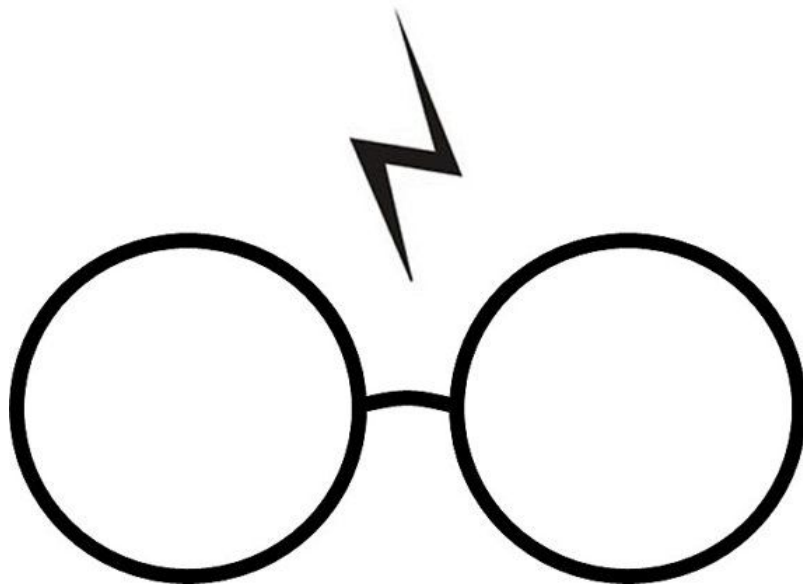


Player Handbook



Harry Potter & The Role Playing Game

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Introduction & Core Mechanic

Harry Potter & The Role Playing Game is a freeform role playing game, where you take control of a character living in the world of Harry Potter. All you need to play this game is a pen, some paper, and a handful of dice – the rest is up to your imagination. If it is reasonable for your character to do something, then you may direct them to do that – to run towards evil head on and fight injustices, to run away and save yourself, or even to become the malevolent evil itself; the world really is your oyster.

Of course, in order to separate this from the games we all played as children, where actions were completed simply by claiming that it is so, this rulebook provides a framework for resolving the success and subsequent effects of the actions that you wish your character to undertake, as well as keeping track of the various abilities and attributes that your character possesses.

To this end, whenever the result of an action is uncertain, be it an attack, an attempt to persuade someone, or checking for clues, your character must rely on a **CHECK**. This takes into account the abilities, skills, afflictions and bonuses that your character has accumulated over their lifetime: all of which determines the number of dice that you roll.

You then let loose with the dice, and roll away. You then compare each dice with a the **DIFFICULTY VALUE (DV)** assigned to the task - each dice which meets or exceeds the DV counts as a **SUCCESS**. The more successes you have, the more powerful the action is. The outcome of an action is therefore decided by the balance between the difficulty of the action, and the number of dice you are rolling.

But how is the DV of an action determined? This is where the **GAME MASTER (GM)** comes into play. The GM is one of the players who has agreed to act as a referee for the story that the players wish to tell. The GM is the overseer of the narrative: they are responsible for describing the encounters, adventures and environments that the other players are taking part in. Though the GM controls the characters who oppose the players, the GM does not 'win' if these enemy characters prevail – the purpose of the GM is not to defeat the **PLAYER CHARACTERS (PCs)**, but to drive the story and present interesting and challenging scenarios for them to overcome.

As a corollary to this, there are only completely two unassailable rules in this book:

1. There are no unassailable rules (besides these two)
2. The Game Master's judgments are always correct and final

The GM has complete freedom to override the rules in this booklet, in the name of an interesting yet challenging story. Of course, if they have simply misread or misremembered a rule, they might self-correct when this is pointed out to them – however, in a true conflict between what the rules say and what the GM says, the GM wins every time.

Of course, this is not to say that the GM should always use this power in opposition to the players. These rules are only the basic framework upon which the GM and PCs weave their narrative – if a PC wishes to do something that is not covered in this manual, then the GM can use their power ('GM fiat') to work with the PCs to determine how best to resolve this, whilst having fun.

