). When you commune you gain 2 hold and lose any hold you already had. Spend that hold when you or an ally takes damage to call on your deity, who intervenes with an appropriate manifestation (a sudden gust of wind, a lucky slip, a burst of light) and negates the damage.

Martyr (Replaces: Penitent). When you **take damage and embrace the pain**, you may take +1d4 damage (ignoring armor). If you do, take +1 forward to cast a spell and add your level to any damage done or healed by the spell.

Divine Armor (Replaces: Divine Protection). When you wear no armor or shield you get 3 armor.

Greater Empower (Replaces: Empower). When you cast a spell, on a 10-11 you have the option of choosing from the 7-9 list. If you do, you may choose one of these effects as well. On a 12+ you get to choose one of these effects for free.

Multiclass Dabbler. Get one move from another class. Treat your level as one lower for choosing the move.

CLERIC SPELLS

ROTES

Every time you commune, you gain access to all of your rites without having to select them or count them toward your allotment of spells.

Light (Rite): An item you touch glows with divine light, about as bright as a torch. It gives off no heat or sound and requires no fuel but is otherwise like a mundane torch. You have complete control of the color of the flame. The spell lasts as long as it is in your presence.

Sanctify (Rite): Food or water you hold in your hands while you cast this spell is consecrated by your deity. In addition to now being holy or unholy, the affected substance is purified of any mundane spoilage.

Guidance (Rite): The symbol of your deity appears before you and gestures towards the direction or course of action your deity would have you take then disappears. The message is through gesture only; your communication through this spell is severely limited.

LEVEL 1 SPELLS

Bless (Ongoing): Your deity smiles upon a combatant of your choice. They take +1 ongoing so long as battle continues and they stand and fight. While this spell is ongoing you take -1 to cast a spell.

Cure Light Wounds: At your touch wounds scab and bones cease to ache. Heal an ally you touch of 1d8 damage.

Detect Alignment: When you cast this spell choose an alignment: Good, Evil, Lawful, or Chaotic. One of your senses is briefly able to detect that alignment. The GM will tell you what here is of that alignment.

Cause Fear (Ongoing): Choose a target you can see and a nearby object. The target is afraid of the object so long as you maintain the spell. Their reaction is up to them: flee, panic, beg, fight. While this spell is ongoing you take -1 to cast a spell. You cannot target entities with less than animal intelligence (magical constructs, undead, automatons, and the like).

Magic Weapon (Ongoing): The weapon you hold while casting does +1d4 damage until you dismiss this spell. While this spell is ongoing you take -1 to cast a spell.

Sanctuary: As you cast this spell, you walk the perimeter of an area, consecrating it to your deity. As long as you stay within that area you are alerted whenever someone acts with malice within the sanctuary (including entering with harmful intent). Anyone who receives healing within a sanctuary heals +1d4 HP.

Speak With Dead: A corpse converses with you briefly. It will answer any three questions you pose to it to the best of the knowledge it had in life and the knowledge it gained in death.

LEVEL 3 SPELLS

Animate Dead (Ongoing): You invoke a hungry spirit to possess a recently-dead body and serve you. This creates a zombie that follows your orders to the best of its limited abilities. Treat the zombie as a character, but with access to only the basic moves. It has a +1 modifier for all stats and 1 HP. The zombie also gets your choice of 1d4 of these traits: it's talented, give one stat a +2 modifier; it's durable, it has +2 HP for each level you have; it has a functioning brain and can complete complex tasks; it does not appear obviously dead, at least for a day or two. The zombie lasts until it is destroyed by taking damage in excess of its HP, or until you end the spell. While this spell is ongoing you take -1 to cast a spell.

Cure Moderate Wounds: You staunch bleeding and set bones through magic. Heal an ally you touch of 2d8 damage.

Darkness (Ongoing): Choose an area you can see: it's filled with supernatural darkness and shadow. While this spell is ongoing you take -1 to cast a spell.

Resurrection: Tell the GM you would like to resurrect a corpse whose soul has not yet fully departed this world. Resurrection is always possible, but the GM will give you one or more (possibly all) of these conditions to fulfill: it's going to take days/weeks/months; you must get help from ____; it will require a lot of money; you must sacrifice ____ to do it. The GM may, depending on the circumstances, allow you to resurrect the corpse now, with the understanding that the conditions must be met before it's permanent, or require you to meet the conditions before the corpse is resurrected.

Hold Person: Choose a person you can see. Until you cast a spell or leave their presence they cannot act except to speak. This effect ends immediately if the target takes damage from any source.

LEVEL 5 SPELLS

Revelation: Your deity answers your prayers with a moment of perfect understanding. The GM will shed light on the current situation. When acting on the information, you take +1 forward.

Cure Critical Wounds: Heal an ally you touch of 3d8 damage.

Divination: Name a person, place, or thing you want to learn about. Your deity grants you visions of the target, as clear as if you were there.

Contagion (Ongoing): Choose a creature you can see. Until you end this spell, the target suffers from a disease of your choice. While this spell is ongoing you take -1 to cast a spell.

Words of the Unspeaking: With a touch you speak to the spirits within things. The non-living object you touch answers three questions you pose, as best it can.

True Seeing (Ongoing): Your vision is opened to the true nature of everything you lay your eyes on. You pierce illusions and see things that have been hidden. The GM will describe the area before you ignoring any illusions and falsehoods, magical or otherwise. While this spell is ongoing you take -1 to cast a spell.

Trap Soul: You trap the soul of a dying creature within a gem. The trapped creature is aware of its imprisonment but can still be manipulated through spells, parley, and other effects. All moves against the trapped creature are at +1. You can free the soul at any time but it can never be recaptured once freed.

LEVEL 7 SPELLS

Word of Recall: Choose a word. The first time after casting this spell that you speak the chosen word, you and any allies touching you when you cast the spell are immediately returned to the exact spot where you cast the spell. You can only maintain a single location; casting Word of Recall again before speaking the word replaces the earlier spell.

Heal: Touch an ally and you may heal their damage a number of points up to your maximum HP.

Harm: Touch an enemy and strike them with divine wrath—deal 2d8 damage to them and 1d6 damage to yourself. This damage ignores armor.

Sever (Ongoing): Choose an appendage on the target such as an arm, tentacle, or wing. The appendage is magically severed from their body, causing no damage but considerable pain. Missing an appendage may, for example, keep a winged creature from flying, or a bull from goring you on its horns. While this spell is ongoing you take -1 to cast a spell.

Mark of Death: Choose a creature whose true name you know. This spell creates permanent runes on a target surface that will kill that creature, should they read them.

Control Weather: Pray for rain—or sun, wind, or snow. Within a day or so, your god will answer. The weather will change according to your will and last a handful of days.

LEVEL 9 SPELLS

Storm of Vengeance: Your deity brings the unnatural weather of your choice to pass. Rain of blood or acid, clouds of souls, wind that can carry away buildings, or any other weather you can imagine: ask and it shall come.

Repair: Choose one event in the target's past. All effects of that event, including damage, poison, disease, and magical effects, are ended and repaired. HP and diseases are healed, poisons are neutralized, magical effects are ended.

Divine Presence (Ongoing): Every creature must ask your leave to enter your presence, and you must give permission aloud for them to enter. Any creature without your leave takes an extra 1d10 damage whenever they take damage in your presence. While this spell is ongoing you take -1 to cast a spell.

Consume Unlife: The mindless undead creature you touch is destroyed and you steal its death energy to heal yourself or the next ally you touch. The amount of damage healed is equal to the HP that the creature had remaining before you destroyed it.

Plague (Ongoing): Name a city, town, encampment, or other place where people live. As long as this spell is active that place is beset by a plague appropriate to your deity's domains (locusts, death of the first born, etc.) While this spell is ongoing you take -1 to cast a spell.

THE DRUID

Cast your eyes around the fire. What has brought you to these people, stinking of the dust and sweat of the city? Perhaps it is a kindness—do you protect them as the mother bear watches over her cubs? Are they your pack, now? Strange brothers and sisters you have. Whatever your inspiration, they would certainly fail without your sharp senses and sharper claws.

You are of the sacred spaces; you are born of soil and wear the marks of her spirits on your skin. You may have had a life before, maybe you were a city dweller like them, but not now. You've given up that static shape. Listen to your allies pray to their carved stone gods and polish their silver shells. They speak of the glory they'll find back in that festering town you left behind.

Their gods are children, their steel is false protection. You walk the old ways, you wear the pelts of the earth itself. You'll take your share of the treasure, but will you ever walk as one of them? Only time will tell.

NAMES

Elf: Hycorax, Ethanwe, Sinathel, Demanor, Menoliir, Mithralan, Taeros, Aegor

Halfling: Tanner, Dunstan, Rose, Ivy, Robard, Mab, Thistle, Puck, Anne, Serah

Human: Elana, Obelis, Herran, Sylva, Andanna, Siobhan, Aziz, Pelin, Sibel, Nils, Wei

LOOK

Choose one for each: Wise Eyes, Wild Eyes, or Haunting Eyes. Furry Hood, Messy Hair, or Braided Hair. Ceremonial Garb, Practical Leathers, or Weathered Hides.

STATS

Your maximum HP is 6+Constitution. Your base damage is d6.

STARTING MOVES

Choose a race and gain the corresponding move:

Elf. The sap of the elder trees flows within you. In addition to any other attunements, the Great Forest is always considered your land.

Human. As your people learned to bind animals to field and farm, so too are you bound to them. You may always take the shape of any domesticated animal, in addition to your normal options.

Halfling. You sing the healing songs of spring and brook. When you make camp, you and your allies heal +1d6.

You start with these moves:

Born of the Soil. You learned your magic in a place whose spirits are strong and ancient and they've marked you as one of their own. No matter where you go, they live within you and allow you to take their shape. Choose one of the following. It is the land to which you are attuned—when shapeshifting you may take the shape of any animal who might live in your Land: The Great Forests, The Whispering Plains, The Vast Desert, The Stinking Mire, The River Delta, The Depths of the Earth, The Sapphire Islands, The Open Sea, The Towering Mountains, The Frozen North, The Blasted Wasteland. Choose a tell—a physical attribute that marks you as born of the soil—that reflects the spirit of your land. It may be an animal feature like antlers or leopard's spots or something more general: hair like leaves or eyes of glittering crystal. Your tell remains no matter what shape you take.

By Nature Sustained. You don't need to eat or drink. If a move tells you to mark off a ration just ignore it.

Spirit Tongue. The grunts, barks, chirps, and calls of the creatures of the wild are as language to you. You can understand any animal native to your land or akin to one whose essence you have studied.

Shapeshifter. When you call upon the spirits to change your shape, roll+Wis. On a 10+ hold 3. On a 7–9 hold 2. On a miss hold 1 in addition to whatever the GM says. You may take on the physical form of any species whose essence you have studied or who lives in your land: you and your possessions meld into a perfect copy of the species' form. You have any innate abilities and weaknesses of the form: claws, wings, gills, breathing water instead of air. You still use your normal stats but some moves may be harder to trigger—a housecat will find it hard to do battle with an ogre. The GM will also tell you one or more moves associated with your new form. Spend 1 hold to make that move. Once you're out of hold, you return to your natural form. At any time, you may spend all your hold and revert to your natural form.

Studied Essence. When you **spend time in contemplation of an animal spirit**, you may add its species to those you can assume using shapeshifting.

ALIGNMENT

Choose an alignment:

Chaotic. Destroy a symbol of civilization.

Good. Help something or someone grow.

Neutral. Eliminate an unnatural menace.

GEAR

Your load is 6+Str. You carry some token of your land, describe it. Choose your defenses: hide armor (1 armor, 1 weight) or wooden shield (+1 armor, 1 weight).

Choose your armament: shillelagh (close, 2 weight); staff (close, two-handed, 1 weight); or spear (close, thrown, near, 1 weight).

Choose one: adventuring gear (1 weight); poultices and herbs (2 uses, 1 weight); halfling pipeleaf (0 weight); 3 antitoxin (0 weight).

BONDS

Fill in the name of one of your companions in at least one: _____ smells more like prey than a hunter.

The spirits spoke to me of a great danger that follows _____. I have showed _____ a secret rite of the Land. _____ has tasted my blood and I theirs. We are bound by it.

ADVANCED MOVES

When you gain a level from 2–5, choose from these moves.

Hunter's Brother. Choose one move from the ranger class list.

Red of Tooth and Claw. When you **are in an appropriate animal form** (something dangerous) increase your damage to d8.

Communion of Whispers. When you **spend time in a place, making note of its resident spirits and calling on the spirits of the land**, roll+Wis. You will be granted a vision of significance to you, your allies, and the spirits around you. On a 10+ the vision will be clear and helpful to you. On a 7–9 the vision is unclear, its meaning murky. On a miss, the vision is upsetting, frightening, or traumatizing. The GM will describe it. Take –1 forward.

Barkskin. So long as your feet touch the ground you have +1 armor.

Eyes of the Tiger. When you mark an animal (with mud, dirt, or blood) you can see through that animal's eyes as if they were your own, no matter what distance separates you. Only one animal at a time may be marked in this way.

Shed. When you **take damage while shapeshifted** you may choose to revert to your natural form to negate the damage.

Thing-Talker. You see the spirits in the sand, the sea and the stone. You may now apply your spirit tongue, shapeshifting and studied essence to inanimate natural objects (plants and rocks) or creatures made thereof, as well as animals. Thing-talker forms can be exact copies or can be mobile vaguely humanoid-shaped entities.

Formcrafter. When you shapeshift choose a stat: you take +1 ongoing to rolls using that stat while shifted. The GM will choose a stat, too: you take –1 ongoing to rolls using that stat while shifted.

Elemental Mastery. When you **call on the primal spirits of fire, water, earth or air to perform a task for you** roll+Wis. On a 10+ choose two. On a 7–9 choose one. On a miss, some catastrophe occurs as a result of your calling: the effect you desire comes to pass; you avoid paying nature's price; you retain control.

Balance. When you **deal damage**, take 1 balance. When you touch someone and channel the spirits of life you may spend balance. For each balance spent, heal 1d4 HP.

When you gain a level from 6–10, choose from these moves or the level 2–5 moves.

Embracing No Form. When you shapeshift, roll 1d4 and add that total to your hold.

Doppelgänger's Dance. You are able to study the essence of specific individuals to take their exact form, including men, elves, or the like. Suppressing your tell is possible, but if you do, take –1 ongoing until you return to your own form.

Blood and Thunder (Replaces: Red of Tooth and Claw). When you **are in an appropriate animal form** (something dangerous) increase your damage to d10.

The Druid Sleep. When you take this move, the next opportunity that you have safety and time to spend in an appropriate location, you may attune yourself to a new land. This effect occurs only once and the GM will tell you how long it will take and what cost you must pay. From then on, you are considered to be born of the soil in both lands.

World-Talker (Requires: Thing-Talker). You see the patterns that make up the fabric of the world. You may now apply your spirit tongue, shapeshifter and studied essence moves to pure elements—fire, water, air and earth.

Stalker's Sister (Requires: Hunter's Brother). Choose one move from the ranger class list.

Formshaper (Requires: Formcrafter). You may increase your armor by 1 or deal an additional +1d4 damage while in an animal form. Choose which when you shapeshift.

Chimera. When you shapeshift, you may create a merged form of up to three different shapes. You may be a bear with the wings of an eagle and the head of a ram, for example. Each feature will grant you a different move to make. Your chimera form follows the same rules as shapeshifter otherwise.

Weather Weaver. When you are under open skies when the sun rises the GM will ask you what the weather will be that day. Tell them whatever you like, it comes to pass.

THE FIGHTER

It's a thankless job—living day to day by your armor and the skill of your arm. To dive heedlessly into danger. They won't be playing golden horns for the time you took that knife to the ribs for them in the bar in Bucksberg. No flock of angels to sing of the time you dragged them, still screaming, from the edge of the Pits of Madness, no.

Forget them.

You do this for the guts and the glory. The scream of battle and the hot, hot blood of it. You are a beast of iron. Your friends may carry blades of forged steel but, fighter, you are steel. While your traveling companions might moan about their wounds over a campfire in the wilderness, you bear your scars with pride.

You are the wall—let every danger smash itself to nothing on you. In the end, you'll be the last one standing.

NAMES

Dwarf: Ozruk, Surtur, Brunhilda, Annika, Janos, Greta, Dim, Rundrig, Jarl, Xotoq

Elf: Elohiir, Sharaseth, Hasrith, Shevaral, Cadeus, Eldar, Kithracet, Thelian

Halfling: Finnegan, Olive, Randolph, Bartleby, Aubrey, Baldwin, Becca

Human: Hawke, Rudiger, Gregor, Brianne, Walton, Castor, Shanna, Ajax, Hob

LOOK

Choose one for each: Hard Eyes, Dead Eyes, or Eager Eyes. Wild Hair, Shorn Hair, or Battered Helm. Calloused Skin, Tanned Skin, or Scarred Skin. Built Body, Lithe Body, or Ravaged Body.

STATS

Your maximum HP is 10+Constitution. Your base damage is d10.

STARTING MOVES

Choose a race and gain the corresponding move:

Dwarf. When you **share a drink with someone**, you may parley with them using CON instead of CHA.

Elf. Choose one weapon—you can always treat weapons of that type as if they had the precise tag.

Halfling. When you defy danger and **use your small size to your advantage**, take +1.

Human. Once per battle you may reroll a single damage roll (yours or someone else's).

You start with these moves:

Bend Bars, Lift Gates. When you **use pure strength to destroy an inanimate obstacle**, roll+Str. On a 10+, choose 3. On a 7-9 choose 2: it doesn't take a very long time; nothing of value is damaged; it doesn't make an inordinate amount of noise; you can fix the thing again without a lot of effort.

Armored. You ignore the clumsy tag on armor you wear.

Signature Weapon. This is your weapon. There are many like it, but this one is yours. Your weapon is your best friend. It is your life. You master it as you master your life. Your weapon, without you, is useless. Without your weapon, you are useless. You must wield your weapon true.

Choose a base description, all are 2 weight: Sword, Axe, Hammer, Spear, Flail, Fists.

Choose the range that best fits your weapon: Hand, Close, Reach.

Choose two enhancements: Hooks and spikes (+1 damage, but +1 weight); Sharp (+2 piercing); Perfectly weighted (add precise); Serrated edges (+1 damage); Glows in the presence of one type of creature, your choice; Huge (add messy and forceful); Versatile (choose an additional range); Well-crafted (-1 weight).

Choose a look: Ancient, Unblemished, Ornate, Blood-stained, Sinister.

ALIGNMENT

Choose an alignment:

Good. Defend those weaker than you.

Neutral. Defeat a worthy opponent.

Evil. Kill a defenseless or surrendered enemy.

GEAR

Your load is 12+Str. You carry your signature weapon and dungeon rations (5 uses, 1 weight). Choose your defenses: chainmail (1 armor, 1 weight) and adventuring gear (1 weight); or scale armor (2 armor, 3 weight).

Choose two: 2 healing potions (0 weight); shield (+1 armor, 2 weight); antitoxin (0 weight), dungeon rations (1 weight), and poultices and herbs (1 weight); 22 coins.

BONDS

Fill in the name of one of your companions in at least one: _____ owes me their life, whether they admit it or not. I have sworn to protect _____. I worry about the ability of _____ to survive in the dungeon. _____ is soft, but I will make them hard like me.

ADVANCED MOVES

When you gain a level from 2-5, choose from these moves.

Merciless. When you deal damage, deal +1d4 damage.

Heirloom. When you **consult the spirits that reside within your signature weapon**, they will give you an insight relating to the current situation, and might ask you some questions in return, roll+CHA. On a 10+, the GM will give you good detail. On a 7-9, the GM will give you an impression.

Armor Mastery. When you **make your armor take the brunt of damage dealt to you**, the damage is negated but you must reduce the armor value of your armor or shield (your choice) by 1. The value is reduced each time you make this choice. If the reduction leaves the item with 0 armor it is destroyed.

Improved Weapon. Choose one extra enhancement for your signature weapon.

Seeing Red. When you discern realities during combat, you take +1.

Interrogator. When you **parley using threats of impending violence as leverage**, you may use STR instead of CHA.

Scent of Blood. When you hack and slash an enemy, your next attack against that same foe deals +1d4 damage.

Multiclass Dabbler. Get one move from another class. Treat your level as one lower for choosing the move.

Iron Hide. You gain +1 armor.

Blacksmith. When you have access to a forge you can graft the magical powers of a weapon onto your signature weapon. This process destroys the magical weapon. Your signature weapon gains the magical powers of the destroyed weapon.

When you gain a level from 6-10, choose from these moves or the level 2-5 moves.

Bloodthirsty (Replaces: Merciless). When you deal damage, deal +1d8 damage.

Armored Perfection (Replaces: Armor Mastery). When you **choose to let your armor take the brunt of damage dealt to you**, the damage is negated and you take +1 forward against the attacker, but you must reduce the armor value of your armor or shield (your choice) by 1. The value is reduced each time you make this choice. If the reduction leaves the item with 0 armor it is destroyed.

Evil Eye (Requires: Seeing Red). When you **enter combat**, roll+CHA. On a 10+, hold 2. On a 7-9, hold 1. Spend your hold to make eye contact with an NPC present, who freezes or flinches and can't act until you break it off. On a 6-, your enemies immediately identify you as their biggest threat.

Taste of Blood (Replaces: Scent of Blood). When you hack and slash an enemy, your next attack against that same foe deals +1d8 damage.

Multiclass Initiate (Requires: Multiclass Dabbler). Get one move from another class. Treat your level as one lower for choosing the move.

Steel Hide (Replaces: Iron Hide). You gain +2 armor.

Through Death's Eyes. When you **go into battle**, roll+WIS. On a 10+, name someone who will live **and** someone who will die. On a 7-9, name someone who will live **or** someone who will die. Name NPCs, not player characters. The GM will make your vision come true, if it's even remotely possible. On a 6- you see your own death and consequently take -1 ongoing throughout the battle.

Eye for Weaponry. When you look over an enemy's weaponry, ask the GM how much damage they do.

Superior Warrior. When you hack and slash on a 12+ you deal your damage, avoid their attack, and impress, dismay, or frighten your enemy.

THE PALADIN

Hell awaits. An eternity of torment in fire or ice or whatever best suits the sins of the damned throngs of Dungeon World. All that stands between the pits of that grim torture and salvation is you. Holy man, armored war machine, templar of the Good and the Light, right? The cleric may say his prayers at night to the gods, dwelling in their heavens. The fighter may wield his sharp sword in the name of “good” but you know. Only you.

Eyes, hands, and sweet killing blow of the gods, you are. Yours is the gift of righteousness and virtue. Of justice. Vision, too. A purity of intent that your companions do not have.

So guide these fools, paladin. Take up your holy cause and bring salvation to the wastrel world.

Vae victis, right?

NAMES

Thaddeus, Augustine, Lux, Cassius, Hadrian, Lucia, Octavia, Regulus, Valeria, Sanguinus, Titanius

LOOK

Choose one for each: Kind Eyes, Fiery Eyes, or Glowing Eyes. Helmet, Styled Hair, or Bald. Worn Holy Symbol or Fancy Holy Symbol. Fit Body, Bulky Body, or Thin Body.

STATS

Your maximum HP is 10+Constitution. Your base damage is d10.

STARTING MOVES

You are human, so you get this move:

Human. When you **pray for guidance, even for a moment, and ask, “What here is evil?”** the GM will tell you, honestly.

You start with these moves:

Lay on Hands (Cha). When you **touch someone, skin to skin, and pray for their well-being**, roll+CHA. On a 10+ you heal 1d8 damage or remove one disease. On a 7–9, they are healed, but the damage or disease is transferred to you.