With this basic set of rules in mind, the flow of the game is rather simple:

1. **The GM describes the environment**, they may describe the sights, sounds and smells that your PCs would experience in the situation that they find themselves in. The GM should give the basic lay of the land – the things that every person in that situation would be able to spot.
2. **The players decide what they would like to do**, they might decide that they'd like to investigate a certain aspect of the room more carefully, or they might decide to cast a spell, or hit somebody with a big stick. They then inform the GM of their final decisions
3. **The players and GM work together to resolve these actions**, some resolutions are simple ('you walk through the door', 'you drink the potion'), others may require checks and the GM thinking carefully about the success of such an action. In some 'modes of play' (i.e. combat), this resolution needs to be done in a structured fashion. Other times, it may be more fluid and conversational.
4. **The GM narrates the result of this action**, telling the players what happened and how the success (or failure) of their actions impacted the world around them. This cycle then continues, as you build up your narrative.

Using these Rules

For the most part, these rules sections provide nothing more than a list of when and where to roll dice, and how many dice you can roll at any given moment – of course – there's rather more to it than that!

Part I of this guide details with the important act of character creation: the various routes that one takes to build and then grow a character, including the playable races, character Archetypes key statistics such as Health. Part II focusses in more detail on Actions, and the outcomes of those actions, as well as a more in-depth look at the 8 character attributes. Part III focuses on Items - physical objects that you can acquire, create and use throughout your adventure. The final part, Part IV, deals with the mystical arts of magic, spellcasting and the arcane powers that reside in this world.

After the bulk of this rulebook, you will also find a large number of lists, tables and appendices. These contain a wide variety of important information that you may need along your journey, such as the exact details of the myriad spells and potions in this world, detailed descriptions of the professions and Archetypes that your character may fall into, and many other such important statistics. It is advised that you pick these parts up as you go along, rather than try and absorb all the knowledge at once.

The GM also has their own rulebook, the Game Master's Guide, which contains some rules, instructions and a compendium of information which might want to be kept secret from the players so that they can discover it along with their characters, and to prevent 'metagaming'. Players should only view this document with the GM's consent.

Part I

Characters

1: Creating A Character

The first step in playing the game is to create your own character. Your character can be whatever or whoever you want it to be – this is your story after all.

Your character is manifest in the game through your imagination, but in order to quantify the events occurring in the story, a character is formed from a mixture of several ingredients, from which we can generate statistics and determine how proficient a character is at various actions.

Before you begin, it is helpful if you have an idea of the kind of character you wish to create – your GM should tell you the rough outlines of the setting, which should help guide the type of character that will work well in the story. Do you want to play a powerfully destructive mage bent on crushing their enemies; or an investigator, pursuing the truth behind a mystery?

You should also think about the backstory of your character – what has led them to this point in their lives? Why are they going on this adventure?

Once you have a good idea of the kind of character you wish to create, follow these steps to generate your character, and record the results on the Character Sheet.

1) Choose a (sub)Species

Every character belongs to one of the Sapient races present in this world – be they a human, a goblin, or a centaur. Some of the species (notably the humans) have several “sub-species” which take into account variation within the species.

Belonging to a species confers your most basic characteristics: what do you look like? What magics – if any – do you have access to?

Some species will also find themselves having a natural aptitude for certain skills, so it can be useful to think about how best to pair up your species and archetypes. The species available, and the abilities that they possess are discussed in Chapter 2

You should also take into account your setting whilst making this decision: Wizarding society is, unfortunately, not the most accepting of other sapient races, so a game which takes primarily in Hogwarts would necessitate all characters being as close to fully-human as possible.

2) Choose your Personality

Every character has a unique personality, the combination of qualities that defines them as a social being. You must decide on what kind of person your character will be, and what actions they must take in order to soothe their soul.

This is also the point where, if you are a Hogwarts student, you will decide which House you will be sorted into, based on the personality you have chosen. More information about personalities can be found in chapter 3, starting on page 7.

3) Choose an Archetype

An archetype broadly defines what your character does for a living – but it is also much more than that. The archetype defines

what role your character plays in the story, how they perceive and interact with others and (perhaps more importantly) what skills they can develop as they progress.

Your character receives new skills and abilities by virtue of their archetype, so look ahead and see which skills you think will be the most useful (or, the most fun!) to develop along with your character. Archetypes are discussed in detail in Chapter 4, starting on page 12.

4) Allocate Capabilities

Every character is either strong or weak, on a varying scale, across a number of fields governing potential actions:

1. **ATTRIBUTES**, fundamental skills which form the basis of every action,
2. **ABILITIES**, cultivated and learned talents which give them a proficiency in a more narrow field
3. **AFFINITIES**, their ability to cast certain types of spells.

Every action is assigned a number of die, usually represented as **Dots**, or simply as numbers. These dots/numbers encode how many dice are rolled when a check is required. A character's class and archetype will provide a base level of abilities in these areas, but all characters then get a choice of how to allocate some additional points.