Armored. You ignore the clumsy tag on armor you wear.

I Am the Law. When you **give an NPC an order based on your divine authority**, roll+Cha. On a 7+, they choose one: do what you say; back away cautiously, then flee; attack you. On a 10+, you also take +1 forward against them. On a miss, they do as they please and you take -1 forward against them.

Quest. When you **dedicate yourself to a mission through prayer and ritual cleansing**, state what you set out to do: slay _____, a great blight on the land; defend _____ from the iniquities that beset them; discover the truth of _____. Then choose up to two boons: an unwavering sense of direction to _____; invulnerability to _____ (e.g., edged weapons, fire, enchantment, etc.); a mark of divine authority; senses that pierce lies; a voice that transcends language; a freedom from hunger, thirst, and sleep. The GM will then tell you what vow or vows is required of you to maintain your blessing: Honor (forbidden: cowardly tactics and tricks); Temperance (forbidden: gluttony in food, drink, and pleasure of the flesh); Piety (required: observance of daily holy services); Valor (forbidden: suffering an evil creature to live); Truth (forbidden: lies); Hospitality (required: comfort to those in need, no matter who they are).

ALIGNMENT

Choose an alignment:

Lawful. Deny mercy to a criminal or unbeliever.

Good. Endanger yourself to protect someone weaker than you.

GEAR

Your load is 12+Str. You start with dungeon rations (5 uses, 1 weight), scale armor (2 armor, 3 weight), and some mark of faith, describe it (0 weight). Choose your weapon: halberd (reach, +1 damage, two-handed, 2 weight); or long sword (close, +1 damage, 1 weight) and shield (+1 armor, 2 weight).

Choose one: adventuring gear (1 weight); or dungeon rations (1 weight) and healing potion (0 weight).

BONDS

Fill in the name of one of your companions in at least one: _____'s misguided behavior endangers their very soul! _____ has stood by me in battle and can be trusted completely. I respect the beliefs of _____ but hope they will someday see the true way. _____ is a brave soul, I have much to learn from them.

ADVANCED MOVES

When you gain a level from 2–5, choose from these moves.

Divine Favor. Dedicate yourself to a deity (name a new one or choose one that's already been established). You gain the commune and cast a spell cleric moves. When you select this move, treat yourself as a cleric of level 1 for using spells. Every time you gain a level thereafter, increase your effective cleric level by 1.

Bloody Aegis. When you take damage you can grit your teeth and accept the blow. If you do you take no damage but instead suffer a debility of your choice. If you already have all six debilities you can't use this move.

Smite. While on a quest you deal +1d4 damage.

Exterminatus. When you **speak aloud your promise to defeat an enemy**, you deal +2d4 damage against that enemy and -4 damage against anyone else. This effect lasts until the enemy is defeated. If you fail to defeat the enemy or give up the fight, you can admit your failure, but the effect continues until you find a way to redeem yourself.

Charge! When you **lead the charge into combat**, those you lead take +1 forward.

Staunch Defender. When you defend you always get +1 hold, even on a 6-.

Setup Strike. When you hack and slash, choose an ally. Their next attack against your target does +1d4 damage.

Holy Protection. You get +1 armor while on a quest.

Voice of Authority. Take +1 to order hirelings.

Hospitaller. When you heal an ally, you heal +1d8 damage.

When you gain a level from 6-10, choose from these moves or the level 2-5 moves.

Evidence of Faith (Requires: Divine Favor). When you **see divine magic as it happens**, you can ask the GM which deity granted the spell and its effects. Take +1 when acting on the answers.

Holy Smite (Replaces: Smite). While on a quest you deal +1d8 damage.

Ever Onward (Replaces: Charge!). When you lead the charge into combat, those you lead take +1 forward and +2 armor forward.

Impervious Defender (Replaces: Staunch Defender). When you defend you always get +1 hold, even on a 6-. When you get a 12+ to defend instead of getting hold the nearest attacking creature is stymied giving you a clear advantage, the GM will describe it.

Tandem Strike (Replaces: Setup Strike). When you hack and slash, choose an ally. Their next attack against your target does +1d4 damage and they take +1 forward against them.

Divine Protection (Replaces: Holy Protection). You get +2 armor while on a quest.

Divine Authority (Replaces: Voice of Authority). Take +1 to order hirelings. When you roll a 12+ the hireling transcends their moment of fear and doubt and carries out your order with particular effectiveness or efficiency.

Perfect Hospitaller (Replaces: Hospitaller). When you heal an ally, you heal +2d8 damage.

Indomitable. When you suffer a debility (even through Bloody Aegis) take +1 forward against whatever caused it.

Perfect Knight. When you quest you choose three boons instead of two.

THE RANGER

These city-born folk you travel with. Have they heard the call of the wolf? Felt the winds howl in the bleak deserts of the East? Have they hunted their prey with the bow and the knife like you? Hell no. That's why they need you.

Guide. Hunter. Creature of the wilds. You are these things and more. Your time in the wilderness may have been solitary until now, but the call of some greater thing—call it fate if you like—has cast your lot with these folk. Brave, they may be. Powerful and strong, too. You know the secrets of the spaces between, though.

Without you, they'd be lost. Blaze a trail through the blood and dark, strider.

NAMES

Elf: Thrandir, Elrosine, Aranwe, Celion, Dambrath, Lanethe

Human: Jonah, Halek, Brandon, Emory, Shrike, Nora, Diana

LOOK

Choose one for each: Wild Eyes, Sharp Eyes, or Animal Eyes. Hooded Head, Wild Hair, or Bald. Cape, Camouflage, or Traveling Clothes. Lithe Body, Wild Body, or Sharp Body.

STATS

Your maximum HP is 8+Constitution. Your base damage is d8.

STARTING MOVES

Choose a race and gain the corresponding move:

Elf. When you undertake a perilous journey through wilderness whatever job you take you succeed as if you rolled a 10+.

Human. When you make camp in a dungeon or city, you don't need to consume a ration.

You start with these moves:

Hunt and Track (Wis). When you **follow a trail of clues left behind by passing creatures**, roll+WIS. On a 7+, you follow the creature's trail until there's a significant change in its direction or mode of travel. On a 10+, you also choose 1: gain a useful bit of information about your quarry, the GM will tell you what; or determine what caused the trail to end.

Called Shot. When you **attack a defenseless or surprised enemy at range**, you can choose to deal your damage or name your target and roll+DEX. Head: on 10+ as 7-9, plus your damage; on 7-9 they do nothing but stand and drool for a few moments. Arms: on 10+ as 7-9, plus your damage; on 7-9 they drop anything they're holding. Legs: on 10+ as 7-9, plus your damage; on 7-9 they're hobbled and slow moving.

Animal Companion. You have a supernatural connection with a loyal animal. You can't talk to it per se but it always acts as you wish it to. Name your animal companion and choose a species (wolf, cougar, bear, eagle, dog, hawk, cat, owl, pigeon, rat, mule).

Choose a base: Ferocity +2, Cunning +1, 1 Armor, Instinct +1; Ferocity +2, Cunning +2, 0 Armor, Instinct +1; Ferocity +1, Cunning +2, 1 Armor, Instinct +1; Ferocity +3, Cunning +1, 1 Armor, Instinct +2.

Choose as many strengths as its ferocity (fast, burly, huge, calm, adaptable, quick reflexes, tireless, camouflage, ferocious, intimidating, keen senses, stealthy). Your animal companion is trained to fight humanoids. Choose as many additional trainings as its cunning (hunt, search, scout, guard, fight monsters, perform, labor, travel). Choose as many weaknesses as its instinct (flighty, savage, slow, broken, frightening, forgetful, stubborn, lame).

Command. When you work with your animal companion on something it's trained in: and you attack the same target, add its ferocity to your damage; and you track, add its cunning to your roll; and you take damage, add its armor to your armor; and you discern realities, add its cunning to your roll; and you parley, add its cunning to your roll; and someone interferes with you, add its instinct to their roll.

ALIGNMENT

Choose an alignment:

Chaotic. Free someone from literal or figurative bonds.

Good. Endanger yourself to combat an unnatural threat.

Neutral. Help an animal or spirit of the wild.

GEAR

Your load is 11+Str. You start with dungeon rations (5 uses, 1 weight), leather armor (1 armor, 1 weight), and a bundle of arrows (3 ammo, 1 weight). Choose your armament: hunter's bow (near, far, 1 weight) and short sword (close, 1 weight); or hunter's bow (near, far, 1 weight) and spear (reach, 1 weight).

Choose one: adventuring gear (1 weight) and dungeon rations (1 weight); or adventuring gear (1 weight) and bundle of arrows (3 ammo, 1 weight).

BONDS

Fill in the name of one of your companions in at least one: I have guided _____ before and they owe me for it. _____ is a friend of nature, so I will be their friend as well. _____ has no respect for nature, so I have no respect for them. _____ does not understand life in the wild, so I will teach them.

ADVANCED MOVES

You may take this move only if it is your first advancement.

Half-Elven. Somewhere in your lineage lies mixed blood and it begins to show its presence. You gain the elf starting move if you took the human one at character creation or vice versa.

When you gain a level from 2-5, choose from these moves.

Wild Empathy. You can speak with and understand animals.

Familiar Prey. When you spout lore about a monster you use WIS instead of INT.

Viper's Strike. When you strike an enemy with two weapons at once, add an extra 1d4 damage for your off-hand strike.

Camouflage. When you **keep still in natural surroundings**, enemies never spot you until you make a movement.

Man's Best Friend. When you **allow your animal companion to take a blow that was meant for you**, the damage is negated and your animal companion's ferocity becomes 0. If its ferocity is already 0 you can't use this ability. When you have a few hours of rest with your animal companion its ferocity returns to normal.

Blot Out the Sun. When you volley you may spend extra ammo before rolling. For each point of ammo spent you may choose an extra target. Roll once and apply damage to all targets.

Well-Trained. Choose another training for your animal companion.

God Amidst the Wastes. Dedicate yourself to a deity (name a new one or choose one that's already been established). You gain the commune and cast a spell cleric moves. When you select this move, treat yourself as a cleric of level 1 for using spells. Every time you gain a level thereafter, increase your effective cleric level by 1.

Follow Me. When you undertake a perilous journey you can take two roles. You make a separate roll for each.

A Safe Place. When you **set the watch for the night**, everyone takes +1 to take watch.

When you gain a level from 6-10, choose from these moves or the level 2-5 moves.

Wild Speech (Replaces: Wild Empathy). You can speak with and understand any non-magical, non-planar creature.

Hunter's Prey (Replaces: Familiar Prey). When you spout lore about a monster you use WIS instead of INT. On a 12+, in addition to the normal effects, you get to ask the GM any one question about the subject.

Viper's Fangs (Replaces: Viper's Strike). When you strike an enemy with two weapons at once, add an extra 1d8 damage for your off-hand strike.

Smaug's Belly. When you know your target's weakest point your arrows have 2 piercing.

Strider (Replaces: Follow Me). When you undertake a perilous journey you can take two roles. Roll twice and use the better result for both roles.

A Safer Place (Replaces: A Safe Place). When you set the watch for the night everyone takes +1 to take watch. After a night in camp when you set the watch everyone takes +1 forward.

Observant. When you hunt and track, on a hit you may also ask one question about the creature you are tracking from the discern realities list for free.

Special Trick. Choose a move from another class. So long as you are working with your animal companion you have access to that move.

Unnatural Ally. Your animal companion is a monster, not an animal. Describe it. Give it +2 ferocity and +1 instinct, plus a new training.

THE THIEF

You've heard them, sitting around the campfire. Bragging about this battle or that. About how their gods are smiling on your merry band. You count your coins and smile to yourself—this is the thrill above all. You alone know the secret of Dungeon World—filthy filthy lucre.

Sure, they give you lip for all the times you've snuck off alone but without you, who among them wouldn't have been dissected by a flying guillotine or poisoned straight to death by some ancient needle trap? So, let them complain. When you're done with all this delving you'll toast their hero's graves.

From your castle. Full of gold. You rogue.

NAMES

Halfling: Felix, Rook, Mouse, Sketch, Trixie, Robin, Omar, Brynn, Bug

Human: Sparrow, Shank, Jack, Marlow, Dodge, Rat, Pox, Humble, Farley

LOOK

Choose one for each: Shifty Eyes or Criminal Eyes. Hooded Head, Messy Hair, or Cropped Hair. Dark Clothes, Fancy Clothes, or Common Clothes. Lithe Body, Knobby Body, or Flabby Body.

STATS

Your maximum HP is 6+Constitution. Your base damage is d8.

STARTING MOVES

Choose a race and gain the corresponding move:

Halfling. When you attack with a ranged weapon, deal +2 damage.

Human. You are a professional. When you spout lore or discern realities about criminal activities, take +1.

You start with these moves:

Trap Expert. When you **spend a moment to survey a dangerous area**, roll+DEX. On a 10+, hold 3. On a 7–9, hold 1. Spend your hold as you walk through the area to ask these questions: Is there a trap here and if so, what activates it? What does the trap do when activated? What else is hidden here?

Tricks of the Trade. When you **pick locks or pockets or disable traps**, roll+DEX. On a 10+, you do it, no problem. On a 7–9, you still do it, but the GM will offer you two options between suspicion, danger, or cost.

Backstab. When you **attack a surprised or defenseless enemy with a melee weapon**, you can choose to deal your damage or roll+DEX. On a 10+ choose two. On a 7–9 choose one: you don't get into melee with them; you deal your damage+1d6; you create an advantage, +1 forward to you or an ally acting on it; reduce their armor by 1 until they repair it.

Flexible Morals. When someone tries to detect your alignment you can tell them any alignment you like.

Poisoner. You've mastered the care and use of a poison. Choose a poison from the list below; that poison is no longer dangerous for you to use. You also start with three uses of the poison you choose. Whenever you have time to gather materials and a safe place to brew you can make three uses of the poison you choose for free. Note that some poisons are applied, meaning you have to carefully apply it to the target or something they eat or drink. Touch poisons just need to touch the target, they can even be used on the blade of a weapon.

Oil of Tagit (applied): The target falls into a light sleep. Bloodweed (touch): The target deals -1d4 damage ongoing until cured. Goldenroot (applied): The target treats the next creature they see as a trusted ally, until proved otherwise. Serpent's Tears (touch): Anyone dealing damage to the target rolls twice and takes the better result.

ALIGNMENT

Choose an alignment:

Chaotic. Leap into danger without a plan.

Neutral. Avoid detection or infiltrate a location.

Evil. Shift danger or blame from yourself to someone else.

GEAR

Your load is 9+Str. You start with dungeon rations (5 uses, 1 weight), leather armor (1 armor, 1 weight), 3 uses of your chosen poison, and 10 coins. Choose your arms: dagger (hand, 1 weight) and short sword (close, 1 weight); or rapier (close, precise, 1 weight).

Choose a ranged weapon: 3 throwing daggers (thrown, near, 0 weight); or ragged bow (near, 2 weight) and bundle of arrows (3 ammo, 1 weight).

Choose one: adventuring gear (1 weight); or healing potion (0 weight).

BONDS

Fill in the name of one of your companions in at least one: I stole something from _____. _____ has my back when things go wrong. _____ knows incriminating details about me. _____ and I have a con running.

ADVANCED MOVES

When you gain a level from 2-5, choose from these moves.

Cheap Shot. When using a precise or hand weapon, your backstab deals an extra +1d6 damage.

Cautious. When you use trap expert you always get +1 hold, even on a 6-.

Wealth and Taste. When you **make a show of flashing around your most valuable possession**, choose someone present. They will do anything they can to obtain your item or one like it.

Shoot First. You're never caught by surprise. When an enemy would get the drop on you, you get to act first instead.

Poison Master. After you've used a poison once it's no longer dangerous for you to use.

Envenom. You can apply even complex poisons with a pinprick. When you apply a poison that's not dangerous for you to use to your weapon it's touch instead of applied.

Brewer. When you have time to gather materials and a safe place to brew you can create three doses of any one poison you've used before.

Underdog. When you're outnumbered, you have +1 armor.

Connections. When you put out word to the criminal underbelly about something you want or need, roll+CHA. On a 10+, someone has it, just for you. On a 7-9, you'll have to settle for something close or it comes with strings attached, your call.

When you gain a level from 6-10, choose from these moves or the level 2-5 moves.

Dirty Fighter (Replaces: Cheap Shot). When using a precise or hand weapon, your backstab deals an extra +1d8 damage and all other attacks deal +1d4 damage.

Extremely Cautious (Replaces: Cautious). When you use trap expert you always get +1 hold, even on a 6-. On a 12+ you get 3 hold and the next time you come near a trap the GM will immediately tell you what it does, what triggers it, who set it, and how you can use it to your advantage.

Alchemist (Replaces: Brewer). When you have time to gather materials and a safe place to brew you can create three doses of any poison you've used before. Alternately you can describe the effects of a poison you'd like to create. The GM will tell you that you can create it, but with one or more caveats: it will only work under specific circumstances; the best you can manage is a weaker version; it'll take a while to take effect; it'll have obvious side effects.

Serious Underdog (Replaces: Underdog). You have +1 armor. When you're outnumbered, you have +2 armor instead.

Evasion. When you defy danger on a 12+, you transcend the danger. You not only do what you set out to, but the GM will offer you a better outcome, true beauty, or a moment of grace.

Strong Arm, True Aim. You can throw any melee weapon, using it to volley. A thrown melee weapon is gone; you can never choose to reduce ammo on a 7-9.

Escape Route. When you're in too deep and need a way out, name your escape route and roll+DEX. On a 10+ you're gone. On a 7-9 you can stay or go, but if you go it costs you: leave something behind or take something with you, the GM will tell you what.

Disguise. When you have time and materials you can create a disguise that will fool anyone into thinking you're another creature of about the same size and shape. Your actions can give you away but your appearance won't.

Heist. When you take time to make a plan to steal something, name the thing you want to steal and ask the GM these questions. When acting on the answers you and your allies take +1 forward: Who will notice it's missing? What's its most powerful defense? Who will come after it? Who else wants it?

THE WIZARD

Dungeon World has rules. Not the laws of men or the rule of some petty tyrant. Bigger, better rules. You drop something –it falls. You can't make something out of nothing. The dead stay dead, right?

Oh, the things we tell ourselves to feel better about the long, dark nights.

You've spent so very long poring over those tomes of yours. The experiments that nearly drove you mad and all the botched summonings that endangered your very soul. For what? For power. What else is there? Not just the power of King or Country but the power to boil a man's blood in his veins. To call on the thunder of the sky and the churn of the roiling earth. To shrug off the rules the world holds so dear.

Let them cast their sidelong glances. Let them call you "warlock" or "diabolist." Who among them can hurl fireballs from their eyes?

Yeah. We didn't think so.

NAMES

Elf: Galadiir, Fenfaril, Lilliastre, Phirosalle, Enkirash, Halwyr

Human: Avon, Morgan, Rath, Ysolde, Ovid, Vitus, Aldara, Xeno, Uri

LOOK

Choose one for each: Haunted Eyes, Sharp Eyes, or Crazy Eyes. Styled Hair, Wild Hair, or Pointed Hat. Worn Robes, Stylish Robes, or Strange Robes. Pudgy Body, Creepy Body, or Thin Body.

STATS

Your maximum HP is 4+Constitution. Your base damage is d4.

STARTING MOVES

Choose a race and gain the corresponding move:

Elf. Magic is as natural as breath to you. Detect Magic is a cantrip for you.

Human. Choose one cleric spell. You can cast it as if it was a wizard spell.

You start with these moves:

Spellbook. You have mastered several spells and inscribed them in your spellbook. You start out with three first level spells in your spellbook as well as the cantrips. Whenever you gain a level, you add a new spell of your level or lower to your spellbook. Your spellbook is 1 weight.

Prepare Spells. When you **spend uninterrupted time (an hour or so) in quiet contemplation of your spellbook**, you: lose any spells you already have prepared; prepare new spells of your choice from your spellbook whose total levels don't exceed your own level+1; prepare your cantrips which never count against your limit.

Cast a Spell (Int). When you **release a spell you've prepared**, roll+Int. On a 10+, the spell is successfully cast and you do not forget the spell—you may cast it again later. On a 7–9, the spell is cast, but choose one: you draw unwelcome attention or put yourself in a spot (the GM will tell you how); the spell disturbs the fabric of reality as it is cast—take –1 ongoing to cast a spell until the next time you Prepare Spells; after it is cast, the spell is forgotten and you cannot cast the spell again until you prepare spells. Note that maintaining spells with ongoing effects will sometimes cause a penalty to your roll to cast a spell.

Spell Defense. You may end any ongoing spell immediately and use the energy of its dissipation to deflect an oncoming attack. The spell ends and you subtract its level from the damage done to you.

Ritual. When you **draw on a place of power to create a magical effect**, tell the GM what you're trying to achieve. Ritual effects are always possible, but the GM will give you one to four of the following conditions: it's going to take days/weeks/months; first you must ____; you'll need help from ____; it will require a lot of money; the best you can do is a lesser version, unreliable and limited; you and your allies will risk danger from ____; you'll have to disenchant ____ to do it.

ALIGNMENT

Choose an alignment:

Good. Use magic to directly aid another.

Neutral. Discover something about a magical mystery.

Evil. Use magic to cause terror and fear.

GEAR

Your load is 7+Str. You start with your spellbook (1 weight) and dungeon rations (5 uses, 1 weight). Choose your defenses: leather armor (1 armor, 1 weight); or bag of books (5 uses, 2 weight) and 3 healing potions.

Choose your weapon: dagger (hand, 1 weight); or staff (close, two-handed, 1 weight).

Choose one: healing potion (0 weight); or 3 antitoxins (0 weight).

BONDS

Fill in the name of one of your companions in at least one: _____ will play an important role in the events to come. I have foreseen it! _____ is keeping an important secret from me. _____ is woefully misinformed about the world; I will teach them all that I can.

ADVANCED MOVES

When you gain a level from 2–5, choose from these moves. You also add a new spell to your spellbook at each level.

Prodigy. Choose a spell. You prepare that spell as if it were one level lower.

Empowered Magic. When you cast a spell, on a 10+ you have the option of choosing from the 7–9 list. If you do, you may choose one of these as well: the spell's effects are maximized; the spell's targets are doubled.

Fount of Knowledge. When you **spout lore about something no one else has any clue about**, take +1.

Know-It-All. When **another player's character comes to you for advice and you tell them what you think is best**, they get +1 forward when following your advice and you mark experience if they do.

Expanded Spellbook. Add a new spell from the spell list of any class to your spellbook.

Enchanter. When you have time and safety with a magic item you may ask the GM what it does, the GM will answer you truthfully.

Logical. When you **use strict deduction to analyze your surroundings**, you can discern realities with INT instead of WIS.

Arcane Ward. As long as you have at least one prepared spell of first level or higher, you have +2 armor.

Counterspell. When you **attempt to counter an arcane spell that will otherwise affect you**, stake one of your prepared spells on the defense and roll+Int. On a 10+, the spell is countered and has no effect on you. On a 7-9, the spell is countered and you forget the spell you staked. Your counterspell protects only you; if the countered spell has other targets they get its effects.

Quick Study. When you **see the effects of an arcane spell**, ask the GM the name of the spell and its effects. You take +1 when acting on the answers.

When you gain a level from 6-10, choose from these moves or the level 2-5 moves.

Master (Requires: Prodigy). Choose one spell in addition to the one you picked for prodigy. You prepare that spell as if it were one level lower.