A low score in a given attribute will have a long-term effects on your character's abilities (though they can develop with time), so think carefully about how your abilities mesh with your character's personality and archetype. A particularly shy character, you might decide, will not be very brave, and thus will have a low Willpower.

Attributes are discussed in more detail in Chapter 5, starting on page 20.

5) Gather Your Equipment

Your character will probably gain some supplies by virtue of their archetype, but you will also acquire some cash, as well as perhaps the most important item in your inventory: your wand. The item system is presented in Part III.

6) Go adventuring!

At this point, you will hopefully have a fully formed character, possibly working within a party of other characters.

You will now be ready to set off on your adventure!

2: Playable Species

Different magical races have different characteristics, abilities, and affinities with different kinds of magic. Each choice of race/species modifies your attribute values by a set amount and provides a pool of extra points which you can allocate to attributes at will, and some race-specific Abilities and Skills.

It is generally impossible to switch species once a character has been created, except where it makes sense within the story (i.e. a human transitioning to a Vampire after being bitten).

- Human
 - Muggle
 - Muggleborn
 - Halfblood
 - Pureblood
- Imp
 - Leprechaun
 - House-Elf
- Goblin
 - Tribes?
- Veela
- Werewolf
- Vampire
- Half-Giant
- Centaur

3: Personalities

A character's personality is the very core of their being: it determines who they truly are, what they view as important and nourishing and how they approach a problem. It also defines any key strengths or weaknesses that a character has, which can be used as interesting jumping-off points for role-playing within the game.

Most importantly, the Personality that you have defines what actions and conditions you need in order to rid yourself of unwanted stress and anguish, and hence to recover *Fortitude*. Each Personality also provides two additional capability dots to assign.

For those characters who find themselves at Hogwarts School of Witchcraft and Wizardry, they are *Sorted* into houses based on these shared key personality traits, and so many of the core Personality types can be found in one of those houses. Under all but the most exceptional circumstances, possessing one of these personality types will cause the Sorting Hat to place you into the associated House when you arrive at Hogwarts.

Gryffindor House

*You might belong in Gryffindor,
Where dwell the brave at heart,
Their daring, nerve, and chivalry
Set Gryffindors apart*

Gryffindor House honours the ideals laid down by their Founder, Godric Gryffindor: Valour, Cameraderie, Bravery, and the willingness to do what is right, no matter the personal cost. They are also typically associated with those who rebel against authority.

Every Personality associated with Gryffindor provides an additional dot to the **BRAVERY** Ability, representing their unrelenting will.

CHAMPION

As a Champion, you have a strong vision of Right and Wrong, and are willing to go out of your way to defend those values. You defend the weak from violence, the virtuous from corruption, and the innocent from injustice.

| | |
|---------------------------|---|
| Bonuses | Gain one dot in BRAVERY , and one dot in CONVICTION |
| Assets & Flaws | You draw strength from your SACRIFICES , giving others a chance to succeed whilst risking yourself, though your INFLEXIBILITY often leads you into trouble. |
| Nourishment | You regain Fortitude whenever you give up an opportunity, or risk yourself, in order to help another. |

REBEL

A rebel hates being told what to do. As a rebel you attempt to forge your own path, ignoring and defying those who would attempt to control you. You prize chaos not just for its own sake, but because you believe that destroying the Old Ways is the only way to move on.

| | |
|---------------------------|--|
| Bonuses | Gain one dot in BRAVERY , and one in WILLPOWER |
| Assets & Flaws | You draw strength from your DISTINCTIVENESS and Individuality, knowing that you are your own person, though your LACK OF RESPECT often leads you into trouble. |
| Nourishment | You regain Fortitude whenever you defy authority in some meaningful fashion. |

SPORTSMAN

You prize physical achievement, the testing of the limits of your capabilities against others, but also against what you know you are capable of. You love the fellowship of working with a team, and the thrill of victory.

| | |
|---------------------------|---|
| Bonuses | Gain one dot in BRAVERY , and one in FITNESS |
| Assets & Flaws | You draw strength from your TEAMWORK , working with others to exceed your individual strength, though your OVERCONFIDENCE often leads you into trouble. |
| Nourishment | You regain Fortitude whenever you work with your allies to push yourself beyond your normal limits. |