Greater Empowered Magic (Replaces: Empowered Magic). When you cast a spell, on a 10-11 you have the option of choosing from the 7-9 list. If you do, you may choose one of these effects as well. On a 12+ you get to choose one of these effects for free: the spell's effects are doubled; the spell's targets are doubled.

Enchanter's Soul (Requires: Enchanter). When you have time and safety with a magic item in a place of power you can empower that item so that the next time you use it its effects are amplified, the GM will tell you exactly how.

Highly Logical (Replaces: Logical). When you **use strict deduction to analyze your surroundings**, you can discern realities with Int instead of Wis. On a 12+ you get to ask the GM any three questions, not limited by the list.

Arcane Armor (Replaces: Arcane Ward). As long as you have at least one prepared spell of first level or higher, you have +4 armor.

Protective Counter (Requires: Counterspell). When an ally within sight of you is affected by an arcane spell, you can counter it as if it affected you. If the spell affects multiple allies you must counter for each ally separately.

Ethereal Tether. When you have time with a willing or helpless subject you can craft an ethereal tether with them. You perceive what they perceive and can discern realities about someone tethered to you or their surroundings no matter the distance. Someone willingly tethered to you can communicate with you over the tether as if you were in the room with them.

Mystical Puppet Strings. When you **use magic to control a person's actions** they have no memory of what you had them do and bear you no ill will.

Spell Augmentation. When you **deal damage to a creature** you can shunt a spell's energy into them—end one of your ongoing spells and add the spell's level to the damage dealt.

Self-Powered. When you have time, arcane materials, and a safe space, you can create your own place of power. Describe to the GM what kind of power it is and how you're binding it to this place, the GM will tell you one kind of creature that will have an interest in your workings.

WIZARD SPELLS

CANTRIPS

You prepare all of your cantrips every time you prepare spells without having to select them or count them toward your allotment of spells.

Light (Cantrip): An item you touch glows with arcane light, about as bright as a torch. It gives off no heat or sound and requires no fuel, but it is otherwise like a mundane torch. You have complete control of the color of the flame. The spell lasts as long as it is in your presence.

Unseen Servant (Cantrip, Ongoing): You conjure a simple invisible construct that can do nothing but carry items. It has load 3 and carries anything you hand to it. It cannot pick up items on its own and can only carry those you give to it. Items carried by an unseen servant appear to float in the air a few paces behind you. An unseen servant that takes damage or leaves your presence is immediately dispelled, dropping any items it carried. Otherwise the unseen servant serves you until you end the spell.

Prestidigitation (Cantrip): You perform minor tricks of true magic. If you touch an item as part of the casting you can make cosmetic changes to it: clean it, soil it, cool it, warm it, flavor it, or change its color. If you cast the spell without touching an item you can instead create minor illusions no bigger than yourself. Prestidigitation illusions are crude and clearly illusions—they won't fool anyone, but they might entertain them.

LEVEL 1 SPELLS

Contact Spirits (Summoning): Name the spirit you wish to contact (or leave it to the GM). You pull that creature through the planes, just close enough to speak to you. It is bound to answer any one question you ask to the best of its ability.

Detect Magic (Divination): One of your senses is briefly attuned to magic. The GM will tell you what here is magical.

Telepathy (Divination, Ongoing): You form a telepathic bond with a single person you touch, enabling you to converse with that person through your thoughts. You can only have one telepathic bond at a time.

Charm Person (Enchantment, Ongoing): The person (not beast or monster) you touch while casting this spell counts you as a friend until they take damage or you prove otherwise.

Invisibility (Illusion, Ongoing): Touch an ally: nobody can see them. They're invisible! The spell persists until the target attacks or you dismiss the effect. While the spell is ongoing you can't cast a spell.

Magic Missile (Evocation): Projectiles of pure magic spring from your fingers. Deal 2d4 damage to one target.

Alarm: Walk a wide circle as you cast this spell. Until you prepare spells again your magic will alert you if a creature crosses that circle. Even if you are asleep, the spell will shake you from your slumber.

LEVEL 3 SPELLS

Dispel Magic: Choose a spell or magic effect in your presence: this spell rips it apart. Lesser spells are ended, powerful magic is just reduced or dampened so long as you are nearby.

Visions Through Time (Divination): Cast this spell and gaze into a reflective surface to see into the depths of time. The GM will reveal the details of a grim portent to you—a bleak event that will come to pass without your intervention. They'll tell you something useful about how you can interfere with the grim portent's dark outcomes. Rare is the portent that claims "You'll live happily ever after." Sorry.

Fireball (Evocation): You evoke a mighty ball of flame that envelops your target and everyone nearby, inflicting 2d6 damage which ignores armor.

Mimic (Ongoing): You take the form of someone you touch while casting this spell. Your physical characteristics match theirs exactly but your behavior may not. This change persists until you take damage or choose to return to your own form. While this spell is ongoing you lose access to all your wizard moves.

Mirror Image (Illusion): You create an illusory image of yourself. When you are attacked, roll a d6. On a 4, 5, or 6 the attack hits the illusion instead, the image then dissipates and the spell ends.

Sleep (Enchantment): 1d4 enemies you can see of the GM's choice fall asleep. Only creatures capable of sleeping are affected. They awake as normal: loud noises, jolts, pain.

LEVEL 5 SPELLS

Cage (Evocation, Ongoing): The target is held in a cage of magical force. Nothing can get in or out of the cage. The cage remains until you cast another spell or dismiss it. While the spell is ongoing, the caged creature can hear your thoughts and you cannot leave sight of the cage.

Contact Other Plane (Divination): You send a request to another plane. Specify who or what you'd like to contact by location, type of creature, name, or title. You open a two-way communication with that creature. Your communication can be cut off at any time by you or the creature you contacted.

Polymorph (Enchantment): Your touch reshapes a creature entirely, they stay in the form you craft until you cast a spell. Describe the new shape you craft, including any stat changes, significant adaptations, or major weaknesses. The GM will then tell you one or more of these: the form will be unstable and temporary; the creature's mind will be altered as well; the form has an unintended benefit or weakness.

Summon Monster (Summoning, Ongoing): A monster appears and aids you as best it can. Treat it as your character, but with access to only the basic moves. It has +1 modifier for all stats, 1 HP, and uses your damage dice. The monster also gets your choice of 1d6 of these traits: it has +2 instead of +1 to one stat; it's not reckless; it does 1d8 damage; its bond to your plane is strong, +2 HP for each level you have; it has some useful adaptation. The GM will tell you the type of monster you get based on the traits you select. The creature remains on this plane until it dies or you dismiss it. While the spell is ongoing you take -1 to cast a spell.

LEVEL 7 SPELLS

Dominate (Enchantment, Ongoing): Your touch pushes your mind into someone else's. You gain 1d4 hold. Spend one hold to make the target take one of these actions: speak a few words of your choice; give you something they hold; make a concerted attack on a target of your choice; truthfully answer one question. If you run out of hold the spell ends. If the target takes damage you lose 1 hold. While the spell is ongoing you cannot cast a spell.

True Seeing (Divination, Ongoing): You see all things as they truly are. This effect persists until you tell a lie or dismiss the spell. While this spell is ongoing you take -1 to cast a spell.

Shadow Walk (Illusion): The shadows you target with this spell become a portal for you and your allies. Name a location, describing it with a number of words up to your level. Stepping through the portal deposits you and any allies present when you cast the spell at the location you described. The portal may only be used once by each ally.

Contingency (Evocation): Choose a 5th level or lower spell you know. Describe a trigger condition using a number of words equal to your level. The chosen spell is held until you choose to unleash it or the trigger condition is met, whichever happens first. You don't have to roll for the held spell, it just takes effect. You may only have a single contingent spell held at a time; if you cast Contingency while you have a held spell, the new held spell replaces the old one.

Cloudkill (Summoning, Ongoing): A cloud of fog drifts into this realm from beyond the Black Gates of Death, filling the immediate area. Whenever a creature in the area takes damage it takes an additional, separate 1d6 damage which ignores armor. This spell persists so long as you can see the affected area, or until you dismiss it.

LEVEL 9 SPELLS

Antipathy (Enchantment, Ongoing): Choose a target and describe a type of creature or an alignment. Creatures of the specified type or alignment cannot come within sight of the target. If a creature of the specified type does find itself within sight of the target, it immediately flees. This effect continues until you leave the target's presence or you dismiss the spell. While the spell is ongoing you take -1 to cast a spell.

Alert (Divination): Describe an event. The GM will tell you when that event occurs, no matter where you are or how far away the event is. If you choose, you can view the location of the event as though you were there in person. You can only have one Alert active at a time.

Soul Gem: You trap the soul of a dying creature within a gem. The trapped creature is aware of its imprisonment but can still be manipulated through spells, parley, and other effects. All moves against the trapped creature are at +1. You can free the soul at any time but it can never be recaptured once freed.

Shelter (Evocation, Ongoing): You create a structure out of pure magical power. It can be as large as a castle or as small as a hut, but is impervious to all non-magical damage. The structure endures until you leave it or you end the spell.

Perfect Summons (Summoning): You teleport a creature to your presence. Name a creature or give a short description of a type of creature. If you named a creature, that creature appears before you. If you described a type of creature, a creature of that type appears before you.

THE GM

There are many different fantasy genres, each with their own style or advice for GMing. Dungeon World is designed for one of those styles in particular — a world of elves, orcs, dragons and magic where dark dangers mix with lighthearted adventure. The rules in this chapter will help you run a game in that style.

The characters have rules to follow when they roll dice and take actions. The GM has rules to follow, too. You'll be refereeing, adjudicating, and describing the world as you go — Dungeon World provides a framework to guide you in doing so. This chapter isn't about advice or optional tips and tricks. It's a chapter with procedures and rules for whoever takes on the role of GM.

GMING DUNGEON WORLD: A FRAMEWORK

Running a game of Dungeon World is built on these: the GM's **agenda**, **principles**, and **moves**. The agenda is what you set out to do when you sit down at the table. The principles are the guides that keep you focused on that agenda. The GM's moves are the concrete, moment-to-moment things you do to move the game forward. You'll make moves when players miss their rolls, when the rules call for it, and whenever the players look to you to see what happens. Your moves keep the fiction consistent and the game's action moving forward.

The GM's agenda, principles, and moves are rules just like damage or stats or HP. You should take the same care in altering them or ignoring them that you would with any other rule.

HOW TO GM

When you sit down at the table as a GM you do these things:

- ♦ Describe the situation
- ♦ Follow the rules
- ♦ Make moves
- ♦ Exploit your prep

The players have it easy — they just say what their characters say, think, and do. You have it a bit harder. You have to say everything else.

First and foremost, you **describe the immediate situation around the players at all times**. This is how you start a session, how you get things rolling after a snack break, get back on track after a great joke: tell them what the situation is in concrete terms. Use detail and senses to draw them in — the situation isn't just an orc charging you, it's an orc painted in blood swinging a hammer and yelling bloody murder. The situation around them is rarely "everything's great, nothing to worry about." When you describe the situation, always end with "What do you do?"

From the get-go make sure to **follow the rules**. This means your GM rules, sure, but also keep an eye on the players' moves. It's everyone's responsibility to watch for when a move has been triggered, including you. Part of following the rules is **making moves** — your moves are different than player moves and we'll describe them in detail below. In all of these things, **exploit your prep**. At times you'll know something the players don't yet know, and you can use that knowledge to help you make moves.

AGENDA

Your agenda makes up the things you aim to do at all times while GMing a game of Dungeon World:

- ♦ Portray a fantastic world
- ♦ Fill the characters' lives with adventure
- ♦ Play to find out what happens

Everything you say and do at the table (and away from the table, too) exists to accomplish these three goals and no others. You're not trying to beat the players or test their ability to solve complex traps. You're not here to give the players a chance to explore your finely crafted setting. You're not trying to kill the players (though monsters might be). You're most certainly not here to tell everyone a planned-out story.

Your first agenda is to **portray a fantastic world**. Dungeon World is all about guts, guile, and bravery against darkness and doom. Show the players the wonders of the world they're in and encourage them to react to it.

Filling the characters' lives with adventure means working with the players to create a world that's engaging and dynamic. Dungeon World adventures **never** presume player actions — a Dungeon World adventure portrays a setting in motion, and as the players come into conflict with that setting, action is inevitable.

This is how you **play to find out what happens**. You're sharing in the fun of finding out how the characters react to and change the world you're portraying. So really, don't plan too hard. The rules of the game will fight you.

PRINCIPLES

- ♦ Draw maps, leave blanks
- ♦ Address the characters, not the players
- ♦ Embrace the fantastic
- ♦ Make a move that follows
- ♦ Never speak the name of your move
- ♦ Give every monster life
- ♦ Name every person
- ♦ Ask questions and use the answers
- ♦ Be a fan of the characters
- ♦ Think dangerous
- ♦ Begin and end with the fiction
- ♦ Think offscreen, too

Your principles are your guides. Often, when it's time to make a move, you'll already have an idea of what makes sense. Consider it in light of your principles and go with it, if it fits.

Draw maps, leave blanks. Dungeon World exists mostly in the imaginations of the people playing it; maps help everyone stay on the same page. Don't try to make a map complete — leave room for the unknown.

Address the characters, not the players. Say “Dunwick, what are you doing about the wight?” not “Tony, is Dunwick doing something about that wight?” This keeps the game focused on the fiction, since moves are always based on the actions of characters, not the players portraying them.

Embrace the fantastic. Magic, strange vistas, gods, demons, and abominations — embrace the fantastic on every scale, in your prep and in play.

Make a move that follows. When you make a move, you’re taking an element of the fiction and bringing it to bear against the characters. Your move should always follow from the fiction.

Never speak the name of your move. Your moves are prompts to you, not things you say directly. You never show the players you’re picking a move from a list — show it to them as a straightforward outcome of their actions, since it is.

Give every monster life. Give each monster details that bring it to life: smells, sights, sounds. Give each one enough to make it real, but don’t cry when it gets beat up or overthrown — that’s what player characters do.

Name every person. Anyone the players speak with has a name. The rest can flow from there.

Ask questions and use the answers. Part of playing to find out what happens is explicitly not knowing everything, and being curious. If you don’t know something, ask the players and use what they say. The easiest question is “What do you do?”

Be a fan of the characters. Think of the players’ characters as protagonists in a story you might see on TV. Cheer for their victories and lament their defeats.

Think dangerous. Everything in the world is a target. You’re thinking like an evil overlord: no single life is worth anything and there is nothing sacrosanct. The world changes; without the characters’ intervention, it changes for the worse.

Begin and end with the fiction. Everything anyone does in Dungeon World comes from and leads to fictional events.

Think offscreen too. Just because you’re a fan of the characters doesn’t mean everything happens right in front of them. Sometimes your best move is in the next room, or another part of the dungeon, or back in town.

MOVES

Whenever everyone looks to you to see what happens, choose one of these. Each move is something that occurs in the fiction of the game — they aren’t code words or special terms.

- ♦ Use a monster, danger, or location move
- ♦ Reveal an unwelcome truth
- ♦ Show signs of an approaching threat
- ♦ Deal damage
- ♦ Use up their resources
- ♦ Turn their move back on them
- ♦ Separate them
- ♦ Give an opportunity that fits a class’ abilities
- ♦ Show a downside to their class, race, or equipment
- ♦ Offer an opportunity, with or without cost
- ♦ Put someone in a spot
- ♦ Tell them the requirements or consequences and ask

Never speak the name of your move. Make it a real thing that happens to them, and no matter what move you make, always follow up with "What do you do?"

When to Make a Move. You make a move when everyone looks to you to find out what happens, when the players give you a golden opportunity, or when they roll a 6-. Generally when the players are just looking at you to find out what happens you make a soft move, otherwise you make a hard move.

A soft move is one without immediate, irrevocable consequences — something not all that bad (offer an opportunity with cost), or something bad with time to avoid it (show signs of an approaching threat). A soft move ignored becomes a golden opportunity for a hard move. Hard moves have immediate consequences — dealing damage is almost always a hard move. When you have a chance to make a hard move, you can opt for a soft one instead if it better fits the situation.

Choosing a Move. Start by looking at the obvious consequences of the action that triggered it. Let your moves snowball — build on the success or failure of the characters' moves and on your own previous moves. If your first instinct is that this won't hurt them now but it'll come back to bite them later, great — that's think offscreen too. Make a note of it and reveal it when the time is right.

Making Your Move. Keep your principles in mind, in particular never speak the name of your move and address the characters, not the players. Note that "deal damage" is a move, but other moves may include damage as well — when an ogre flings you against a wall you take damage as surely as if he smashed you with his fists. After every move you make, always ask "What do you do?"

Use a monster, danger, or location move. Every monster in an adventure has moves associated with it, as do many locations and the overarching dangers of a front.

Reveal an unwelcome truth. An unwelcome truth is a fact the players wish wasn't true.

Show signs of an approaching threat. "Threat" means anything bad that's on the way; show them something's going to happen unless they act.

Deal damage. Choose one source of damage that's fictionally threatening a character and apply it. Most damage is based on a die roll; you never need to touch the dice.

Use up their resources. Something happens to use up a resource — weapons, armor, healing, ongoing spells. Not always permanently.

Turn Their Move Back On Them. Think about the benefits a move might grant a character and turn them around, or grant the same advantage to someone who has it out for the characters.

Separate Them. From being pushed apart in the heat of battle to being teleported to the far end of the dungeon.

Give an opportunity that fits a class' abilities. Present an opportunity that plays to what one class shines at — even a class not currently in play.

Show a downside to their class, race, or equipment. Just as every class shines, they all have weaknesses too.

Offer an opportunity, with or without cost. Show them something they want: riches, power, glory. Lead with the fiction.

Put someone in a spot. A spot is someplace a character needs to make tough choices. The harder the choice, the tougher the spot.

Tell them the requirements or consequences and ask. Good for when they want something not covered by a move, or they've failed one — they can do it, but they'll pay a price, made clear in the fiction, not just mechanically.

DUNGEON MOVES

Dungeon Moves are a special subset used to make or alter a dungeon on the fly, for hostile areas you haven't planned completely. Map out the area as you make these moves.

- ♦ Change the environment
- ♦ Point to a looming threat
- ♦ Introduce a new faction or type of creature
- ♦ Use a threat from an existing faction or type of creature
- ♦ Make them backtrack
- ♦ Present riches at a price
- ♦ Present a challenge to one of the characters

You can make these moves whenever everyone looks to you to say something, when the players present an opportunity, or when they miss a roll — particularly well-suited for when characters enter a new room or hallway.

Change the environment. Introduce a new environment: carved tunnels become naturally carved, trees turn dead and strange, trails are lost.

Point to a looming threat. Show the signs and clues of something lurking — the dragon's footprints in the mud, the slimy trail of the gelatinous cube.

Introduce a new faction or type of creature. A type is a broad grouping (orcs, goblins, the undead); a faction is a group united by a goal. Introducing means giving clear sensory evidence or substantiated information.

Use a threat from an existing faction or type of creature. Once introduced, use moves of monsters of that type or faction, broadly — orcs with their worgs, a cult with undead servants.

Make them backtrack. Is there anything useful in areas already explored, as yet undiscovered? Show the effect time has had on places left behind — the dungeon evolves in the wake of the characters' actions.

Present riches at a price. Put a desirable item just out of reach, and find a way to make it available if the characters give up what they have.

Present a challenge to one of the characters. Challenge a character by looking at what they're good at, giving someone a chance to shine — or challenge them by looking at what they're bad at or left unresolved.

DEALING WITH COMMON SITUATIONS

Fights. Think about more than just the exchange of damage — monsters might be trying to capture the characters or protect something. No self-respecting monster just stands still for its beating; make sure you're using moves beyond deal damage, even in a fight. Make a map of a complex battle location so everyone knows what's happening.

Traps. Traps may come from your prep or be improvised from your moves. If nothing has established the location is safe, traps are always an option. Players may find traps through clever plans, trap sense, or discerning realities — if an action would discover a trap outside a move, don't hide it from them. Traps aren't allowed to break the rules.

People. NPCs are people: they have goals and the tools to struggle towards those goals. Some whole adventures might take place in a peopled environment rather than an isolated dungeon. People, like dungeons, change over time — the characters' actions cause the world to change, and the people they meet remember. Relationships between characters are bonds; relationships with NPCs are more tenuous, and require action to become real, lasting connections.

FRONTS

Fronts are secret tomes of GM knowledge. Each is a collection of linked dangers — threats to the characters specifically and to the people, places, and things the characters care about. It also includes one or more impending dooms, the horrible things that will happen without the characters' intervention. "Fronts" comes, of course, from "fighting on two fronts" which is just where you want the characters to be — surrounded by threats, danger and adventure.

Fronts are built outside of active play. They're the solo fun that you get to have between games — rubbing your hands and cackling evilly to yourself as you craft the foes with which to challenge your PCs. You may tweak or adjust your fronts during play, but the meat of them comes from preparation between sessions.

When you're building fronts, think about all the creepy dungeon denizens, the rampaging hordes and ancient cults that you'd like to see in your game. Think in broad strokes at first and then, as you build dangers into your fronts, you'll be able to narrow those ideas down. When you write your campaign front, think about session-to-session trends. When you write your adventure fronts, think about what's important right here and right now.

WHEN TO MAKE FRONTS

You'll make your campaign front and first adventure fronts *after* your first session. Your campaign front may not be complete when you first make it — that's great! Just like blanks on a map, unknown parts of your campaign front are opportunities for future creativity.

After that first session you'll also make some adventure fronts. One or two is usually a good number.

CAMPAIGN AND ADVENTURE FRONTS

At their core, all fronts contain the same components. There are, however, two different *kinds* of fronts available to you. On the session-to-session level there are your adventure fronts — tied to one problem, dealt with or cast aside over a few sessions. Think of them as episodic content: "Today, on Dungeon World..."

Tying your adventure fronts together is your campaign front. While the adventure fronts contain immediate dangers — the orcs in Hargrosh Pass, say — the campaign front contains the Dark God who drives the orcs to their pillaging. The campaign front is the unifying element that spans all the sessions of your game, with slower-burning portents that are bigger in scope.

When a danger from an adventure front goes without resolution, you can move it to the campaign front if it feels like it belongs in the larger world — and vice versa.

CREATING FRONTS

Here's how a front comes together:

- ♦ Choose campaign front or adventure front
- ♦ Create 2-3 dangers
- ♦ Choose an impending doom for each danger
- ♦ Add grim portents (1-3 for an adventure front, 3-5 for the campaign front)
- ♦ Write 1-3 stakes questions
- ♦ List the general cast of the front

CREATING DANGERS

Not every element of your game will warrant a danger — traps, roving monsters, and other ephemera may just be there for context. Dangers are divided into a handful of categories, each with its own name and **impulse** — the crucial motivation that drives the danger toward fulfilling its impending doom.

The easiest place to start is with people and monsters: cultists, ogre chieftains, demonic overlords, or a whole tribe. Thinking more broadly, less obvious elements of the world can be dangers too — blasted landscapes, intelligent magical items, ancient spells woven into the fabric of time. Lastly, overarching dangers operating outside the obvious — godly patrons, hidden conspiracies, cursed prophecies.

Limit yourself to 3 dangers at most per front and leave room for discovery. Not every bad thing that could happen deserves to be made a danger — if you're uncertain, remember: dangers can always get worse.

TYPES OF DANGERS

- ♦ Ambitious Organizations
- ♦ Planar Forces
- ♦ Arcane Enemies
- ♦ Hordes
- ♦ Cursed Places

Ambitious Organizations: Misguided Good (*impulse: to do what is "right" no matter the cost*), Thieves Guild (*to take by subterfuge*), Cult (*to infest from within*), Religious Organization (*to establish and follow doctrine*), Corrupt Government (*to maintain the status quo*), Cabal (*to absorb those in power, to grow*).

GM Moves: Attack someone by stealthy means; attack someone directly; absorb or buy out someone important; influence a powerful institution; establish a new rule; claim territory or resources; negotiate a deal; observe a potential foe in great detail.

Planar Forces: God (*impulse: to gather worshippers*), Demon Prince (*to open the gates of Hell*), Elemental Lord (*to tear down creation to its component parts*), Force of Chaos (*to destroy all semblance of order*), Choir of Angels (*to pass judgement*), Construct of Law (*to eliminate perceived disorder*).

GM Moves: Turn an organization; give dreams of prophecy; lay a curse on a foe; extract a promise in exchange for a boon; attack indirectly, through intermediaries; rarely, when the stars are right, attack directly; foster rivalries with other, similar powers; expose someone to a truth, wanted or otherwise.

Arcane Enemies: Lord of the Undead (*impulse: to seek true immortality*), Power-mad Wizard (*to seek magical power*), Sentient Artifact (*to find a worthy wielder*), Ancient Curse (*to ensnare*), Chosen One (*to fulfill or resent their destiny*), Dragon (*to hoard gold and jewels, to protect the clutch*).

GM Moves: Learn forbidden knowledge; cast a spell over time and space; attack a foe with magic, directly or otherwise; spy on someone with a scrying spell; recruit a follower or toady; tempt someone with promises; demand a sacrifice.

Hordes: Wandering Barbarians (*impulse: to grow strong, to drive their enemies before them*), Humanoid Vermin (*to breed, to multiply and consume*), Underground Dwellers (*to defend the complex from outsiders*), Plague of the Undead (*to spread*).

GM Moves: Assault a bastion of civilization; embrace internal chaos; change direction suddenly; overwhelm a weaker force; perform a show of dominance; abandon an old home, find a new one; grow in size by breeding or conquest; appoint a champion; declare war and act upon it without hesitation.

Cursed Places: Abandoned Tower (*impulse: to draw in the weak-willed*), Unholy Ground (*to spawn evil*), Elemental Vortex (*to grow, to tear apart reality*), Dark Portal (*to disgorge demons*), Shadowland (*to corrupt or consume the living*), Place of Power (*to be controlled or tamed*).

GM Moves: Vomit forth a lesser monster; spread to an adjacent place; lure someone in; grow in intensity or depth; leave a lingering effect on an inhabitant or visitor; hide something from sight; offer power; dampen magic or increase its effects; confuse or obfuscate truth or direction; corrupt a natural law.

DESCRIPTION AND CAST

Write up something short to remind you just what this danger is about. If there are multiple people involved (an orc warlord and his clansmen, a hateful god and his servants), give them names and a detail or two now, and leave space to add to this section as you play.

CUSTOM MOVES

Sometimes a danger will suggest a move that isn't covered by any existing ones. Write custom moves to fill the gaps, as player or GM moves as you see fit. A 10+ is a complete success, a 7–9 a partial one; on a miss, the custom move may do something specific, or may simply advance a grim portent.

GRIM PORTENTS

Grim portents are dark designs for what could happen if a danger goes unchecked — what the danger would do if it existed in the world but the PCs didn't. A grim portent can be a single interesting event or a chain of steps; when unsure what to do next, push a danger toward resolving one.

More often than not grim portents have a logical order, though sometimes they're unconnected pathways to the impending doom. Whenever a danger comes to pass, check the other dangers in the front — you may need to cross off or alter portents elsewhere. Think of your grim portents as possible moves waiting in the wings; when the time is right, unleash them on the world.

When a grim portent comes to pass, check it off. You can advance a grim portent descriptively (you've seen the change happen in play, so you mark it off) or prescriptively (as a hard move, following a failed roll or golden opportunity).

IMPENDING DOOM

At the end of every danger's path is an impending doom — the final toll of the bell that signals the danger's triumphant resolution. When a grim portent comes to pass, the impending doom grows stronger and more present in the world. Choose one type and give it concrete form:

- ♦ **Tyranny** (of the strong over the weak or the few over the many)
- ♦ **Pestilence** (the spread of sickness and disease, the end of wellness)
- ♦ **Destruction** (apocalypse, ruin and woe)
- ♦ **Usurpation** (the chain of order comes apart, someone rightful is displaced)
- ♦ **Impoverishment** (enslavement, the abandonment of goodness and right)
- ♦ **Rampant Chaos** (laws of reality, of society, or any order is dissolved)

When all of a danger's grim portents come to pass, the impending doom sets in. The danger is then resolved, but the setting has changed in some meaningful way that reverberates through the front at large.

STAKES

Stakes questions are 1–3 questions about people, places, or groups you're interested in — a reminder of what “play to find out what happens” means for this front. Stakes are concrete and clear, about important changes that affect the PCs and the world, not vague feelings. Once written, a stake is out of your hands — you don't get to just make it up anymore, you have to play to find out.

RESOLVING A FRONT

Often a front resolves simply: dangers killed, turned to good, or overcome by heroism, and the front is dissolved and set aside. Unresolved elements may move to the campaign front as new dangers. The campaign front takes longer, working slowly and subtly across the whole campaign, and resolves when the Dark God is confronted or the undead plague claims the world, one way or another.

When a front resolves, take time to look at the aftermath: did any grim portents come to pass? Even a stopped danger may leave the world changed if portents were fulfilled along the way.

MULTIPLE ADVENTURE FRONTS

You're likely to have a lightly detailed campaign front and one or two detailed adventure fronts running at once. Fronts continue along apace whether or not the characters are there to see them — think offscreen, especially where fronts are concerned. A situation warrants multiple adventure fronts when there are multiple impending dooms, all equally potent but not necessarily related; they may still interact, with players choosing sides or turning one front's dangers against another's.

AN EXAMPLE FRONT: THE OPENING OF THE WHITE GATE

The College of Arcanists (Cabal). *Impulse:* to absorb those in power, to grow. *Grim Portents:* the College sends an expedition to the Gate; the Key is discovered; the Gate's power is harnessed; the College seizes control. *Impending Doom:* Usurpation.

The White Gate (Dark Portal). *Impulse:* to disgorge demons. *Grim Portents:* the First Trumpet sounds; the Second Trumpet sounds; the Gate is opened. *Impending Doom:* Destruction.

The Argent Seraphim (Choir of Angels). *Impulse:* to pass judgement. *Grim Portents:* a Champion is chosen; an organization of power is formed or co-opted; the Herald appears; judgement is passed. *Impending Doom:* Tyranny.

Description and Cast: An ancient gate, buried for aeons in the icy north. It opens into a realm of pure light, guarded by the Argent Seraphim. It was crafted only to be opened at Judgement Day, so that the Seraphim could come forth and purge the realm of men. It was recently uncovered by the College of Arcanists, who do not yet understand its terrible power. Cast: Oren Balserus, Arcanist Supreme; Hal'el, voice of the Seraphim; Drudge, a manservant.

Custom Move: When you **stand in the presence of the Light From Beyond**, roll+WIS. *On a 10+ you are judged worthy, the Argent Seraphim will grant you a vision or boon. *On a 7-9 you are under suspicion and see a vision of what dark fate might befall you if you do not correct your ways. *On a miss, thou art weighed in the balance and art found wanting.

Stakes: Who will be the Champion? How will Lux respond to the holy light? Will the College be able to recruit Avon?

THE WORLD

Much of the adventuring life is spent in dusty, forgotten tombs or in places of terror and life-threatening danger. When the time comes to emerge — laden with spoils or beaten and bloody — an adventurer seeks out safety and solace: a warm bath, a meal of mead and bread, the company of fellow men and elves and dwarves and halflings.

This chapter covers the wider world — the grand and sweeping scope outside the dungeon. The always-marching movement of the GM's fronts will shape the world, and, in turn, the world reflects the actions the players take to stop or redirect them.

STEADINGS

We call all the assorted communities, holds, and so on where there's a place to stay and some modicum of civilization **steadings**, as in "homestead." Steadings are places with at least a handful of inhabitants, usually humans, and some stable structures — as big as a capital city or as small as a few ramshackle buildings.

CREATING THE WORLD

When the players leave the site of their first adventure for the safety of civilization, it's time to start drawing the campaign map. Take a large sheet of paper, place it where everyone can see, and make a mark for the site of the adventure — use pencil, since this map will change. Keep the mark small and near the center so you have room to grow.

Add the nearest steading, a place the characters can go to rest and gather supplies, and fill in the space between with terrain features — try to keep it within a day or two of the adventure site. When you have time, use the steading rules below to create it properly, and add marks for any other places already mentioned.

WHILE YOU'RE IN TOWN

When the players visit a steading there are special moves they can make, following the fictional flow of the game just like anywhere else. Ask "What do you do?" and let their actions trigger moves covering respite, reinvigoration, and resupply. A steading isn't a break from reality — keep making hard moves when necessary, and keep thinking about how the players' actions (or inaction) advances your fronts. The impending doom is always there, whether the players are fighting it in the dungeon or ignoring it while getting drunk in the local tavern. Don't let a visit to a steading become a permanent respite.

ELEMENTS OF A STEADING

A steading is any bit of civilization that offers some amount of safety to its inhabitants. Villages, towns, keeps, and cities are the most common steadings, described by tags for **Prosperity**, **Population**, and **Defenses**, plus any number of tags illustrating unusual properties.

Steadings are differentiated by size, which indicates roughly how many people the steading can support; the population tag tells you if the current population is more or less than that.

Villages are the smallest steadings, usually out of the way, off the main roads. If lucky they can muster some defense, but it's often just rabble with pitchforks and torches. A village stands near some easily exploitable resource: rich soil, plentiful fish, an old forest, or a mine. Coin is scarce.

Towns have a hundred or so inhabitants, springing up around a mill, trading post, or inn, usually with fields, farms, and livestock. They might have a standing militia of farmers strong enough to wield a blade or shoot a bow, and the basics for sale, though no special goods.

A **keep** is built specifically for defense, sometimes of a particularly important location like a river delta or a rich gold mine. Found at the frontier edges of civilization, inhabitants number between a hundred and a thousand and are inured to the day-to-day dangers of the road. Keeps won't often have much beyond their own supplies, but will almost always have arms and armor.

The **city** is the largest steadying — bustling trade centers or sprawling metropolises where folk of many races can be found, often at the confluence of trade routes or built at a place of spiritual significance. They rely on nearby villages for food and raw materials, but always have crafted goods and stranger things for sale.

Tags in the Prosperity, Population, and Defenses categories can be adjusted: -Category moves to the next lower tag, +Category to the next higher. Tags will change over the course of play as a snapshot of *right now*, updated as the players spend time in a steadying and your fronts progress.

ADDING STEADINGS

You add your first steadying when you create the campaign map — just a name and a location at first, fleshed out with the rules below when you have time. The first steadying is usually a village, or a town if the first adventure was closely tied to humans. Once created, add other places referenced in its tags (oath, trade, enmity in particular) or anywhere else referred to in play — but don't add too much in the first session; leave blanks and places to explore.

As play progresses, add new steadings, dungeons, and locations as they're discovered or heard about. Villages are often near a useful resource, towns where several villages meet to trade, keeps watch over important locations, cities rely on smaller steads. Consider adding a distinctive feature nearby — a forest, standing stones, an abandoned castle — so the map isn't just steadings and ruins with nothing in between.

STEADYING TAGS

Prosperity:

- ♦ **Dirt** — nothing for sale, nobody has more than they need; unskilled labor is cheap
- ♦ **Poor** — only the bare necessities for sale; weapons scarce unless heavily defended or militant
- ♦ **Moderate** — most mundane items available, some skilled laborers
- ♦ **Wealthy** — any mundane item can be found; most skilled laborers, but in demand
- ♦ **Rich** — mundane items and more, if you know where to look; specialist labor at high prices

Population:

- ♦ **Exodus** — the steading has lost its population and is on the verge of collapse
- ♦ **Shrinking** — population is less than it once was; buildings stand empty
- ♦ **Steady** — population in line with current size, slow growth
- ♦ **Growing** — more people than buildings
- ♦ **Booming** — resources stretched thin keeping up

Defenses:

- ♦ **None** — clubs, torches, farming tools
- ♦ **Militia** — able-bodied folk with worn weapons, no standing force
- ♦ **Watch** — a few watchers who look out for trouble and summon the militia
- ♦ **Guard** — armed defenders at all times, pool under 100
- ♦ **Garrison** — armed defenders at all times, pool of 100–300, multiple patrols
- ♦ **Battalion** — up to 1,000 armed defenders, manned maintained defenses
- ♦ **Legion** — thousands of armed soldiers, intimidating defenses

Other Tags:

- ♦ **Safe** — outside trouble doesn't come here until the players bring it
- ♦ **Religion** — a listed deity is revered here
- ♦ **Exotic** — goods and services unavailable anywhere else nearby
- ♦ **Resource** — easy access to a listed resource, significantly cheaper
- ♦ **Need** — an acute or ongoing need for a listed resource, which sells for considerably more
- ♦ **Oath** — sworn to listed steadings, generally fealty or support
- ♦ **Trade** — regularly trades with listed steadings
- ♦ **Market** — everyone comes here to trade; +1 to Supply
- ♦ **Enmity** — holds a grudge against listed steadings
- ♦ **History** — something important once happened here: battle, miracle, myth, romance, tragedy
- ♦ **Arcane** — someone can cast arcane spells for a price; +1 to Recruit an adept
- ♦ **Divine** — a major religious presence that can heal or raise the dead for a donation; +1 to Recruit priests
- ♦ **Guild** — a listed guild type has major presence; +1 to Recruit an associated hireling
- ♦ **Personage** — a notable person makes their home here
- ♦ **Dwarven / Elven** — significantly or entirely that race; their goods more common and less expensive
- ♦ **Craft** — known for excellence in a listed craft
- ♦ **Lawless** — crime is rampant, authority weak
- ♦ **Blight** — a recurring problem, usually a type of monster
- ♦ **Power** — holds sway of some type — political, divine, or arcane

STEADING NAMES

Graybark, Nook's Crossing, Tanner's Ford, Goldenfield, Barrowbridge, Rum River, Brindenburg, Shambles, Covaner, Enfield, Crystal Falls, Castle Daunting, Nulty's Harbor, Castonshire, Cornwood, Irongate, Mayhill, Pigton, Crosses, Battlemoore, Torsea, Curland, Snowcalm, Seawall, Varlosh, Terminus, Avonia, Bucksburg, Settledown, Goblinjaw, Hammerford, Pit, The Gray Fast, Ennet Bend, Harrison's Hold, Fortress Andwynne, Blackstone.

MAKING A VILLAGE

By default: Poor, Steady, Militia, Resource (your choice), and an Oath to another stading of your choice. If part of a kingdom or empire, choose one: naturally defended (Safe, -Defenses); abundant resources (+Prosperity, Resource, Enmity); under another stading's protection (Oath, +Defenses); on a major road (Trade, +Prosperity); built around a wizard's tower (Personage the wizard, Blight arcane creatures); built on religious ground (Divine, History).

Choose one problem: arid land (Need Food); dedicated to a deity (Religious, Enmity with a rival deity's settlement); recently fought a battle (-Population, -Prosperity if fought to the end, -Defenses if lost); a monster problem (Blight, Need adventurers); absorbed another village (+Population, Lawless); remote or unwelcoming (-Prosperity, Dwarven or Elven).

MAKING A TOWN

By default: Moderate, Steady, Watch, and Trade (two of your choice). If listed as Trade by another stading, choose one: booming (Booming, Lawless); stands on a crossroads (Market, +Prosperity); defended by another stading (Oath, +Defenses); built around a church (Power Divine); built around a craft (Craft, Resource for that craft); built around a military post (+Defenses).

Choose one problem: outgrown a supply (Need that resource, Trade with a source); offers defense to others (Oath, -Defenses); notorious outlaw rumored to live there (Personage, Enmity where crimes were committed); cornered a market (Exotic, Enmity with an ambitious rival); a disease (-Population); popular meeting place (+Population, Lawless).

MAKING A KEEP

By default: Poor, Shrinking, Guard, Need (Supplies), Trade (a supply source), Oath (your choice). If owed fealty by at least one settlement, choose one: belongs to a noble family (+Prosperity, Power Political); run by a skilled commander (Personage, +Defenses); watches a trade road (+Prosperity, Guild Trade); trains special troops (Arcane, -Population); surrounded by fertile land (remove Need Supplies); stands on a border (+Defenses, Enmity with the far side).

Choose one problem: naturally defensible (Safe, -Population); conquered from another power (Enmity with that power's steadings); a haven for brigands (Lawless); built to defend against a specific threat (Blight); seen horrible bloody war (History Battle, Blight Restless Spirits); given the worst recruits (Need Skilled Recruits).

MAKING A CITY

By default: Moderate, Steady, Guard, Market, and Guild (your choice), with Oaths to at least two other steadings (usually a town and a keep). If it has trade with at least one stading and fealty from at least one, choose one: permanent defenses like walls (+Defenses, Oath); ruled by a single individual (Personage, Power Political); diverse (Dwarven or Elven or both); a trade hub (Trade with every stading nearby, +Prosperity); ancient, built on its own ruins (History, Divine); a center of learning (Arcane, Craft, Power Arcane).

Choose one problem: outgrown its resources (+Population, Need food); designs on nearby territory (Enmity, +Defenses); ruled by a theocracy (-Defenses, Power Divine); ruled by the people (-Defenses, +Population); supernatural defenses (+Defenses, Blight related creatures); lies on a place of power (Arcane, Personage who watches it, Blight arcane creatures).

FRONTS ON THE CAMPAIGN MAP

Fronts are organizational tools, not something the characters think of, so don't put them on the map directly. Instead, for each front, add some feature that indicates its presence — the orcs of Olg'gothal might be marked with a burning village, fires in the distance at night, or a stream of refugees; a lich might be marked by a tower where dead plants take root and grow. As fronts change, change the map.

UPDATING THE CAMPAIGN MAP

The campaign map updates between sessions or after significant downtime. Check each of the following conditions for all steadings before moving to the next:

Growth. When a village or town is Booming and its prosperity is above Moderate, reduce prosperity and defenses to move to the next larger type; new towns gain Market, new cities gain Guild.

Collapse. When a stading's population is in Exodus and prosperity is Poor or less, it shrinks a size (city→town, keep→town, town→village, village→ghost town), gaining +prosperity or +defenses and steady population as appropriate.

Want. When a stading has an unfulfilled need, it takes -prosperity, -population, or loses a related tag, your choice.

Trade. When trade is blocked, the stading gains Need (the traded good) or takes -prosperity.

Capture. When control of a resource changes, move that resource tag to the new owner; the previous owner gains Need for it if they had Craft or Trade based on it, and the new owner loses any matching Need.

Profit. When a stading has more trade than its current prosperity, it gets +prosperity.

Surplus. When a stading has a resource another needs, they set up trade (barring enmity or other obstacles): the resource-holder gets +prosperity and their choice of Oaths, +population, or +defenses; the needy stading erases its Need and adds Trade.

Aid. When a stading has oaths to one under attack, it may take -defenses to give the attacked stading +defenses.

Embattled. When a stading is surrounded by enemy forces, it suffers losses: fighting back costs -defenses (and -prosperity if defenses drop to Watch or less); waiting it out costs -population (and a lost tag if population drops to Shrinking or less). If the stading's defenses outclass the attacker's, it's no longer surrounded.

Opportunity. When a stading has enmity against a weaker one, it may attack, becoming -defenses while the attack continues.

Clash. When two steadings attack each other, their forces meet between them: if evenly matched, both take -defenses and return home; if one has the advantage, they take -defenses while the other takes -2 defenses.

OTHER UPDATES

These conditions cover the most basic interactions between steadings — the presence of your fronts and the players' actions mean things can get far more complex. Since tags are descriptive, add them as needed to reflect the players' actions and your fronts' effects on the world.

FIRST SESSION

The first session of a game of Dungeon World begins with character creation. Character creation is also world creation, the details on the character sheets and the questions that you ask establish what Dungeon World is like — who lives in it and what's going on.

This section is for the GM so it's addressed to you — the GM. For the players, the first session is just like every other. They just have to play their characters like real people and explore Dungeon World. You have to do a little more in the first session. You establish the world and the threats the players will face.

PREP

Before the first session, you'll need to print some stuff. Print off:

- ♦ A few copies of the basic moves
- ♦ One copy of each class sheet, double-sided
- ♦ One copy each of the cleric and wizard spell sheets, double-sided
- ♦ The GM sheet

You'll also need to read this whole book, especially the sections on GMing (GM moves) and the basic moves. It's a good idea to be acquainted with the class moves too, so you can be prepared for them. Be especially sure to read the rules for fronts, but don't create any yet.

Think about fantastic worlds, strange magic, and foul beasts. Remember the games you played and the stories you told. Watch some movies, read some comics; get heroic fantasy into your brain.

What you bring to the first session, ideas-wise, is up to you. At the very least bring your head full of ideas. If you like you can plan a little more — maybe think of an evil plot and who's behind it, or some monsters you'd like to use. If you've got some spare time you can even draw some maps (but remember, from your principles: leave blanks) and imagine specific locations.

The one thing you absolutely can't bring to the table is a planned storyline or plot. You don't know the heroes or the world before you sit down to play so planning anything concrete is just going to frustrate you. It also conflicts with your agenda: play to find out what happens.

GETTING STARTED

When everyone shows up for the first session briefly introduce Dungeon World to anyone who hasn't played before. Cover the mechanical basis of moves. Introduce the character classes, help players pick their classes, and walk them through character creation.

Your role during character creation is threefold: help everyone, ask questions, and take notes. When a player makes a choice — particularly for their bonds — ask them about it. Get more detail. Think about what these details mean.

You should also set expectations: the players are to play their characters as people — skilled adventurers delving into dangerous places, but real people. Your role is to play the rest of the world as a dynamic, changing place.

Some questions commonly come up during character creation. You should be ready to answer them:

Are the characters friends? No, not necessarily, but they do work together as a team for common goals. Their reasons for pursuing those goals may be different, but they manage to work together.

Are there other wizards? Not really. There are other workers of arcane magic, and the common folk may call them wizards, but they're not like you. Later on there may be another player character with the same class but no GM character will ever really be a wizard (or any other class).

What's coin? Coin's the currency of the realm. It's good pretty much everywhere. It'll buy you mundane stuff, like steel swords and wooden staves. The special stuff, like magic weapons, isn't for sale. Not for coin, anyway...

Is the GM trying to kill us? No. The GM's job is to portray the world and the things in it and the world is a very dangerous place. You might die. That doesn't mean the GM is out to get you.

During this entire process, especially character creation, ask questions. Look for interesting facts established by the characters' bonds, moves, classes, and descriptions and ask about those things. Be curious! After all, you don't have anything (except maybe a dungeon) and everything they give you is fuel for future adventures.

Also pay attention to the players' questions. When mechanical questions come up answer them. When questions of setting or fiction come up, your best bet is to turn those questions around. When a player says, "Who is the King of Torsea," say, "I don't know. Who is it? What is he like?" Collaborate with your players. Don't be afraid to say "I don't know" and ask them the same questions.

If you've come to the table with some ideas about stuff you'd like to see in the world, share them with the players. Their characters are their responsibility and the world is yours — you've got a lot of say in what lives in it. You don't need pre-approval for everything but making sure everyone is excited about the broad strokes of the world is a great start.

Once everyone has their characters created you can take a deep breath. Look back over the questions you've asked and answered so far. It's time for the adventure to begin!

THE FIRST ADVENTURE

The first adventure is really about discovering the direction that future sessions will take. Throughout the first adventure keep your eye out for unresolved threats; note dangerous things that are mentioned but not dealt with. These will be fuel for sessions to come.