TRICKSTER

A trickster takes a simple joy in subverting expectations and doing what is not expected. You have the ability to find joy and inspire chuckles in every aspect of life, even when in the most dire of situations - it is a rare individual who can genuinely laugh in the face of certain doom, but you somehow manage it

| | |
|---------------------------|---|
| Bonuses | Gain one dot in BRAVERY and on in COVERT |
| Assets & Flaws | You draw strength from your JOY in everyday life and ability to find inspiration in the mundane, though your EXCESSION , not knowing when enough is enough, often leads you into trouble. |
| Nourishment | You regain Fortitude whenever you perform a prank, or elicit a laugh from one of your allies. |

Hufflepuff House

*You might belong in Hufflepuff,
Where they are just and loyal,
Those patient Hufflepuffs are true,
And unafraid of toil.*

Though often seen as the laughing stock of the Hogwarts Houses, Helga Hufflepuff founded this house to forward the ideas of Kindness, Loyalty, Friendship and Diligence. Though not always the most powerful mages, or the highest academic achievers, a Hufflepuff student is a valued ally, and a more valued friend.

All personalities associated with Hufflepuff provides an additional dot in **KINDNESS**, representing their warm hearts.

ADJUDICATOR

You often find yourself at the confluence of arguments and discussions, being asked to make a decision, or cast a deciding vote. Your allies, and sometimes even your enemies, trust you in your judgments, and value your advice.

| | |
|---------------------------|---|
| Bonuses | Gain one dot in KINDNESS and one in LOGIC |
| Assets & Flaws | You draw strength from your HONESTY when it comes to making a decision, you weigh arguments based on their own merits, and will tell your friends when they are wrong, though your STUBBORNNESS often leads you into trouble. |
| Nourishment | You regain Fortitude whenever you resolve a dispute or disagreement without things getting out of hand. |

CAREGIVER

You are dedicated to the welfare of others, and devote your efforts to helping your allies in any way you can. You are always there to lend a hand and provide a shoulder to cry on.

| | |
|---------------------------|--|
| Bonuses | Gain one dot in KINDNESS and one in INSIGHT |
| Assets & Flaws | You draw strength from your COMPASSION and willingness to share, though your tendency to become OVERPROTECTIVE often leads you into trouble. |
| Nourishment | You regain Fortitude whenever you protect another, or nurture them and help them through life. |

IDEALIST

You have a vision of a better world, and you are dedicated to bringing it about. You know that your ideas might be unrealistic, but you also know that a journey of a thousand miles begins with a single step: there is no excuse to not at least *try* and build a better world.

| | |
|---------------------------|--|
| Bonuses | Gain one dot in KINDNESS and one in WILLPOWER |
| Assets & Flaws | You draw strength from your IMAGINATION , unbound by what the world <i>is</i> , you see it as it <i>could be</i> , though your NAIVETY often leads you into trouble. |
| Nourishment | You regain Fortitude whenever you live out your ideal in some significant way, or convince another to do the same. |

LABOURER

You are not the smartest, the fastest, or the most charming - yet you are by far the most hard working. What comes easily to others, you must work long hours to achieve, and yet you do not complain, working with a single minded stamina and endurance that would break all others. When you set your mind on a task, you will work yourself to the bone in order to achieve your goal.

| | |
|---------------------------|---|
| Bonuses | Gain one dot in KINDNESS and one in VITALITY |
| Assets & Flaws | You draw strength from PERSEVERANCE , the willingness to just keep on going, no matter what, though your INFLEXIBILITY , and inability to see when enough is enough often leads you into trouble. |
| Nourishment | You regain Fortitude whenever you complete a difficult task through perseverance and force of will. |

Ravenclaw House

*Or yet in wise old Ravenclaw,
If you've a ready mind,
Where those of wit and learning,
Will always find their kind.*

Ravenclaw is the house that prizes knowledge and an inquisitive mind above all other traits, following the lead of the studious Rowena Ravenclaw. Members of this house prize learning and academic achievement above all others, though this can also lead them to be seen as suck-ups to those in power.

All Personalities associated with Ravenclaw House gain an additional point in **INTELLIGENCE**, representing their studious nature.