Start the session with a group of player characters (maybe all of them) in a tense situation. Use anything that demands action: outside the entrance to a dungeon, ambushed in a fetid swamp, peeking through the crack in a door at the orc guards, or being sentenced before King Levus. Ask questions right away — "who is leading the ambush against you?" or "what did you do to make King Levus so mad?" If the situation stems directly from the characters and your questions, all the better.

Here's where the game starts. The players will start saying and doing things, which means they'll start making moves. For the first session you should watch especially carefully for when moves apply, until the players get the hang of it. Often, in early sessions, the players will be most comfortable just narrating their actions — this is fine. When a move triggers let them know. Say, "It sounds like you're trying to..." and then walk them through the move. When a player just says "I hack and slash him" be quick to ask, "so what are you actually doing?" Ask "How?" or "With what?"

For the first session, you have a few specific goals: establish details, describe; use what they give you; ask questions; leave blanks; look for interesting facts; help the players understand the moves; give each character a chance to shine; introduce NPCs.

Establish details, describe. All the ideas and visions in your head don't really exist in the fiction of the game until you share them, describe them, and detail them. Describe everything but keep it brief enough to expand on later. Use a detail or two to make a description really stand out as real.

Use what they give you. The best part of the first session is you don't have to come with anything concrete. Look at their bonds, their moves, how they answer your questions and use what you find to fill in the world around the characters.

Ask questions. If you ever find yourself at a loss, pause for a second and ask a question. Ask one character a question about another. When a character does something, ask how a different character feels or reacts. Questions will power your game and make it feel real and exciting.

Leave blanks. This is one of your principles, but it's especially true during the first session. Every blank is another cool thing waiting to happen; leave yourself a stock of them.

Look for interesting facts. There are some ideas that, when you hear them, just jump out at you. When you hear one of those ideas, just write it down. That little fact is the seed for a whole world.

Help the players understand the moves. You've already read the game, the players may not have, so it's up to you to help them if they need it. All they have to do is describe what their character does, the rules take care of the rest. The one place they may need some help is remembering the triggers for the moves.

Give each character a chance to shine. As a fan of the heroes (remember your agenda?) you want to see them do what they do best. Give them a chance at this, not by tailoring every room to their skills, but by portraying a fantastic world where there are many solutions to every challenge.

Introduce NPCs. NPCs bring the world to life. Give your characters, especially those that the players show an interest in, life. Introduce NPCs but don't protect them. The recently deceased Lord of Goblins is just as useful for future adventures as the one who's still alive.

AFTER THE FIRST SESSION

Once you're done with the first session take some time to relax. Let ideas ferment. Don't rush into the next session.

Once you've had some time to relax and think over the first session it's time to prepare for the next session. Preparing for the second session takes a few minutes, maybe an hour if this is your first time. You'll create fronts, maybe make some monsters or custom moves, and generally get an idea of what is going on in the world.

EXAMPLE OF PLAY

The following is an annotated play transcript, showing how the conversation of Dungeon World flows in practice. The GM is running a game with Isaac (playing Omar), Ben (playing Brianne), Amy (playing Nora), and Dan (playing Rath). The group has come upon a tribe of goblins preparing the ritual sacrifice of a rare and valuable albino crocodile.

Three of the goblin warriors — drugged on narcotic vapors — charge the fighter Brianne, shrieking. Two others take cover, prepare their bows and gesture urgently toward Rath, as they make signs to ward off the evil eye. Another group of three slips into the shadows around the outer edge of the chamber, preparing a sneak attack. The high priest and her acolyte carry on with the ritual, rubbing the croc's upturned belly to keep it compliant, and bringing out the sacred knife to slit its throat.

Once the GM describes the situation, they make sure the game's a conversation by giving the players a chance to do something: "So, what do you do?"

Isaac jumps into the action first. "There's enough shadows at the edges of the chamber to hide in?" "Yeah," says the GM, "the goblins aren't much for lighting apparently. The edges of the chamber just kind of disappear into crumbling walls, rubble, and gloom." "Great! I'm going over here, the side where the sneaky ones went. Omar glances over his shoulders, pulls up his hood over his head, and ducks into the shadows. I'm going to pop out of the shadows right here, where the torches illuminate the sacrificial altar."

The GM looks over the map: "Well, there's certainly a danger of being discovered that I think you're defying. Sounds like Dex to me, since you're moving carefully and silently," so Isaac picks up the dice and rolls. The dice show 1 and 2, plus his Dex of 2 is only 5. "Damn!" he says.

The GM already has an idea of what to do, but checks it against the list of moves to be sure. Sure enough, the idea to have him get his foot lodged in the rubble in the darkness is a move, "put someone in a spot." "As you make your way through the shadows, you put your foot down on some rubble and it shifts under you, pinning your foot. What's worse, you hear a deep raspy breath as the shifting rubble awakes something in the shadows. Are you giving away your position to cry for help or trying to get out yourself?" "Um, I'm not sure." "That's fine, we'll come back to you. What are the rest of you doing?"

Dan steps up. "Those goblins that ducked into the shadows? Can I see them?" "Not at first glance. Are you trying to pick them out?" "No, I'm just wondering if they'll be targets for my sleep spell. I push the winds of magic into a lulling summer breeze that fills the room." Dan rolls his cast a spell move to cast Sleep. He rolls 6 total on the dice, and he has +2 Int, for a total of 8. He has a choice to make. "You can feel the spell slipping away from you, the winds of magic are already all caught up in the goblin's ritual sacrifice. There are some options on the move, which one are you taking to keep the spell?" Dan ponders his options. "I may need to put more of these guys to sleep. Brianne, can you cover me if I get in trouble or should I take the -1 forward?" "Sure, I can cover you," says Ben. "Okay, I'll take the danger option." "Great," says the GM. "The narcotic vapors those goblins are on? It attunes their senses: they can feel the winds of magic just a bit, and now they're all running at you instead of Brianne. How many creatures are you putting to sleep?" Dan rolls the die: "Looks like only 1, damn." "Right in the middle of some long goblin invocation the priest just drops to the floor. Her acolyte immediately starts shaking her to wake her up. Neither of them is paying much attention to the albino crocodile, which is no longer content since no one is rubbing its belly. The goblins on the fumes, though, they're coming right at Rath."

Ben jumps in. "I step between Rath and the crazed goblins and make myself a big target, drawing the goblin's attention with a yell." "Sounds like defend," says the GM. "Okay, I rolled a 7, so I hold 1." "Great. The three goblins on fumes practically bowl Rath over as they slam into him, swinging their daggers wildly." "No they don't!" says Ben. "I spend a point of my hold to redirect the attack to me — I shove Avon aside and let the full fury of my goodness spill out in waves, angering the undead. To be safe, I'm going to whip my hammer in an arc and deal my damage. I might as well use it all up and reduce the damage by half."

"So, Hadrian, you've been defending Durga while she heals Willem, but now Willem is better. What do you do?" "I leap forward to drive back the troglodytes!" says Durga. "I want to tangle with this crocodilian," says Hadrian. "Okay, Durga, the trogs come at you with their clubs." "No way, I still have hold left over, I want to spend it to redirect that attack to myself." "You two are spread out, now. How are you going to do that if you're 20 yards away? You lost your hold when you attacked the croc, my friend." "Yeah, I guess I'm not 'standing in defense' anymore. Forget it, you're on your own, Durga!"

"So, Hadrian, you've got these three psychotic goblins all over Brianne, Rath's just put the priestess to sleep, the crocodile's stirring, and Omar's nowhere to be found. What are you doing?" "First I line up a shot on one of the archer goblins, and while I'm doing that I give a little head nod and Canto heads off into the shadows, he's trained to hunt, he's looking for Omar to make sure he's all right." The GM looks over the ranger's command move, to make sure they know what the effects of Canto's search are, before responding. "Well, on his own Canto will probably find Omar in a while. If you go into the darkness with him you'll take his bonus to your discern realities roll to find Omar. But first it sounds like you're making a called shot?" "Oh, the goblin archers are surprised by me? I thought I was just volleying," says Amy. The GM makes a call. "No, they're entirely focused on Rath, they're about to fire on him. I think you've got the element of surprise because they're just too focused." "Great! Then I'll go ahead and take a shot at the arms of the one closest to me, I want him to drop his bow. Looks like that's +Dex... 10! He drops his bow and takes 4 damage." The GM consults the goblin's stats first, then replies: "Yup, that'll kill him. And since you hit him dead in the arm, he doesn't get a shot off. The other one, however, releases his shot at Rath, for 2 damage. Rath, Brianne pushes you out of the way and you think you're safe for a split second before an arrow flies into your leg, what are you doing about it? Actually, hold that thought, let's see what Omar's doing."

Isaac's had some time to think things through now. "This deep raspy breath, can I make out where it's coming from? Is it like a human-sized rasp or a monster-sized rasp?" "Sounds to me like you're trying to listen to your senses and get some information," says the GM, hoping this will remind Isaac there's a move for this, instead of just telling him to make the move. "Oh yeah! So I'm discerning realities, staying as quiet as I can and just trying to pick up any detail on what this thing is. With my Wisdom that's a 7, whew. What should I be on the lookout for?" The GM takes a second to look over notes and the map, just to make sure they give Isaac all the information. "Well, not the goblins, actually. They pass by, closer to the light than you, intent on backstabbing your friends and not noticing you. The thing that you do see is the tip of this huge crocodile snout peak over a mound of rubble, with that rasping sound coming from it. It looks like the albino crocodile has family, and it's big, horse-sized. If you make noise by moving rocks and getting unstuck it'll almost certainly hear you. What are you doing about that?"

Isaac ponders. "So, I can try to get out of here, defying danger most likely from the sounds of it. Or... I tear off a piece of my cloak and soak it in an entire dose of my goldenroot poison. It's an applied poison, but if I can get this huge crocodile to swallow it before it swallows me it'll treat me as a trusted ally, and then I can use it against the goblins." "Okay!" That sounds like a risky plan to the GM, but it's just crazy enough to work. Time to cut back to someone else. "Omar's soaking poison into a scrap of cloak, Brianne's got three drugged-up goblins scraping at her, Nora's got an eye out for Omar, there are goblin sneaks in the shadows, one goblin archer by the altar, the crocodile is waking up, and Rath just took an arrow to the knee. Whew. Rath, what are you doing about that arrow?"

ADVANCED DELVING

Dungeon World portrays a specific kind of fantasy adventure—one with elves and dwarves, heroes and villains, and characters struggling for riches and glory in a dangerous world. Maybe you’ve got an idea for something different—maybe your Dungeon World is set on a blasted desert planet, peopled by savage cannibals and ruled by haughty psychics. Or maybe you want to play a game where humans are the only race available, but they belong to clans or families as different from each other as a gnome is from a dwarf. All that is possible (and, in fact, encouraged) with a little effort. This chapter will explain how you can turn this Dungeon World into *your* Dungeon World.

MAKING MOVES

The best place to start your journey into hacking Dungeon World is with the moves. Many of the fronts, dangers and other elements of your game will already contain custom moves, so it’s a natural, easy place to start. You might want to create moves to reflect the effects of some particular threat (“When you go alone into the Unhallowed Halls...”). You might create moves to cover something that’s particularly important to your setting (“When you swim in the dark waters...”). As you get more experienced you might create moves to expand a class or create your own class entirely.

Getting Started. Where do moves come from? You can start a move with the trigger. Some actions will just feel like they should be a move. This is the most common starting point for moves. You’ll see some action coming up and feel like it’s different enough from existing moves that it needs its own rules.

You can start with the effect. This is particularly useful for class moves. You know that casting a spell is something that the wizard does, so what triggers that effect?

Rarely, you can even start with the mechanics. Sometimes you’ll think of something cool, like a tamed demon whose happiness is a constantly varying stat, and go from there. Be wary of any idea that’s entirely mechanical. Since moves always start and end with the fiction, a mechanical idea is the least important bit of the move.

You can always use a move from another game, too. Dungeon World is just one of a handful of games that use moves and you might be inspired by one of those. It’s often not too difficult to modify an existing move for use in Dungeon World.

Types of Moves. What role the move is fulfilling determines what kind of move you’re creating.

Moves for dealing with the environment or special features you’ve added to Dungeon World are special moves. These moves are usually the GM’s domain, a place to make parts of the world stand out. Since moves are always triggered by the players, most moves like this should be written or printed somewhere everyone can look them over unless the move covers something that the player characters wouldn’t have any idea about.

Moves that reflect some special competency or power, or something the players do, are usually class moves. If the move is clearly tied to a specific class, add it to that class. If the move is tied to some concept that multiple classes might have access to, like a move only accessible to those that have seen beyond Death’s Black Gates, you can create a compendium class for those moves. A compendium class is like a mini-class, it’s a collection of moves around a fictional theme. We’ll deal with them in more detail later.

If your move is something the players do but isn’t associated with any specific theme or class it’s probably a basic or special move. If it comes up all the time it’s a basic move, if it comes up more rarely it’s a special move.

Moves made by the players in response to monsters, such as the effects of a disease or pressing on despite a focused blast of wind from an air elemental, are player moves associated with that monster. Player moves associated with a monster are fairly rare, most of the ways a player will interact with a monster are covered by the basic and class moves.

Moves made by monsters against the players aren’t player moves at all. They’re monster moves, simple statements of what the monster does. Trying to make every monster move into a player move will seriously hamper your creativity.

World Moves. Your Dungeon World is full of fantastic things, right? You're likely to find that some of those fantastic things deserve or demand custom moves to reflect exactly what they do. Consider this one from Chris Bennet:

When you **open a sewer hatch**, roll+STR: On a 10+, choose 2. On a 7-9 choose 1.

- ♦ You avoid being covered in feces and rotting animal entrails from the sewers above.
- ♦ You avoid having a gelatinous cube land on you.
- ♦ You find a secret back entrance to where the merchant's daughter is being held.

This move is strong because it is tied strongly to a particular place at a particular time. This move was written by request for Jason Morningstar's Dungeon World game as the players entered some particularly horrible sewers to find a powerful merchant's daughter. Two of the options here are very directly tied to that precise situation.

Why would you write this move instead of just using defy danger? You wouldn't, always. Opening a pressurized sewer hatch is certainly dangerous, you could use defy danger. This move does have the advantage of setting up the choices ahead of time. This is actually a very strong technique: if there's a particular situation that is likely to cause defy danger, you can write a custom move that describes the tough choice to be made to save yourself some thinking in the moment.

The other strength of moves like this is they call out something as important. By making the trigger "when you open a sewer hatch" instead of "when you act despite an imminent threat" the move calls out that these sewers are always dangerous.

Class Moves. Each class has enough moves to take it through tenth level but that doesn't mean you can't add more. Adding moves to a class can demonstrate your idea of Dungeon World. Take this one, for example:

When you **claim a room for your deity**, mark every entrance and roll+WIS. On a 10+, the room is peacebonded: no one can take action to cause physical harm within it. On a 7-9, the room is peacebonded, but the show of divine power draws attention. You can dismiss the peacebond as you see fit.

This move presents a slightly different side of Dungeon World, one that can demand peace (something that usually doesn't come easily to PCs). This may not be right for every Dungeon World game, but it's a great way to show how your Dungeon World looks, reflected in the characters.

When adding a move, look carefully at what class it belongs to. Avoid giving a class moves that infringe on another class's areas of expertise. If the thief can cast spells just as well as the wizard the wizard is likely to feel marginalized. This is why the multiclass moves act as one level lower, so that each class's niche is somewhat protected.

Be careful with any move that provides the same benefit as an existing move even if the trigger is different. Moves that add to damage, in particular, should be avoided for the most part unless carefully crafted with interesting triggers. The same is true of moves that add to armor. The classes at present have damage and armor increases that reflect the overall danger of Dungeon World. Giving them more can negate potential threats.

NEW CLASSES

Once you've gotten your feet wet creating new moves and customizing the classes in Dungeon World, you'll likely notice something. A class is just a collection of themed moves that work together to create a certain set of abilities and qualities that give the class their unique feel. If you're up for it, creating a new class is the next natural step along the way.

Your first consideration should be how the class relates to the existing classes. No character exists in isolation, so you should think carefully about why this class is different.

An excellent first step to creating a new class is to think about what fictional characters you'd like to take inspiration from. Don't slavishly follow what that fictional character can do (after all, they weren't in Dungeon World) but use them as a guide for what's so cool about that character.

The inspirations for the classes in this book are fairly clear, and made clearer by the notes in the margins. Note that not every inspiration is taken entirely: the wizards of Discworld inspired the slightly pompous style of the wizard, but the wizard is far more competent and casts spells more like a wizard from Vance's Dying Earth. The inspiration is one of style, not an attempt to recreate what a certain character could do in a certain book.

With a clear idea in mind you have a few basic steps that aren't a concern when writing single moves: HP, Bonds, Look, equipment, alignment, races.

A class's HP is some base+Constitution. Base HP is almost always 4, 6, 8, or 10. Having more HP than the fighter and paladin will take the spotlight away from those characters unless you're careful. Having less HP than the wizard is probably character suicide. 4 base HP makes for a class that is deliberately fragile, they'll need help from others when the swords come out. 6 base HP is for classes that aren't ready to fight, but can at least take a hit. 8 base HP is enough to take some hits and get into combat a little, while 10 base HP is for skilled warriors and those who have no fear of battle.

Damage is chosen from the dice available: d4, d6, d8, d10. The classes presented here all use a single die with no static bonus, but there's no reason not to experiment with other options: 2d4 or 1d6+2, for example. High HP and damage tend to go together, but your new class could be a pacifistic brick wall or a glass cannon—fragile but dangerous.

Alignments show the starting outlook of the class. Most classes will have Neutral as an option, since only the most dedicated classes are so tied up to an ideal that the self can't come first. A good alignment move is something that happens with some regularity and guides the player to a particular type of action they might not otherwise consider. An alignment that happens as part of the normal course of play, like "When you gain treasure...", doesn't really show the character's ideals. Adding some requirements, maybe "When you gain treasure through lies and deceit...", adds an element of ideals. Now the alignment says something about the character (they prize pulling a con on the unsuspecting) and requires the player to think about how they play. Alignment is a telling fact about the class in the world, too. Everyone knows that paladins are supposed to be paragons of Good and Law, right?

Bonds are where the class' outlook shines through. It's the place where you, the designer, will most clearly interact with the player at character creation. Unless the class is particularly social or antisocial, write four bonds. If the class is very connected to others, add a bond; if they're cloistered, remove one. Avoid bonds that dictate a moral or ethical stance but do think about how your class interacts with their allies—the thief steals things but helps protect the party from traps, the fighter defends his allies and kills monsters that might harm them, the wizard knows secret knowledge and shares or hoards it. You can use the rules for writing new bonds as a starting point, but avoid including proper names in starting bonds.

Look is largely left to your imagination. This is an excellent spot to think about your fictional inspiration. What did they look like? How could they look different? Including at least one choice about clothes helps establish style without making the player think about buying clothes.

The equipment choices should always include at least one weapon option and one armor option unless the class is clearly lacking in fighting skill. Dungeon rations are also pretty much required; a starting character without food going into a dangerous area borders on stupid.

Compendium Classes. A compendium class is a class only available to higher level characters who meet specific requirements. They're called compendium classes because they first appeared in the Compendiums for Dungeon World Basic. A compendium class is the way to go for a concept that can be layered onto multiple other classes.

The basic structure of a compendium class is to have a starting move that is available only to characters who have had a certain experience, like this:

When you enter the bodily presence of a god or their avatar the next time you gain a level you can choose this move instead of a move from your class:

Divine Bond

When you write a new bond, instead of using the name of another character you can use the name of a deity you've had contact with. Anytime a bond with a deity applies to the current situation you can mark it off (as if it was resolved) to call on the deity's favor in a clear and decisive way that the GM describes. At the end of the session you then replace the marked off bond with a new one, with a deity or player character.

Note that the move is only available after the character has done a specific thing, and even then only at their next level. Compendium classes are best when they rely on what the character has done, not stat prerequisites or anything that happens without the player's action. A compendium class that is available to anyone who just gained 5th level doesn't stand for much; one that only applies if you've been to Death's Black Gates and lived to tell the tale is more interesting.

A compendium class also usually has 2–3 moves that can be taken only if the starting move is taken. These are just like normal class moves, just with the requirement that you have to have already taken the starting compendium class move.

Compendium classes are ideal for concepts that don't quite inspire a full class. If you can't think of what the class looks like or how much HP it has, or if the class overlaps with existing classes, it's probably better as a compendium class.

ADVENTURE MOVES

Adventure moves deal directly with the adventure underway. They can move the action along, change the rewards, or transition from one adventure to another.

If you're running a short game, maybe at a convention or game day, you may find that you want to front-load the experience a little more. Here's a move that covers "the adventure so far" so that you can get straight into a short game in media res.

Stalwart Fighter: As if the bandits weren't bad enough! As if all the sword wounds, bruises and beatings at the hands of your enemies were insufficient—now this. Trapped underground with your adventuring companions when all you wanted was to return to the town and spend your well-earned bounty. No such luck, warrior. Sharpen that sword! Certainly, the others will need your protecting before safety is found. Just like last time. Once more into the breach, right? I swear, one of these fellows must owe you a favor or two by now...

Have a look around and roll+CHA. On a 10+, choose two party members. On a 7–9, choose just one. On a 6–, you're surrounded by ingrates.

At a moment of need, you can cash in a favor owed you by one of the party members chosen. They must change their action to one of your choosing, once. You may not give them an action that would involve them directly taking damage, giving up a magic item they already own or coming to immediate harm. Use it to make them agree with you, or give you that extra ration you want, or giving you their slot in the loot lottery. Leverage is sweet.

The most important part of this move is not the roll or the effect, but the information and tone. It sets the stage for a quick adventure and gives the player reading it a starting point to work with. The roll and result here are interesting, but don't greatly change the flow of the game. Handing out a set of these, one to each player, along with a playbook, is a great way to run a con game.

You can also adapt the End of Session move to reflect the adventure you're running. When doing this it's key that you show the players the new End of Session move. The goal isn't to keep them in the dark about what earns XP, but to make the XP awards tie directly to this adventure.

When you end the session, instead of using the normal end of session questions, use these:

- ♦ Did we learn something about the Cult of the Scaled God?
- ♦ Did we rescue a captured villager or help defend the village of Secor?
- ♦ Did we defeat a major agent of the Cult of the Scaled God?

Move Structure. Moves always follow a similar structure. The most basic parts of a move are the trigger (“when...”) and the effect (“then...”). Every move follows this basic format.

Triggers. Triggers are often fictional actions undertaken by the player characters but they can also be part of character creation or trigger at the beginning or end of a session. Note that a trigger never deals with precise units of time. Don’t write a move that begins “When you start a round adjacent to a dragon.” There’s no rounds (and adjacent is maybe not the best phrasing, as it sounds removed from the fiction of *standing next to a damned fire-breathing dragon*). Prepare Spells isn’t “When you spend one hour studying your spellbook” for good reason. Time in Dungeon World is a bit fluid, like in a movie where pacing depends on the circumstances. Don’t rely on concrete units either around the table (rounds) or in the fiction (seconds, minutes, days).

Here are some broad types of triggers: when a character takes action (Discern Realities, Arcane Art [Bard], Command [Ranger]); when a character takes action under specific circumstances (Hack and Slash, Seeing Red [Fighter], Backstab [Thief]); when circumstances dictate, no character action (Order Hirelings, End of Session); when a character uses a thing (magic items, Heirloom [Fighter]); from now on (Serenity [Cleric], Poisoner [Thief]).

Effect. Moves effects can be anything you can think of; they are as limitless as your ideas. Don’t feel constrained to making rolls, +1 bonuses, and swapping stats. Since all moves flow from the fiction, a fictional effect like “They treat you as a friend” is just as powerful and useful as +1 forward—maybe more so.

Here are some broad types of effects, any given move may use more than one of them: roll (Defy Danger, Cast a Spell [Wizard], Called Shot [Ranger]); substitute stats (Dwarf [Fighter]); negate damage (Man’s Best Friend [Ranger]); give a bonus or penalty, forward or ongoing (Underdog [Thief], Smite [Paladin]); deal or heal damage (Volley, Backstab [Thief], Arcane Art [Bard]); choose options (Spout Lore, Discern Realities, Ritual [Wizard]); hold & spend (Dominate [Wizard spell], Trap Expert [Thief]); ask & answer (Charming and Open [Bard], Spout Lore); change circumstances (Reputation [Bard]); mark experience (End of Session); call for more information (Parley, Ritual [Wizard]); add options (Called Shot [Ranger]).

CHANGING THE BASICS

Moves can also change the basic structure of the game. Consider this one, to avoid the use of damage dice:

When you would deal damage, instead of rolling the dice, substitute each dice with the listed number. d4 becomes 2, d6 becomes 3, d8 becomes 4, d10 becomes 5, d12 becomes 6.

Moves like this change one of the basic features of the game. Be very careful with moves that muck with the fundamentals. Moves should never contradict the GM’s principles or agenda, or break the basic “take the action to gain the effect” rule.

There are some parts of the game that are exceptionally easy to change. The amount of XP to level reflects our view, but you can easily make leveling more or less rare. As well, the kinds of things players are awarded XP for can be easily changed—if your game isn’t about exploring, fighting monsters and finding treasure, change the End of Session move to reflect that difference. Make sure to share it with your players before you start the game.

Another basic that’s occasionally asked for is a way to make, say, fighting a dragon harder. The best answer here is that fighting a dragon is harder because the dragon is fictionally stronger. Just stabbing a dragon with a normal blade isn’t hack and slash because a typical blade can’t hurt it. If, however, that isn’t enough, consider this move from Vincent Baker, originally from Apocalypse World (reworded slightly to match Dungeon World rules):

When a player makes a move and the GM judges it especially difficult, the player takes -1 to the roll. When a player's character makes a move and the GM judges it clearly beyond them, the player takes -2 to the roll.

The problem with this move is that the move no longer reflects anything concrete. Instead, the move is a prompt for the GM to make judgment calls with no clear framework. If you find yourself writing this custom move, consider what difficulty you're really trying to capture and make a custom move for that instead. That said, this is a valid custom move, if you feel it's needed.

DEVELOPMENT OF A MOVE

Let's look at how one move developed over time. Hack and slash was one of the earliest Dungeon World moves, originally written by Tony Dowler. The first version looked like this (this version has been reformatted and edited for grammar only):

When you wade into combat, attacking your enemies, deal damage to the enemy you're attacking, take that enemy's damage, and roll+Str. On a 10+, choose 2. On a 7-9 choose 1.

- ♦ Prevent one ally from taking damage this round
- ♦ Kill one enemy of lower level than you or deal max damage to otherwise
- ♦ Put an enemy right where you want them (drive them off, prevent them from fleeing, etc.)
- ♦ Divide your damage amongst any number of targets you can reach with your weapon

The first problem with this move is that one of the options, preventing damage, is far less useful than the others. Being able to outright kill an enemy is nearly always better than preventing that enemy from doing damage. The first major revision was to drop that option:

When you wade into combat, attacking your enemies, deal damage to the enemy you're attacking, take that enemy's damage, and roll+Str. On a 10+ choose 2. On a 7-9 choose 1.

- ♦ Kill one enemy of lower level than you or deal max damage to otherwise
- ♦ Put an enemy right where you want them (drive them off, prevent them from fleeing, etc.)
- ♦ Divide your damage amongst any number of targets you can reach with your weapon

This left only three options which is a great number of options to have when a 10+ lets you pick two. The player making the move always had to not choose one option. All of the options are also clearly useful. But there's still an issue, easily the biggest issue with this move: the fictional action doesn't tightly relate to the outcome.

Consider this situation: Gregor attacks an eagle lord with his mighty axe. He describes his fictional action: "I swing my axe right down on his wing with a big overhead chop." Then he rolls the move, gets a 10, and makes his choices. Max damage is a clear choice and comes right from the fiction. The other options, however, don't make much sense. If he chooses to divide his damage, how does that flow from his one fictional attack? How did that one chop also hit the treant behind him?

Scoping down the fictional effect of the move lead to this version:

When you attack an enemy who can defend themselves, roll+Str. On a 10+, you deal your damage but your enemy does not get to deal theirs to you. If you choose, you can take your enemy's damage and deal double damage to the enemy. On a 7-9, you take the enemy's damage and deal your damage.

Here the move now has only the effects that could clearly follow from a single attack. Any action that couldn't reasonably lead to a counterattack isn't hack and slash, so now the trigger matches the effects. Unfortunately double damage was a bit much, so we changed it to this:

When you attack an enemy in melee, roll+Str. On a 7-9, you deal your damage to the enemy and take their damage. On a 10+ you deal your damage to the enemy. You can choose to also take the enemy's damage to deal +2 damage.

+2 damage is a clear advantage, but not a game breaker. The only problem here is that it reduced the effects of an attack to taking damage. Monsters do so much more than just take away your HP; monsters hurl you about the room and destroy the ground you stand on, why can't they do that in response?

When you attack an enemy in melee, roll+Str. On a 10+, you deal your damage to the enemy and avoid their attack. At your option, you may choose to do +1d6 damage but expose yourself to the enemy's attack. On a 7-9, you deal your damage to the enemy and the enemy makes an attack against you.

This version (the final one) allows a monster to "attack" not just deal damage. That opens up a whole host of interesting monster moves to be used. +1d6 damage instead of +2 makes the choice more exciting (and slightly more powerful). The rewording adds clarity.

THE GM

Changing the GM's side of the rules is an entirely different beast from writing custom player moves. Writing GM moves is the easy part. Since a GM move is just a statement of something that fictionally happens, feel free to write new ones as you please. Most of the time you'll find they're just specific cases of one of the moves already established, but occasionally you'll come across something new. Just keep in mind the spectrum of hard to soft moves, your principles, and your agenda, and you'll be fine.

Changing the GM's agenda or principles is one of the biggest changes you can make to the game. Changing these areas will likely require changes throughout the rest of the game, plus playtesting to nail it all down.

Play to find out what happens is the least changeable part of the GM's agenda. Other options, like "play towards your set plot" or "play to challenge the players' skills" will be resisted pretty strongly by the other rules. The moves give the players abilities that can change the course of an planned adventure quite quickly; if you're not playing to find out what happens you'll have to resist the moves at every step or rewrite many of them.

Fill the characters' lives with adventure could be rephrased, but it's hard to really change. "Fill the characters' lives with intrigue" might work, but intrigue just seems like a type of adventure. Removing this agenda entirely will require major reworking since the move structure is based on this. The effects of a miss and the GM's soft moves are all there to create a life of adventure.

Portraying a fantastic world is maybe the easiest to change but it still requires considerable rewriting of the class moves. A historical world, a grim world, or a utopian world are all possible, but you'll need to carefully rethink many moves. A historical world will require magic, equipment, and several other sections to be nearly entirely rewritten or removed. A grim world can only survive if the players' moves come with darker costs. A utopian world won't need many of the moves as written. Still, this is the easiest part of the agenda to change, since it requires changing the moves, not the basic structures of the game.

The GM's principles are more mutable than the agenda but still can seriously change the game with only minor modifications. **Address the characters, not the players; Make your move, but misdirect; Never speak the name of your move; Begin and end with the fiction; and Be a fan of the characters** are the most important principles. Without these the conversation of play and the use of moves is likely to break down.

Embrace the fantastic; Give every monster life; Name every person; Think Dangerous; and Give them something to work towards are key to the spirit of Dungeon World and fantasy exploration. These are changeable, but they amount to changing the setting of the game. If you want to change any of these, you may have to make changes to all of them.

Leave Blanks; Sometimes, let them decide; and Ask questions and use the answers are important to running Dungeon World well. They also apply to many other games in the same style. The game will be diminished without them, but the conversation of play will continue. These are also some of the most portable principles, applicable to many other games. They may even work in games with very different play styles.

An additional principle that some people prefer to add is **Test their bonds**. This principle is entirely compatible with the others and with all the moves, but it changes the focus of the game somewhat. Fronts need to be rethought to work fully with this, and you might need to add moves that speak to it.

MONSTERS

The easiest place to modify monsters is in the questions used to create them. The simplest changes have to do with adjusting lethality or randomness to your liking.

A more interesting change is to change the questions being asked to present a different view of monsters. The views built into the questions imply that monsters are more or less like other creatures: they can be of many alignments and won't always be opposed to the player characters. If you want to make Dungeon World about hunting down evil monsters and destroying them, you might rewrite some of the questions, maybe adding this:

The monster is Evil through and through. Choose one to reflect why it's evil:

- ♦ It's an intrusion of the Old Ones Beyond the Walls: Planar, +5 damage
- ♦ It's a product of the Old Wizards of the Red Tower: Construct, +5 HP
- ♦ It's from The Time Before Man: Primordial, +5 damage, +5 HP

When creating new monster questions you can either reinterpret existing monsters by answering the questions for them again or only use the new questions for new monsters. If the new questions you add or change are key to your vision of Dungeon World it's best to redo all the monsters you use; if the question only applies to a specific kind of monster anyway you can just use it for new monsters.

EQUIPMENT

The musty tombs and forgotten treasure troves of the world are filled with useful items. The fighter can find a sharp new sword or the thief might stumble across a deadly poison. Most items are mundane—not magical or intrinsically unique in any way. Any item that is magical or one-of-a-kind is not mundane for the purposes of moves. The fighter’s signature weapon is never mundane.

Each piece of equipment will have a number of tags. These will tell you something about how the equipment affects the character using it (like +Armor) or suggest something about the way it is used (like the Range tags). Like everything else in Dungeon World, these guide the fiction you’re creating in play. If a weapon is awkward, it might mean that you’re more likely to drop it when you fail that hack and slash roll.

By no means is this an exhaustive list—feel free to create your own tags.

GENERAL EQUIPMENT TAGS

These are general tags that can apply to just about any piece of gear. You’ll see them on armor, weapons or general adventuring tools.

Applied: It’s only useful when carefully applied to a person or to something they eat or drink.

Awkward: It’s unwieldy and tough to use.

+Bonus: It modifies your effectiveness in a specified situation. It might be “+1 forward to spout lore” or “-1 ongoing to hack and slash.”

n coins: How much it costs to buy, normally. If the cost includes “-Charisma” a little negotiation subtracts the haggler’s Charisma score (not modifier) from the price.

Dangerous: It’s easy to get in trouble with it. If you interact with it without proper precautions the GM may freely invoke the consequences of your foolish actions.

Ration: It’s edible, more or less.

Requires: It’s only useful to certain people. If you don’t meet the requirements it works poorly, if at all.

Slow: It takes minutes or more to use.

Touch: It’s used by touching it to the target’s skin.

Two-handed: It takes two hands to use it effectively.

n weight: Count the listed amount against your load. Something with no listed weight isn’t designed to be carried. 100 coins in standard denominations is 1 weight. The same value in gems or fine art may be lighter or heavier.

Worn: To use it, you have to be wearing it.

n Uses: It can only be used *n* times.

WEAPONS

Weapons don't kill monsters, people do. That's why weapons in Dungeon World don't have a listed damage. A weapon is useful primarily for its tags which describe what the weapon is useful for. A dagger is not useful because it does more or less damage than some other blade. It's useful because it's small and easy to strike with at close distance. A dagger in the hands of the wizard is not nearly so dangerous as one in the hands of a skilled fighter.

Weapon Tags. Weapons may have tags that are primarily there to help you describe them (like Rusty or Glowing) but these tags have a specific, mechanical effect.

n Ammo: It counts as ammunition for appropriate ranged weapons. The number indicated does not represent individual arrows or sling stones, but represents what you have left on hand.

Forceful: It can knock someone back a pace, maybe even off their feet.

+n Damage: It is particularly harmful to your enemies. When you deal damage, you add *n* to it.

Ignores Armor: Don't subtract armor from the damage taken.

Messy: It does damage in a particularly destructive way, ripping people and things apart.

n Piercing: It goes right through armor. When you deal damage with *n* piercing, you subtract *n* from the enemy's armor for that attack.

Precise: It rewards careful strikes. You use DEX to hack and slash with this weapon, not STR.

Reload: After you attack with it, it takes more than a moment to reset for another attack.

Stun: When you attack with it, it does stun damage instead of normal damage.

Thrown: Throw it at someone to hurt them. If you volley with this weapon, you can't choose to mark off ammo on a 7-9; once you throw it, it's gone until you can recover it.

Weapons have tags to indicate the range at which they are useful. Dungeon World doesn't inflict penalties or grant bonuses for "optimal range" or the like, but if your weapon says Hand and an enemy is ten yards away, a player would have a hard time justifying using that weapon against him.

Hand: It's useful for attacking something within your reach, no further.

Close: It's useful for attacking something at arm's reach plus a foot or two.

Reach: It's useful for attacking something that's several feet away—maybe as far as ten.

Near: It's useful for attacking if you can see the whites of their eyes.

Far: It's useful for attacking something in shouting distance.

Weapon List. The stats below are for typical items. There are, of course, variations. A dull long sword might be -1 damage instead while a masterwork dagger could be +1 damage. Consider the following to be stats for typical weapons of their type—a specific weapon could have different tags to represent its features.

WEAPON	TAGS
Ragged Bow	near, 15 coins, 2 weight
Fine Bow	near, far, 60 coins, 2 weight
Hunter's Bow	near, far, 100 coins, 1 weight
Crossbow	near, +1 damage, reload, 35 coins, 3 weight
Bundle of Arrows	3 ammo, 1 coin, 1 weight
Elven Arrows	4 ammo, 20 coins, 1 weight
Club, Shillelagh	close, 1 coin, 2 weight
Staff	close, two-handed, 1 coin, 1 weight
Dagger, Shiv, Knife	hand, 2 coins, 1 weight
Throwing Dagger	thrown, near, 1 coin, 0 weight
Short Sword, Axe, Warhammer, Mace	close, 8 coins, 1 weight
Spear	reach, thrown, near, 5 coins, 1 weight
Long Sword, Battle Axe, Flail	close, +1 damage, 15 coins, 2 weight
Halberd	reach, +1 damage, two-handed, 9 coins, 2 weight
Rapier	close, precise, 25 coins, 1 weight
Dueling Rapier	close, 1 piercing, precise, 50 coins, 2 weight

ARMOR

Armor is heavy, difficult to wear and is damned uncomfortable. Some classes are better trained to ignore these drawbacks, but anyone can strap on a suit of armor and enjoy the benefits it grants.

Armor Tags. Armor, like weapons, has tags. Some are purely descriptive but the ones below have some mechanical effect on the player wearing them.

n Armor: It protects you from harm and absorbs damage. When you take damage, subtract your armor from the total. If you have more than one item with *n Armor*, only the highest value counts.

+n Armor: It protects you and stacks with other armor. Add its value to your total armor.

Clumsy: It's tough to move around with. -1 ongoing while using it. This penalty is cumulative.

Armor List.

ARMOR	TAGS
Leather, Chainmail	1 armor, worn, 10 coins, 1 weight
Scale Mail	2 armor, worn, clumsy, 50 coins, 3 weight
Plate	3 armor, worn, clumsy, 350 coins, 4 weight
Shield	+1 armor, 15 coins, 2 weight

DUNGEON GEAR

Adventuring Gear (5 uses, 20 coins, 1 weight): Adventuring gear is a collection of useful mundane items such as chalk, poles, spikes, ropes, etc. When you rummage through your adventuring gear for some useful mundane item, you find what you need and mark off a use.

Bandages (3 uses, slow, 5 coins, 0 weight): When you have a few minutes to bandage someone else's wounds, heal them of 4 damage and expend a use.

Poultices and Herbs (2 uses, slow, 10 coins, 1 weight): When you carefully treat someone's wounds with poultices and herbs, heal them of 7 damage and expend a use.

Healing Potion (50 coins, 0 weight): When you drink an entire healing potion, heal yourself of 10 damage or remove one debility, your choice.

Keg of Dwarven Stout (10 coins, 4 weight): When you open a keg of dwarven stout and let everyone drink freely, take +1 to your Carouse roll. If you drink a whole keg yourself, you are very, very drunk.

Bag of Books (5 uses, 10 coins, 2 weight): When your bag of books contains just the right book for the subject you're spouting lore on, consult the book, mark off a use, and take +1 to your roll.

Antitoxin (10 coins, 0 weight): When you drink antitoxin, you're cured of one poison affecting you.

Dungeon Rations (Ration, 5 uses, 3 coins, 1 weight): Not tasty, but not bad either.

Personal Feast (Ration, 1 use, 10 coins, 1 weight): Ostentatious to say the least.

Dwarven Hardtack (Requires Dwarf, ration, 7 uses, 3 coins, 1 weight): Dwarves say it tastes like home. Everyone else says it tastes like home, if home is a hog farm, and on fire.

Elven Bread (Ration, 7 uses, 10 coins, 1 weight): Only the greatest of elf-friends are treated to this rare delicacy.

Halfling Pipeleaf (6 uses, 5 coins, 0 weight): When you share halfling pipeleaf with someone, expend two uses and take +1 forward to parley with them.

POISONS

Oil of Tagit (Dangerous, applied, 15 coins, 0 weight): The target falls into a light sleep.

Bloodweed (Dangerous, touch, 12 coins, 0 weight): Until cured, whenever the afflicted rolls damage, they roll an additional d4 and subtract that result from their normal damage.

Goldenroot (Dangerous, applied, 20 coins, 0 weight): The target treats the next creature they see as a trusted ally, until proved otherwise.

Serpent's Tears (Dangerous, touch, 10 coins, 0 weight): Anyone dealing damage against the target rolls twice and takes the better result.

SERVICES

SERVICE	COST
A week's stay at a peasant inn	14-Charisma coins
A week's stay at a civilized inn	30-Charisma coins
A week's stay at the fanciest inn in town	43-Charisma coins
A week's unskilled mundane labor	10 coins
A month's pay for enlistment in an army	30 coins
A custom item from a blacksmith	Base Item + 50 coins
A night's "companionship"	20-Charisma coins
An evening of song and dance	18-Charisma coins
Escort for a day along a bandit-infested road	20 coins
Escort for a day along a monster-infested road	54 coins
A run-of-the-mill killing	5 coins
An assassination	120 coins
Healing from a surgeon	5 coins
A month's prayers for the departed	1 coin
Repairs to a mundane item	25% of the item's cost

MEALS

MEAL	COST
A hearty meal for one	1 coin
A poor meal for a family	1 coin
A feast	15 coins per person

TRANSPORT

TRANSPORT	COST
Cart and Donkey, sworn to carry your burdens	50 coins, load 20
Horse	75 coins, load 10
Warhorse	400 coins, load 12
Wagon	150 coins, load 40
Barge	50 coins, load 15
River boat	150 coins, load 20
Merchant ship	5,000 coins, load 200
War ship	20,000 coins, load 100
Passage on a safe route	1 coin
Passage on a tough route	10 coins
Passage on a dangerous route	100 coins

LAND AND BUILDINGS

PROPERTY	COST
A hovel	20 coins
A cottage	500 coins
A house	2,500 coins
A mansion	50,000 coins
A keep	75,000 coins
A castle	250,000 coins
A grand castle	1,000,000 coins
A month's upkeep	1% of the cost

BRIDGES

BRIBE	COST
A peasant dowry	20-Charisma coins
"Protection" for a small business	100-Charisma coins
A government bribe	50-Charisma coins
A compelling bribe	80-Charisma coins
An offer you can't refuse	500-Charisma coins

GIFTS AND FINERY

ITEM	COST
A peasant gift	1 coin
A fine gift	55 coins
A noble gift	200 coins
A ring or cameo	75 coins
Finery	105 coins
A fine tapestry	350+ coins
A crown fit for a king	5,000 coins

HOARDS

HOARD	VALUE
A goblin's stash	2 coins
A lizardman's trinkets	5 coins
A "priceless" sword	80 coins
An orc warchief's tribute	250 coins
A dragon's mound of coins and gems	130,000 coins

MAGIC ITEMS

There are stranger things in the world than swords and leather. Magic items are the non-mundane items that have intrinsic power.

Magic items are for you to make for your game. Players can make magic items through the wizard's ritual and similar moves. The GM can introduce magic items in the spoils of battle or the rewards for jobs and quests. This list provides some ideas, but magic items are ultimately for you to decide.

When making your own magic items keep in mind that these items are *magical*. Simple modifiers, like +1 damage, are the realm of the mundane—magic items should provide more interesting bonuses.

Argo-Thaan, Holy Avenger (Close, 2 weight): There are many swords in this world, but there is only one Argo-thaan. It is a blade of gold, silver and light, revered as a holy relic by all orders and religions for whom Good rings true. Its touch is a blessing and to many, the sight of it brings tears of joy. In the hands of a paladin, it strikes true and strong. A paladin wielding it increases their damage die to d12 and has access to every paladin move. As well, Argo-thaan can harm any creature of Evil, regardless of any defenses it may have. No Evil creature may touch it without suffering agony. In the hands of any non-paladin, it is merely a sword, heavier and more cumbersome than most—it gains the awkward tag. Argo-thaan, while not intelligent, will forever be drawn to a cause of true Good, like iron to a magnet.

Arrows of Acheron (1 ammo, 1 weight): Crafted in darkness by a blind fletcher, these arrows can find their target in even the deepest darkness. An archer may fire them blind, in the dark, with his eyes bound by heavy cloth and still be assured of a clean shot. If the light of the sun ever touches the arrows, however, they come apart like shadows and dust.

Axe of the Conqueror-King (Close, 1 weight): It is crafted of shining steel, glowing with a golden light and imbued with mythical powers of authority. When you bear the axe, you become a beacon of inspiration to all you lead. Any hirelings in your employ have +1 Loyalty, no matter the quality of your leadership.

Barb of the Black Gate (0 weight): A nail or spike, twisted and forever cold, said to have been pried from the Gates of Death. When hammered into a corpse, it disappears and ensures that corpse will never be risen again—no magic short of that of Death himself can reignite the flame of life (natural or otherwise) in the body.

Bag of Holding (0 weight): A bag of holding is larger on the inside than the outside, it can contain an infinite number of items, and its weight never increases. When you try to retrieve an item from a bag of holding, roll+WIS. On a 10+, it's right there. On a 7-9, choose one: you get the exact item, but it takes a while; or you get a similar item of the GM's choice, but it only takes a moment. No matter how many items it contains, a bag of holding is always 0 weight.

The Burning Wheel (2 weight): An ancient wooden wheel, as might appear on a war-wagon, banded with steel. On a glance, it appears to be nothing special—many spokes are shattered and the thing seems mundane. Under the scrutiny of magic or the eyes of an expert, its true nature is revealed: the Burning Wheel is a gift from the God of Fire and burns with his authority. When you hold The Burning Wheel and speak a god's name, roll+CON. On a 7+, the god you name takes notice and grants you an audience. An audience with a god is not without a price: on a 10+, you choose one of your stats and reduce it to the next lowest modifier (for example, a 14 is +1, so it would be reduced to 12, a +0). On a 7-9, the GM chooses which stat to reduce. Once used, the Burning Wheel ignites and burns with brilliant light. It does not confer any protection from those flames, nor does it provide any bonus to swimming.

Captain Bligh's Cornucopia (1 weight): A brass naval horn, curled and ornate, carved with symbols of the gods of Plenty. When blown, in addition to sound, the horn spills forth food. Enough to feed a meal to everyone who hears its sound.

The Carcosan Spire (Reach, Thrown, 3 weight): None know from whence this spear of twisted white coral comes. Those who bear it too long find their minds full of alien dreams and begin to hear the strange thoughts of the Others. None are impervious. Used against any "natural" target (men, goblins, owlbears and the like) the Spire acts as a mere mortal spear. Its true purpose is to do harm to those things whose strange natures protect them against mundane weapons. Used thus, the Spire can wound foes otherwise invulnerable to harm. The wielder will recognize these twisted foes on sight—the Spire knows its own.

Cloak of Silent Stars (1 weight): A cape of rich black velvet outside and sparkling with tiny points of light within, this cloak bends fate, time and reality around it to protect the wearer, who may defy danger with whatever stat they like. To do this, the wearer invokes the cloak's magic and their player describes how the cloak helps "break the rules." They can deflect a fireball with CHA by convincing it they deserve to live or elude a fall by applying the mighty logic of their INT to prove the fall won't hurt. The cloak makes it so. It can be used once for each stat before losing its magic.

Coin of Remembering (0 weight): What appears, at a glance, to be a simple copper coin is, in truth, an enchanted coin. Its bearer can, at any time, redeem it to know immediately one fact that has been forgotten. The coin vanishes thereafter. It does not have to be a thing forgotten by the bearer, but it cannot be "known." Interpretation of this stipulation is left to the gods. If the coin is unsuccessful, it will still paint an image in the mind's eye of someone or something that does remember what was sought.

Common Scroll (1 use, 0 weight): A common scroll has a spell inscribed on it. The spell must be castable by you or on your class's spell list for you to be able to cast it. When you cast a spell from a scroll, the spell takes effect, simple as that.

Devilsbane Oil (1 use, 0 weight): A holy oil, created in limited supply by a mute sect of mountain monks whose order protected humanity from the powers of the Demon Pits in ancient epochs. Only a few jars remain. When applied to any weapon and used to strike a denizen of any outer plane, the oil undoes the magic that binds that creature. In some cases, this will return it to its home. In others, it merely undoes any magic controlling it. The oil stays on the weapon for a few hours before it dries and flakes away. If applied to the edges of a doorway or drawn in a circle, the oil will repel creatures whose home is any of the outer planes. They cannot pass across it. The oil lasts for one full day before it soaks in or evaporates.

Earworm Wax (1 use, 0 weight): A yellowish candle. Seems never to burn out and the light it casts is strange and weak. Its wax is always cool, too. Drip the wax into the ear of a target and gain 3 hold. Spend that hold and ask your target a question. They find themselves telling you the whole truth, despite themselves. The consequences, after the fact? Those are up to you to deal with.

The Echo (0 weight): A seemingly empty bottle. Once unstoppered, the whispers of another plane resound once and fall silent. In the silence, the bearer learns in his soul the coming of one great danger and how he can avoid it. At any point after you use the Echo, you can ignore the results of any single die roll—yours or another player's—and roll again. Once opened, the Echo is released and gone forever.

The Epoch Lens (1 weight): An archmage, old and too frail to leave his tower, crafted this intricate and fragile device of glass and gold to examine the histories and relics he so loved. Looking at an object through the lens reveals visions of who made it and where it came from.

Farsight Stone (1 weight): Swirling clouds fill this smoky orb and those in its presence often hear strange whispers. In ancient times, it was part of a network of such stones, used to communicate and surveil across great distances. When you gaze into the stone, name a location and roll+WIS. On a 10+, you see a clear vision of the location and can maintain it as long as you concentrate on the orb. On a 7–9, you still see the vision, but you draw the attention of some other thing (an angel, a demon, or the holder of another Farsight stone) that uses the stone to surveil you, as well.

The Fiasco Codex (0 weight): A thick tome, said to be penned in the blood of poor fools and robber-barons by some demon prince possessed of dark humor, this tome details tales and stories of those whose ambition overwhelmed their reason. Reading from this tome teaches one the value of clear-headedness but leaves a sense of dread behind. When you read from the Fiasco Codex, roll+WIS. On a 10+, ask two of the questions below. On a 7–9, ask one: What is my greatest opportunity, right now? Who can I betray to gain an advantage? Who is an ally I should not trust? The codex gives up its answers only once to each reader and takes 2 to 3 hours to read.

Flask of Breath (0 weight): A simple thing, but useful when you need a breath of fresh air. The flask appears empty but cannot be filled, anything added to it simply spills out. This is because the flask is eternally full of air. If placed underwater, it will bubble forever. If pressed to the mouth, one can breathe normally—smoke is no concern, for example. I'm sure you'll find all sorts of unusual uses for it.

Folly Held Aloft, The Wax Wings, A Huge Mistake (1 weight): Who hasn't always wanted to soar the pretty blue sky? In an attempt to grant the wishes of land-bound folk, these great magical wings were created. Known by many names and crafted by as many mages, they commonly take the shape of the wings of whatever local birds hold affection. Worn by means of a harness or, in some dire cases, a surgical procedure. When you take to the air with these magical wings, roll+DEX. On a 10+, your flight is controlled and you may stay aloft as long as you like. On a 7-9, you make it aloft but your flight is short or erratic and unpredictable, your choice. On a 6-, you make it aloft, but the coming-down part and everything between is up to the GM.

Immovable Rod (0 weight): A funny metal rod with a button on it. Press the button and the rod just sticks. It freezes in place—in midair, standing up or lying down. It can't be moved. Pull it, push it, try as hard as you like, the rod stays. Maybe it can be destroyed, maybe it can't. Push the button again and it's free—take it along with you. Might be useful to have such a stubborn thing along.

Infinite Book (1 weight): This book contains an infinite number of pages in a finite space. With no limit to the pages, everything that ever was, is, or will be is contained somewhere in the book. Luckily the index is great. When you spout lore while consulting the book you gain an extra clause: On a 12+, the GM will give a solution to a problem or situation you're in.

Inspectacles (0 weight): Rough-hewn glass in wooden frames. Dinged up and barely held together, they somehow allow the wearer to see much more than their naked eyes might. When you discern realities wearing these gifted lenses, you get to bend the rules a little. On a roll of 10+, ask any three questions you like. They don't have to be on the list. As long as sight could give you answers, the GM will tell you what you want to know.

The Ku'meh Maneuver (1 weight): A great, leathery tome worn shiny by the hands of a hundred great generals, this book is often passed from warrior to warrior, from father to son along the great battle lines that have divided Dungeon World's past. Anyone reading it may, upon finishing for the first time, roll+INT. On a 10+, hold 3. On a 7-9, hold 1. You may spend your hold to advise a companion on some matter of strategic or tactical significance. This advice allows you to, at any time, regardless of distance, roll to aid them on any one roll. On a miss, the GM can hold 1 and spend it to apply -2 to any roll of yours or the poor sap who listened to your advice.

Lamented Memento (0 weight): Taking the form of a single lock of bright red hair, bound in a black ribbon and immune to the ravages of time, the Lamented Memento bears a grim enchantment. In it are the memories and emotions of a girl who dealt with Death at the Black Gates so many times that, in the end, they fell in love and she left the world to be with him for a time. Her memory protects the wielder. If he finds himself at the Gates, the Memento can be traded for an automatic result of 10+ on the Last Breath move.

Lodestone Shield (+1 armor, 1 weight): What mixed-up dummy made this? Shields are meant to repel metal, not draw it in! Emblazoned with a lion rampant, the Lodestone Shield has the power to pull blades and arrows to it. When you defend against enemies using metal weapons you can spend one hold, per target, to disarm them. Also, sometimes you'll find a handful of loose change stuck to it.

Map of the Last Patrol (0 weight): An ancient order of brave rangers once patrolled the land, protecting villages and warning kings and queens of encroaching danger. They're long gone, now, but their legacy remains. This map, when marked with the blood of a group of people, will always show their location—so long as they remain within the bounds of the map.

Ned's Head (1 weight): An old skull, missing its jaw and very much worse-for-wear. The skull remembers the folly of its former owner—a man with more honor than sense. Once per night, the owner of the skull can ask "Who has it in for me?" and the skull will give up one name in a sad, lonely voice. If the owner of the skull is ever killed, it disappears surreptitiously. No one knows where it might turn up next.

Nightsider's Key (0 weight): This key unlocks any door for you, provided you don't belong where you intend to go. So long as you do nothing that would alert another to your presence (remaining unheard, unseen and unnoticed) and takes nothing more than your memories out with you, the key's magic will prevent your intrusion from ever being discovered. It's like you were never there at all.

Sacred Herbs (0 weight): The sacred herbs, collected and prepared by an order of lost wizard-monks, can be found in bundles with two or three uses to them. Kept dry, they last indefinitely. When smoked in a pipe or consumed in an incense burner and the thick, blue smoke inhaled, these herbs will grant you strange visions of faraway places and distant times. If you focus your will on a particular person, place or thing, the herbs will respond: roll+WIS. On a 10+, the vision is clear and useful—yielding some valid information. On a 7–9, the vision is about the thing desired, but is unclear, fraught with metaphor or somehow difficult to understand. On a miss, the GM will ask you, “What is it you fear most?” You must answer honestly, of course.

The Sartar Duck (0 weight): An odd, hand-carved wooden duck. Who would make such a funny thing? While you bear it, you find yourself an exceptionally gifted storyteller—no matter the language, you can make yourself and your story clear to any audience. They will understand your meaning, if not your words.

Tears of Annalise (0 weight): Cloudy red gemstones the size of a thumbnail, the Tears of Annalise are always found in pairs. When swallowed by two different people, they bind the swallows together—when either feels strong emotions (particularly sadness, loss, fear or desire) the other feels it, as well. The effects last until one spills the blood of the other.

Teleportation Room (Slow): James Ninefingers, eccentric genius mage, created these room-sized magical apparati. A stone chamber etched with runes and scribbings, glowing with a faint blue light. When you enter and say aloud the name of a location, roll+INT. On a 10+, you arrive exactly where you’d intended. On a 7–9, the GM chooses a safe location nearby. On a miss, you end up someplace. Maybe it’s nearby? It’s definitely not safe. Strange things sometimes happen to those who bend time and space with these devices.

Timunn’s Armor (1 armor, 1 weight): A stealthy suit of armor, it appears as many things to many people and blends in with appropriate apparel. The wearer always seems the height of fashion to any who gaze upon him.

Titus’ Truthful Tallow (0 weight): A candle of ivory- and copper-colored tallow with a wick of spun silver. When lit, none upon whom its light falls is able to tell a lie. They may keep silent or dissemble but when asked a question directly, they can speak naught but truth.

Tricksy Rope (1 weight): A rope that listens. Does tricks, too, like a smart and more obedient snake might. Tell it “Coil” or “Slack” or “Come here, rope” and it will.

The Sterling Hand (0 weight): Crafted by dwarven whitesmiths, this mirrored-metal hand is deeply scored with runes of power and rejuvenation. Meant to replace wounded or destroyed limbs from mining accidents, the Sterling Hand bonds to the wound, old or new, and is strong and stout. It can be used as a weapon (Near range) and is made of pure enough silver to harm creatures affected by such.

Vellius’s Gauntlets (1 weight): Crafted in the name of Vellius the Clumsy, Vellius the Butter-Fingered, Vellius the Clod, these gloves of simple cloth prevent you from dropping any object you don’t intend to. You cannot be disarmed and will not fall from any rope or ladder, for example. This item can get very messy if you have something strong pulling at your legs while you grip onto something solid.

Violation Glaive (Reach, 2 weight): A legendary blade, said to have been thrust backwards in time from some grim future, the violation glaive is crafted of strange green iron. The blade strikes at the mind of those it wounds, as well as the body. When you hack and slash on a 10+ you have an additional option: you can deal your normal damage, let them counterattack you, and instill the emotion of your choice (maybe fear, reverence, or trust).

Vorpal Sword (Close, 3 piercing, 2 weight): Snicker-snack and all that. Sharp as anything, this simple-seeming sword means to separate one thing from another—the limb from the body or folk from their lives. When you deal damage with the Vorpal Sword, your enemy must choose something (an item, an advantage, a limb) and lose it, permanently.

MONSTERS

Great heroes need horrendous antagonists. This chapter is about how to create and play as those antagonists—from the lowly goblin warrior to the hellish demon.

USING MONSTERS

A monster is any living (or undead) thing that stands in the characters' way.

How you use these monsters follows directly from your agenda and principles. Stay true to your principles, use your moves and pursue your agenda—you can't go wrong.

Your first agenda is to *portray a fantastic world*. The way you describe the monsters and adversaries the characters face can be a tool to help you fulfill that agenda. Describing those creatures and people in vivid detail will bring them to life. You'll eventually need some stats for those monsters, too—the rules in this chapter are here to help you create those stats quickly and easily.

The player characters are the heroes. Monsters exist to illustrate what a dangerous awful place Dungeon World can be—how it will remain if the heroes don't step in. You shouldn't be rooting for the monsters to win, but they may challenge, and even sometimes defeat, the heroes. If you feel like your monsters are being beaten too quickly, don't worry. Let the players revel in their victory, there's always more monsters.

The principle of *think dangerous* sums up that philosophy—think of every monster like an arrow fired at the characters. The monsters are ammunition of the danger you're presenting. Some may be smarter, faster, or more dangerous than others but until a monster warrants a name, a personality, or some other special consideration, it's an arrow. Take aim and shoot. Don't worry if you miss.

A monster stops being mere ammunition when something in the world puts the spotlight on it. This might be a spout lore roll that leads your description in an interesting direction or the result of your asking questions and building on the players' answers. Maybe the characters were overwhelmed in battle and had to run away, giving them a new-found fear and respect for the beast they fought. When these things happen, feel free to give the monster a name and consider creating a danger to represent it.

One thing that your agenda and principles don't say anything about is setting up a fair fight. Heroes are often outnumbered or faced with ridiculous odds—sometimes they have to retreat and make a new plan. Sometimes they suffer loss. When adding a monster to a front, placing them in a dungeon, or making them up on the fly your first responsibility is to the fiction (*portray a fantastic world*) and to give the characters a real threat (*make the characters heroes*), not to make a balanced fight. Dungeon World isn't about balancing encounter levels or counting experience points; it's about adventure and death-defying feats!

ELEMENTS OF A MONSTER

Every monster has **moves** that describe its behavior and abilities. Just like the normal GM moves, they're things that you do when there's a lull in the action or when the players give you a golden opportunity. As with other GM moves they can be hard or soft depending on the circumstances and the move: a move that's irreversible and immediate is hard, a move that's impending or easy to counter is soft.

Each monster has an **instinct** that describe its goals at a high level. Some monsters live for conquest, or treasure, or simply for blood. The monster's instinct is the guide to how to use it in the fiction.

The monster's **description** is where all its other features come from. The description is how you know what the monster really is, the other elements just reflect the description.

Damage is a measure of how much pain the monster can inflict at once. Just like player damage it's a die to roll, maybe with some modifiers. A monster deals its damage to another monster or a player whenever it causes them physical harm.

Each monster has **tags** that describe how it deals damage, including the range(s) of its attacks. When trying to attack something out of its range (too close or too far) the monster's out of luck, no damage. Any tag that can go on a weapon (like messy or slow) can also go on a monster.

There are special tags that apply only to monsters. These tags, listed below, describe the key attributes of the monster—qualities that describe how big they are and how, if at all, they organize themselves.

A monster's **HP** is a measure of how much damage it can take before it dies. Just like players, when a monster takes damage it subtracts that amount from its HP. At 0 HP it's dead, no last breath.

Some monsters are lucky enough to enjoy **armor**. It's just like player armor: when a monster with armor takes damage it subtracts its armor from the damage done.

Special qualities describe innate aspects of the monster that are important to play. These are a guide to the fiction, and therefore the moves. A quality like intangible means just what it says: mundane stuff just passes through it. That means swinging a mundane sword at it isn't hack and slash, for a start.

Monsters Without Stats. Some creatures operate on a scale so far beyond the mortal that concepts like HP, armor, and damage just do not hold. Some creatures just aren't dangerous in a fight. These creatures may still cause problems for the players and may even be defeated with clever thinking and enough preparation.

If a creature is of such a scale far beyond the players, or if it just doesn't put up a physical fight, don't assign it HP, damage, or armor. You can still use the monster creation rules to give it tags. The core of a stat-less monster is its instinct and moves; you can have it make its moves and act according to its instinct even without numeric stats.

MONSTER TAGS

Magical: It is by nature magical through and through.

Devious: Its main danger lies beyond the simple clash of battle.

Amorphous: Its anatomy and organs are bizarre and unnatural.

Organized: It has a group structure that aids it in survival. Defeating one may cause the wrath of others. One may sound an alarm.

Intelligent: It's smart enough that some individuals pick up other skills. The GM can adapt the monster by adding tags to reflect specific training, like a mage or warrior.

Hoarder: It almost certainly has treasure.

Stealthy: It can avoid detection and prefers to attack with the element of surprise.

Terrifying: Its presence and appearance evoke fear.

Cautious: It prizes survival over aggression.

Construct: It was made, not born.

Planar: It's from beyond this world.

Organization Tags. *Horde:* Where there's one, there's more. A lot more. *Group:* Usually seen in small numbers, 3–6 or so. *Solitary:* It lives and fights alone.

Size Tags. *Tiny:* It's much smaller than a halfling. *Small:* It's about halfling size. *Large:* It's much bigger than a human, about as big as a cart. *Huge:* It's as big as a small house or larger.

MAKING MONSTERS

Monsters start with your description of them. Whether you're making the monster before play or just as the players come face-to-face with it, every monster starts with a clear vision of what it is and what it does.

If you're making a monster between sessions start by imagining it. Imagine what it looks like, what it does, why it stands out. Imagine the stories told about it and what effects it has had on the world.

If you're making a monster on the fly during a session start by describing it to the players. Your description starts before the characters even lay eyes on it: describe where it lives, what marks it has made on the environment around it. Your description is the key to the monster.

When you find you need stats for the monster you use this series of questions to establish them. Answer every question based on the facts established and imagined. Don't answer them aloud to anyone else, just note down the answers and the stats listed with each answer.

If two questions would grant the same tag don't worry about it. If you like you can adjust damage or HP by 2 to reflect the tag that would be repeated, but it's not necessary. If a combination of answers would reduce HP or damage below 1 they stay at 1.

When you're finished your monster may have only one move. If this is the case and you plan on using the monster often, give it another 1-2 moves of your choice. These moves often describe secondary modes of attack, other uses for a primary mode of attack, or connections to a certain place in the world.

What is it known to do? Write a monster move describing what it does.

What does it want that causes problems for others? This is its instinct. Write it as an intended action.

How does it usually hunt or fight? In large groups: horde, d6 damage, 3 HP. In small groups, about 2-5: group, d8 damage, 6 HP. All by its lonesome: solitary, d10 damage, 12 HP.

How big is it? Smaller than a house cat: tiny, hand, -2 damage. Halfling-esque: small, close. About human size: close. As big as a cart: large, close, reach, +4 HP, +1 damage. Much larger than a cart: huge, reach, +8 HP, +3 damage.

What is its most important defense? Cloth or flesh: 0 armor. Leathers or thick hide: 1 armor. Mail or scales: 2 armor. Plate or bone: 3 armor. Permanent magical protection: 4 armor, magical.

What is it known for? (Choose all that apply) Unrelenting strength: +2 damage, forceful. Skill in offense: roll damage twice and take the better roll. Skill in defense: +1 armor. Deft strikes: +1 piercing. Uncanny endurance: +4 HP. Deceit and trickery: stealthy, write a move about dirty tricks. A useful adaptation like being amphibious or having wings: add a special quality for the adaptation. The favor of the gods: divine, +2 damage or +2 HP or both (your call). Spells and magic: magical, write a move about its spells.

What is its most common form of attack? Note it along with the creature's damage. Common answers include: a type of weapon, claws, a specific spell. Then answer these questions about it: its armaments are vicious and obvious: +2 damage. It lets the monster keep others at bay: reach. Its armaments are small and weak: reduce its damage die size by one. Its armaments can slice or pierce metal: messy, +1 piercing or +3 piercing if it can just tear metal apart. Armor doesn't help with the damage it deals (due to magic, size, etc.): ignores armor. It usually attacks at range (with arrows, spells, or other projectiles): near or far or both (your call).

Which of these describe it? (Choose all that apply) It isn't dangerous because of the wounds it inflicts, but for other reasons: devious, reduce its damage die size by one, write a move about why it's dangerous. It organizes into larger groups that it can call on for support: organized, write a move about calling on others for help. It's as smart as a human or thereabouts: intelligent. It actively defends itself with a shield or similar: cautious, +1 Armor. It collects trinkets that humans would consider valuable (gold, gems, secrets): hoarder. It's from beyond this world: planar, write a move about using its otherworldly knowledge and power. It's kept alive by something beyond simple biology: +4 HP. It was made by someone: construct, give it a special quality or two about its construction or purpose. Its appearance is disturbing, terrible, or horrible: terrifying, write a special quality about why it's so horrendous. It doesn't have organs or discernible anatomy: amorphous, +1 Armor, +3 HP. It (or its species) is ancient—older than man, elves, and dwarves: increase its damage die size by one. It abhors violence: roll damage twice and take the worst result.

TREASURE

Monsters, much like adventurers, collect shiny useful things. When the players search the belongings of a monster (be they on their person or tucked away somewhere) describe them honestly.

If the monster has accumulated some wealth you can roll that randomly. Start with the monster's damage die, modified if the monster is: Hoarder (roll damage die twice, take higher result); Far from home (add at least one ration, usable by anyone with similar taste); Magical (some strange item, possibly magical); Divine (a sign of a deity or deities); Planar (something not of this earth); Lord over others (+1d4 to the roll); Ancient and noteworthy (+1d4 to the roll).

Roll the monster's damage die plus any added dice to find the monster's treasure:

- 1 A few coins, 2d8 or so
- 2 An item useful to the current situation
- 3 Several coins, about 4d10
- 4 A small item (gem, art) of considerable value, worth as much as 2d10×100 coins, 0 weight
- 5 Some minor magical trinket
- 6 Useful information (in the form of clues, notes, etc.)
- 7 A bag of coins, 1d4×100 or thereabouts. 1 weight per 100.
- 8 A very valuable small item (gem, art) worth 2d6×100, 0 weight
- 9 A chest of coins and other small valuables. 1 weight but worth 3d6×100 coins.
- 10 A magical item or magical effect
- 11 Many bags of coins for a total of 2d4×100 or so
- 12 A sign of office (crown, banner) worth at least 3d4×100 coins
- 13 A large art item worth 4d4×100 coins, 1 weight
- 14 A unique item worth at least 5d4×100 coins
- 15 All the information needed to learn a new spell and roll again
- 16 A portal or secret path (or directions to one) and roll again
- 17 Something relating to one of the characters and roll again
- 18 A hoard: 1d10×1000 coins and 1d10×10 gems worth 2d6×100 each

MONSTER SETTINGS

The monsters in this book are presented in *monster settings*. A monster setting is a type of location and the monsters you might find there. It's a way of grouping monsters by where they fit in the world. A monster setting tells you what kind of monsters might inhabit an area while your fronts tell you what monsters are working together or have ongoing plots.

When creating your own monster settings, they can be more specific. You could create a monster setting for the Great Western Steppes or the Domains of the Horse Lords.

Consult a monster setting to populate a front or when you want a threat that is only tangentially related to one of your fronts. For example, if the heroes are battling against the dungeon front, the cult of Khul-ka-ra, by exploring the ancient ruins that the cult has made its home then you might use monsters from the Legions of the Undead as a related threat—not truly part of the front but still a block in the heroes' path.

The monster stat blocks within the settings describe HP, damage, and all the other aspects of the monster. These monsters were created with the same process listed above, and the reasons for their stats are just as important as the stats themselves. Looking at the reasoning behind the stats will allow you to present the monsters honestly, answering questions that arise in Dungeon World like "can a warband of gnolls sack an entire village?"

Cavern Dwellers. At the edges of civilization in the caves and tunnels below the old mountains of the world dwell all sorts of scheming, dangerous monsters. Some are wily and old, like the race of goblins scheming to burn villages and make off with livestock. Others are strange aberrations of nature like the stinking, trash-eating Otyugh. A word of caution, then, to those brave adventurers whose first foray into danger leads them into these dank and shadowy places; bad things live in the dark. Bad things with sharp teeth.

Denizens of the Swamp. All things give way to rot in the end. Food spoils on the table, men's minds go mad with age and disease. Even the world itself, when left untended and uncared for, can turn to black muck and stinking air. Things dwell in these parts of Dungeon World. Things gone just as bad as the swirling filth that fills the swamps. In these cesspit lowlands, adventurers will find such creatures as the deadly-eyed basilisk or the famed, unkillable troll. You'll need more than a dry pair of boots to survive these putrid fens. A sword would be a good start.

Legions of the Undead. The sermons of mannish and dwarven gods would tell you that Death is the end of all. They say that once the mortal coil is unwound and a person takes their final breath that all is warmth and song and the white wings of angels. Not so. Not for all. For some, after life's embrace loses its strength a darker power can take hold. Black magic rips the dead from the ground and gives them shambling unlife full of hate and hunger. Sorcery and witchcraft lend an ancient spell-smith the power to live forever in the husk of a Lich. There are bleak enchantments at play in shadowy corners all throughout Dungeon World. These creatures are the spawn of that fell magic.

The Dark Woods. It would not be a lie to say that there are trees that stand in the deepest groves of Dungeon World that have stood since before man or elf walked amidst their roots. It would be true, too, to say that these ancient trees have long lost the green leaves of spring. In the strands of the dark woods one finds, if one looks in the right place, sylvan monsters old and powerful. Here live the race of savage centaurs and the fey soul-stealing creatures of yore. Under the shadow of the ancient trees, wolf-men howl for blood. Hurry along the old forest road and light no fire for food or warmth for it's said that flames offend the woods themselves. You wouldn't want that, would you?

Ravenous Hordes. "I've bested an orc in single combat," they crow. "I've fought a gnoll and lived to tell the tale." Which is no small feat and yet, you know the truth of these boasts. Like vermin, spotting but one of these creatures speaks to a greater doom on the horizon. No orc travels alone. No slaving gnoll moves without his pack. You know that soon, the wardrums will sound and the walls will be besieged by the full fury of the warchief and his tusked berserkers. These are the monsters that will bring civilization, screaming and weeping, to its knees. Unless you can stop them. Best of luck.

Twisted Experiments. For some who learn the arcane arts it's not merely enough to be able to live for a thousand years or throw lightning bolts that can fry a man. Some aren't quite satisfied with the power to speak to the dead or draw the angels down from heaven. Hubris calls on those cloaked-and-hooded "scientists" to make a strange and unholy life of their own. No mortal children, these. These are the brood of a mind gone foul with strange magic. In this setting you will find such nightmares as the chimera, dripping poison. Here, too, are the protector golems and mutant apes. All sorts of bad ideas await you in the fallen towers of the mad magicians of Dungeon World.

The Lower Depths. Ruins dot the countryside of Dungeon World. Old bastions of long-forgotten civilization fallen to decay, to monsters, or to the whim of a vengeful god. These ruins often cover a much more dangerous truth—catacombs and underground complexes lousy with traps and monsters. Gold, too. Which is why you're here. Why you're locked in mortal combat with a tribe of spiteful dark elves. Battling stone giants in caverns the size of whole countries. Maybe, though, you're the noble souls who've travelled to the world's heart to put an end to the Apocalypse Dragon—the beast who, it is said, will one day swallow the sun and kill us all. We appreciate it, really. We'll all pray for you.

Planar Powers. Sometimes, monsters do not come from Dungeon World at all. Beyond the mountains at the edge of the world or below the deepest seas, the sages and wise old priests say that there are gateways to the lands beyond. They speak of elysian fields; rivers of sweet wine and maidens dancing in fields of gold. They tell tales of the paradise of heavens to be found past the Planar Door. Tales tell, too, of the Thousandfold Hell. Of the swirling Elemental Vortex and the devils that wait for the stars to align so they can enter Dungeon World and wreak their bloody havoc. You must be curious to know if these tales are true? What will you see when the passage to the beyond is opened?

See the [bestiary data files](#) — `cavern-dwellers.json`, `lower-depths.json`, `twisted-experiments.json`, `folk-of-the-realm.json`, `ravenous-hordes.json`, `planar-powers.json`, `swamp-denizens.json`, `undead-legions.json`, and `dark-woods.json` — for the complete stat blocks of every creature across these settings.

ADVENTURE CONVERSION

There isn't always time for prep. People aren't entirely committed to a game—you just want to test it out or you've got a four-hour slot at a convention that you want to fill and you've never met the players before in your life. Maybe prep isn't something you care about or you think it's more fun to just take a map and run with it. Even better, maybe you've got a favorite old school adventure module and you'd love to run through using the Dungeon World rules. In this appendix, we'll cover how to convert and adapt material from other games into Dungeon World and give you the same flexibility to run your favorite adventures using the rules in this book.

OVERVIEW

The first step in preparing an adventure for use with Dungeon World is reading through that adventure, and through the Dungeon World rules. For this book, you'll want to be familiar with all the basic rules, as well as familiar with the section on fronts and on the GM principles. The former will be guiding you in adapting the framework of the adventure and the latter will help keep your mind going in the right direction—so that gameplay stays true to the style and rules set out in this book. You'll want to read through the module next, paying close attention to the four following topics as you go: maps, monsters, magic items, NPCs and organizations.

Flip through the adventure, make some notes as you go, but don't feel you need to memorize the whole thing. Areas that focus particularly on statistics are likely to end up ignored, and you'll want to leave blanks in the adventure for you and the players to discover as you go.

When you've finished, you'll have a broad understanding about what the adventure is about—the power groups at play in it, the special or cool monsters the adventure contains, the threats and dangers that its cast present to the world and the kinds of things the PCs might be interested in. Set aside the adventure for now, and refer to the fronts section of Dungeon World. This is where the majority of your work is going to take place.

FRONTS

The core of any standard adventure, scenario or game session in Dungeon World flows outward from the fronts to the players; the fronts have their impending dooms, the players react, and in the space between, you play the game to find out what happens. The same is true when presenting a converted adventure. Reading through the module, you'll have noticed things—NPCs, places of interest, special monsters and organizations that might have an impact on the world or some agenda to carry out. Depending on the size of the adventure, there may be just one or a few of these. Take a look through the list of front types and create one for each group.

Example: I'm going to convert an old adventure I love; I've run it a dozen times in a bunch of different systems and I think it'd be a blast to run my Dungeon World group through. I've given myself a quick read through to remind myself what the adventure is all about. In this case, there's a town being menaced in secret by a wicked cult who worships a squamous reptile god. Sounds like fun! The adventure has a secret dungeon, a corrupt religious order, a bunch of smelly troglodytes and, because the whole town is a mess of suspicion and finger-pointing, some very helpless adventurers. It's a pretty grim start with lots of bad things to choose from. I've decided that all that bad stuff falls under two main fronts: The Cultists and The Troglodyte Clan.

Now, I could make the sorcerous naga that lives in the caverns her own front, if I wanted to, or I could add in a campaign front for the Reptile God itself, but I think I'll only be running this game a few sessions, so I'm going to stay focused. The two fronts I have work together in some ways, but are unique and operate independently, so I've separated them.

Create these fronts like you would normally, choosing dangers, impending dooms, and grim portents. Ask one or two stakes questions but be sure to leave yourself lots of room—that's where you can really tie in the characters. Normally, you'd be pulling these things straight out of the inspiration of your brain, but in this case, you've got the module to guide you. Think about the fronts as themes, and the dangers as elements from the pages of your module. Look at the kinds of things your fronts are said to be doing in the adventure and how that might go if the PCs were never there to stop it. What's the worst that could happen if the fronts were able to run rampant? This kind of reading-between-the-lines will give you ammunition for making your hard moves as you play through the adventure. This step is where you'll turn those stat-block NPCs into either full-fledged dangers themselves, or members of the front's cast.

If there are any traps, curses or general effects in the adventure you'd like to write custom moves for, do it now. A lot of old adventures will have elements that call for a "saving throw" to avoid some noisome effect—these can often simply be a cause for a defy danger roll, or can have whole, separate custom moves if necessary. The key here is to capture the intent of the adventure—the spirit of the thing—rather than translate some mechanical element perfectly.

When you're done, you'll have a set of fronts that cover the major threats and dangers the characters will face.

MONSTERS

Most published adventures contained one or two unique monsters not seen anywhere else—custom creatures and denizens of the deeps that could threaten players in some way they hadn't encountered before. Take a look through the adventure and make sure you've caught them all. Many monsters will already have statistics noted in *Dungeon World* and you can, if you're happy with them, just make a note of what page they're on in your fronts and move on from there. If you want to further customize the monsters, or need to create your own, use the rules to do so. In this step, try to avoid thinking about "balancing" the monsters or concerning yourself too much with how many HP a monster has or whether its armor rating matches what you expect. Think more about how the monster is meant to participate in the world. Does it scare off hopeless adventurers? Is it there to bar their way or pose a riddle? What is its purpose in the greater ecology of the dungeon or adventure at large? Translating the spirit of the thing will always give you better, more engaging results. If the monster has a cool power or neat trick you want to write a custom move for, do so! Custom moves are what make *Dungeon World* feel unique from group to group, so take advantage of them where you can.

Example: In my adventure, the monsters run the gamut. I've got a scary naga with some mind-controlling powers, an evil priest with divine snake-god magic, a bunch of ruffian cultists, a dragon turtle and a few miscellaneous lizards, crocodiles and snakes. Most of these I can pull from the monster settings, but I'll create custom stats for the naga and the cultist leader, at least. I want them to feel new and different and have some cool ideas for how that might look. I use the monster creation rules to put them together.

Direct Conversion. If you run across a monster that you haven't already created and which you don't know well enough to convert using the monster creation rules you can instead convert them directly.

Damage: If the monster's damage is a single die with a bonus of up to +10 keep it as-is. If the monster's damage uses multiple dice of the same size roll the listed dice and take the highest result. If the monster uses multiple dice of different sizes roll only the largest and take the highest result.

HP: If the monster's HP is listed as Hit Dice take the maximum value of the first HD and add one for each additional hit dice. If the monster's HP is listed as a number with no Hit Dice divide the HP by 4.

Armor: If the monster's AC is average give it 1 armor. If the monster's AC is low, give it 0 armor. If the monster's AC is high give it 2 armor, 3 armor for beasts that are all about defense. If it's nearly invulnerable, 4 armor. +1 armor if its defenses are magical.

Moves and Instinct: Look at the special abilities or attacks listed for the monster, these form the basis for its moves.

MAPS

One of the biggest differences between Dungeon World and many other fantasy RPGs is the concept of maps and mapping. In many games, you'll see a square-by-square map denoting precisely what goes where, often presented to give as much detail as possible and leave little to the imagination save the description of the location in question. Dungeon World often leans the opposite direction—maps marked with empty space and a one or two word description like “blades” or “scary.” To adapt an existing adventure for use in Dungeon World, simply keep in mind your principles and agenda. Primarily, keep in mind that as the GM, it's your job to “draw maps, leave blanks” and to “ask questions and use the answers.”

To that end, it's often best to re-draw the map entirely, if you have time. Don't copy it inch-by-inch but redraw it freehand, leaving spaces and drawing out new rooms, if you'd like. Don't stick to the map exactly as written, but give yourself some creative license. The idea here is to give yourself room to expand—to allow the players' reaction to the adventure to surprise and inspire you. If you've got the whole map nailed down in advance, there's nowhere to go you don't already know about, is there? Pick a few rooms that don't interest you and wipe out their inhabitants. Draw a new tunnel or two. This will give you some space to play around once you get into the game itself.

If you don't have the time or inclination to re-draw the map, don't worry. Just take the original map, make a few notes about what might go where and leave the rest blank. When the players go into that room marked “4f” don't look it up, just make a guess at what might be there based on your notes and what else has been happening. You'll find a comfortable balance between freely playing out what happens and consulting your prep as you go along.

Example: The maps that come with my adventure are a good mix of fun and cool and sort of boring fluff. I'll keep most of what the dungeon describes under the city—the lair of the troglodytes and the secret caves where the captive villagers are being kept—but I'm going to throw away a lot of the stuff about the village itself and just leave blank spaces. It'll give me room to use the answers to questions like “Who do you already know, here?” and “Who lives in the abandoned hut up the road?” I've made some notes about where the map and my fronts intersect, but mostly I've just given myself room to explore.

MAGIC & TREASURE

Two things that are, traditionally, a “big deal” in published modules are treasure and magic items. This is less relevant in Dungeon World (as the reward cycle for characters is more about “doing” than about “having”) but it's still fun to drudge through a dungeon or explore lost ruins and come up with cool magic items and piles of gold! Like the map, it's useful to get an idea of the kinds of stuff that might be found in the adventure—anything particularly called out in the text as relevant to the adventure itself (a magic sword that can be used to wound the golem on level 4, or a pendant belonging to the prince captured in room 3) is particularly important. Like monsters, it's better to look at magic items in terms of what purpose they fulfill: what they're “for” rather than the damage or armor bonus they might give. Dungeon World isn't built on balancing treasure against character level, for example, so just look through the adventure for items that seem cool or fun or interesting and create new magic items (with custom moves as necessary) wherever you think it's needed. This is possibly the easiest step of conversion. Again, you can leave yourself exploratory room, here. Make notes to yourself like “The wizard has a magic staff, what does it do?” and find that out in play. Ask the players about it, see what they have to say. Let spout lore do some work for you. “You've heard that the wizard here has a strange magical staff. What rumors have you heard of its origins?”

INTRODUCTORY MOVES

This step is entirely optional, but can be really useful when running through an adventure for a convention group or other group where running through a full “first session” process just isn’t possible. You can take variables of the adventure and create “hooks” for that adventure, writing custom moves to be made after character creation but before play starts. These moves will serve to engage the characters in the fiction and give them something special to prepare them or hook them into what’s about to happen. You can write one for each class, or bundle them together, if you like. Here’s an example:

Fighter, someone who loves you gave you a gift before you left for a life of adventure. Roll+CHA and tell us how much they love you. On a 10+ pick two heirlooms, on a 7-9 pick one. On a miss, well, good intentions count for something, right?

- ♦ *A vial of antivenom*
- ♦ *A shield that glows with silver light*
- ♦ *A rusted old key in the shape of a lizard*

These sorts of moves can give the players the sense that their characters are tied to the situation at hand, and open the door for more lines of question-and-answer play that can fill the game world with life. Think about the fronts, the things they endanger, the riches they might protect and their impact on the world. Let these intro moves flow from that understanding, creating a great kickstart to the adventure.

INSTANT NPCS

Sometimes the players will come across someone who becomes important in the moment. When the ritual goes wrong and a poor captive gets the power cosmic what does that villager do with it? Who were they?

When you need a quick NPC all you need is an instinct and some way to pursue it. We call that a knack, it can be anything from a skill to a title to a debt owed. Combine the two and you have an NPC who has something they want and a way to try to get it—you're ready to go.

100 INSTINCTS

- 1 To avenge
- 2 To spread the good word
- 3 To reunite with a loved one
- 4 To make money
- 5 To make amends
- 6 To explore a mysterious place
- 7 To uncover a hidden truth
- 8 To locate a lost thing
- 9 To kill a hated foe
- 10 To conquer a faraway land
- 11 To cure an illness
- 12 To craft a masterwork
- 13 To survive just one more day
- 14 To earn affection
- 15 To prove a point
- 16 To be smarter, faster and stronger
- 17 To heal an old wound
- 18 To extinguish an evil forever
- 19 To hide from a shameful fact
- 20 To evangelize
- 21 To spread suffering
- 22 To prove worth
- 23 To rise in rank
- 24 To be praised
- 25 To discover the truth
- 26 To make good on a bet
- 27 To get out of an obligation
- 28 To convince someone to do their dirty work
- 29 To steal something valuable
- 30 To overcome a bad habit
- 31 To commit an atrocity
- 32 To earn renown

100 KNACKS

- 1 Criminal connections
- 2 Muscle
- 3 Skill with a specific weapon
- 4 Hedge wizardry
- 5 Comprehensive local knowledge
- 6 Noble blood
- 7 A one-of-a-kind item
- 8 Special destiny
- 9 Unique perspective
- 10 Hidden knowledge
- 11 Magical awareness
- 12 Abnormal parentage
- 13 Political leverage
- 14 A tie to a monster
- 15 A secret
- 16 True love
- 17 An innocent heart
- 18 A plan for the perfect crime
- 19 A one-way ticket to paradise
- 20 A mysterious ore
- 21 Money, money, money
- 22 Divine blessing
- 23 Immunity from the law
- 24 Prophecy
- 25 Secret martial arts techniques
- 26 A ring of power
- 27 A much-needed bag of taters
- 28 A heart
- 29 A fortified position
- 30 Lawmaking
- 31 Tongues
- 32 A discerning eye
- 33 Endurance
- 34 A safe place
- 35 Visions
- 36 A beautiful mind
- 37 A clear voice

NAMES

1 Finbar

2 Hywn

3 One Eye

4 Alhoro

5 Arlon

6 Yev

7 Slime

8 Jocat

9 Ewing

10 Lim

11 Poy

12 Milo

13 Deryl

14 Medlyn

15 Astrafel

16 Daelwyn

17 Feliana

18 Damarra

19 Sistranalle

20 Pendrell

21 Melliandre

22 Dagoliir

23 Baldric

24 Leena

25 Dunwick

26 Willem

27 Edwyn

28 Florian

29 Seraphine

30 Quorra

31 Charlotte

32 Lily

33 Ramonde

34 Cassandra

35 Durga

36 Aelfar

37 Gerda

TEACHING THE GAME

Since you've read this book it's likely at some point you'll be teaching the game to others, either experienced roleplayers or those new to the hobby. Throughout the design process we've had many chances to play with lots of different gamers from different backgrounds and there are a few things we've found work well for teaching the game.

PITCH IT

Before you play you'll likely be explaining the game to your new players (don't just spring it on them, that's not cool). We call that the pitch: it's explaining why you want to play Dungeon World and why you think they'll like it.

First and most importantly: put it in your own words. We can't give you a script because the best way to get people excited about the game is to share your honest excitement. There are, however, some things you might want to touch on.

With first-time roleplayers it's best to focus on what roleplaying means in Dungeon World. Tell them what they'll be doing (portraying a character) and what you'll be doing (portraying the world around them). Mention the general conceit (adventurers and adventure). It's usually a good idea to mention the role of the rules too, how they're there to drive the action forward in interesting ways.

With folks who've played RPGs before, especially those who've played other fantasy adventure games, you can focus more on what makes Dungeon World different from other similar games. Ease-of-play, the way the rules just step in at the right times, and the fast pace are all things that experienced roleplayers often appreciate.

No matter the audience, don't just pitch Dungeon World, pitch the game you're going to run. If this is going to be a trip into the city sewers, tell them that right up front. If there's an evil cult to be stopped that should be part of your description. The interaction between you, the players, and the rules will create all kinds of interesting secrets later on; your pitch should honestly portray the game you intend to run.

PRESENT THE CLASSES

Once everybody's on board for a game of Dungeon World and you've sat down to play start by presenting the character sheets. Give a short description of each, making sure to mention what each does and their place in the world. You can also read out the descriptions for each class, those all include something about both what the class does and how that fits into the big picture.

If anybody has questions about the rules, answer them, but for now focus on describing what the classes do in plain terms. If someone asks about the fighter it's more useful to tell them that the fighter has a signature weapon that's one of a kind then to go into detail about how the signature weapon move works.

CREATE CHARACTERS

Go through the character creation rules step by step. The process of creating a character is also a great introduction to the basic concepts: the players will encounter stats, moves, HP, and damage all in an order that makes sense. Don't bother trying to frontload the rules explanations. There aren't really any wrong choices.

Each player will encounter the rules that are important to their class. The fighter, for example, will see moves about weapon ranges and piercing and ask about them, explain them as needed. If the fighter player doesn't ask you what piercing is, don't worry about it. They're happy to choose based on the fiction, which is all the stats and tags reflect anyway.

If your players are particularly worried about making their characters "right" just give them the option of changing them later. Trying to cover every rule and give them all the context now will just slow the game down. In particular, don't go over the basic moves in detail yet. Leave them out so that the players can read them and ask questions, but don't waste time by explaining each. They'll come up as needed.

As the players introduce their characters and start setting bonds move from answering questions to asking them. Ask about why they chose what they did and what that means for their character. Ask about details established by their bonds. Let their choices establish the world around them. Take special note of anything that you think you might be able to make moves with (like an estranged teacher or a simmering war).

Start Play. Start play by concretely describing the world around them. Keep it brief and evocative, use plenty of details, and end with something that demands action. Then ask them what they do.

Ending with something that demands action is important. Don't presume that new players will already know what they want to do. Giving them something to react to right away means you get straight to playing.

Especially for new players make sure that the action they're thrown into is something they have the tools to deal with. A fight is a good choice, as is a tense negotiation (which can easily become a fight). Keep it simple and let the complexity build.

Even in a fight keep to simple monsters: things that bleed, don't have too much armor, and don't have piercing. Give them a chance to get used to their armor and dealing damage before you start using the exceptions to those rules, like piercing and ignoring armor. Of course if the fiction dictates ignoring armor or piercing or a certain monster, use it, but don't lead with those.

For new players make liberal use of your Show Signs of an Approaching Threat move. New players, or those used to a different type of fantasy adventure, may have different assumptions about what's lethal and when they're in danger, so make sure to show them danger clearly. Once they've started to pick up on what's dangerous you can give them a little less warning.

If you're GMing for the first time focus on a few moves: Show Signs of an Approaching Threat, Deal Damage, Put Someone in a Spot. Only look at your moves sheet if you're pretty sure none of those three apply. Eventually you'll build up familiarity with the whole range of GM moves and using them will seem like second nature.

Continuing Play. After an hour or two of play the players will likely have everything down. As a first time GM you may take a bit longer to pick up all your moves, maybe a session or two. Just roll with it.

If you find yourself struggling in the first session consider it a pilot, like the first episode of a TV show. Feel free to start over or retroactively change things. If a player decides that the thief just isn't what they thought it was let them switch classes (either remaking the same character or introducing someone new). If your first adventure wasn't working too well scrap it and start something new.

While Dungeon World works great for one-shots the longer cycles of levels and bonds don't really kick in for a bit. If your first one or two sessions go well consider scheduling out enough time for 5–10 more. Knowing that you're planning to play that much longer gives you some space to plan out your fronts and resolve them.

A blank character sheet for recording your Dungeon World character's class, stats, moves, and gear. Print this sheet or use the [interactive character generator](#) to create a new character with a randomised class and starting moves.

Dungeon World Character Sheet