EDUCATOR

You take joy from helping others to learn and understand what you know, walking them through difficult steps and helping them achieve their goals. You enjoy spreading wisdom and ensuring that others are well informed, not to show off, but because you wish others to experience the same joy of knowing as you do.

| | |
|---------------------------|---|
| Bonuses | Gain one dot in INTELLIGENCE and another in ELOQUENCE |
| Assets & Flaws | You draw strength from your PATIENCE in helping even the most difficult students to achieve their goals, though your tendency to come across as PATRONISING often leads you into trouble. |
| Nourishment | You regain Fortitude whenever you see someone benefit in some discernable way from the knowledge or skills you have imparted to them. |

GEEK

You love to learn, plain and simple. You absorb knowledge like there is no tomorrow, even beyond a typical Ravenclaw. You have a deep, burning passion for certain topics and you can get lost for days attempting to learn all there is to know. A fountain of knowledge in every respect.

| | |
|---------------------------|---|
| Bonuses | Gain one dot in INTELLIGENCE and one dot in a KNOWLEDGE field of your choice |
| Assets & Flaws | You draw strength from your PASSION for certain topics, and a desire to know all their is to know, though your occasional OBSESSION can take this too far and often leads you into trouble. |
| Nourishment | You regain Fortitude whenever you learn something new about one of your areas of interest. |

PERFECTIONIST

Great is never quite good enough for you - you always need things to be *exactly* right. You accept nothing less than absolute perfection in everything you do, working on a project until it is exactly, perfectly the way you want it.

| | |
|---------------------------|--|
| Bonuses | Gain one point in INTELLIGENCE and one in PRECISION |
| Assets & Flaws | You draw strength from ATTENTION TO DETAIL , knowing that everything you did is perfect, though your FEAR OF FAILURE often leads you into trouble. |
| Nourishment | You regain Fortitude whenever you complete a significant accomplishment without a single flaw. |

PRODIGY

You are a singularly gifted individual in a certain extremely narrow field of study, with natural abilities surpassing even those of trained experts. You have built a life around these abilities and dedicate much of your time to becoming even better.

| | |
|---------------------------|--|
| Bonuses | Gain one point in INTELLIGENCE and one in a field related to your prodigy field, such as LOGIC (chess, maths), PERFORMANCE (music) or CRAFT (art) |
| Assets & Flaws | You draw strength from EXCELLENCE , being the best, even in a narrow field, gives you something to work for, though your DISDAIN for those less skilled than you often leads you into trouble. |
| Nourishment | You regain Fortitude whenever you are able to display your prodigious abilities to an admiring audience. |

Slytherin House

*Or perhaps in Slytherin,
You'll make your real friends,
Those cunning folk use any means,
To achieve their ends.*

Slytherin as a house has had an unfortunate past, not helped by Salazar Slytherin's obsession with blood-purity, and the ascendancy of the Slytherin-obsessed Lord Voldemort. However, evil and racism are not the ideals presented by Slytherin house: rather, they prize and cultivate people with ambition, charm and with lofty goals, those driven make a name for themselves and achieve greatness.

Every personality associated with Slytherin House gains an additional point in **ELOQUENCE**, representing their charismatic nature.

ASPIRANT

You are a highly driven and motivated person, who knows exactly what they want to achieve in life: make a name for yourself. You want to be revered as the greatest in your field, and for your name to live on throughout history.

| | |
|---------------------------|---|
| Bonuses | Gain one point in ELOQUENCE and one in a field associated with your end goal, such as IMBUE (Master Craftsman), PILOT (Professional Quidditch player) and so on |
| Assets & Flaws | You draw strength from your single-minded PURPOSE , which drives every action you take, though your HUBRIS and inability to see when you are hurting others often leads you into trouble. |
| Nourishment | You regain Fortitude whenever you are able to do, create or display something which will last the test of time, and make a name for yourself.. |

LEADER

You are a natural born leader, desiring order and cohesion in your social groups - especially that directed by yourself. You ooze natural charisma and charm, and can convince even the most stubborn of your allies (and even enemits) that you are correct.

| | |
|---------------------------|---|
| Bonuses | Gain one dot in ELOQUENCE and one in CHARM |
| Assets & Flaws | You draw strength from your CONFIDENCE and ability to inspire, though your INTOLERANCE of those who do not listen to your ideas often leads you into trouble. |
| Nourishment | You regain Fortitude whenever you when you guide a group to follow a plan to complete a task. |

PEACOCK

You believe that the greatest act of appreciation is to be *noticed*, so you do everything you can to break the mold and become a person of note. You are flamboyant, expressive and artistic in every way breaking down the boundaries of what is acceptable.

| | |
|---------------------------|---|
| Bonuses | Gain one dot in ELOQUENCE and one in CRAFT |
| Assets & Flaws | You draw strength from your ARTISTRY , both in the things you create and the way you live your life, though your your HEDONISM and lust for attention often leads you into trouble. |
| Nourishment | You regain Fortitude whenever you become the centre of attention through some great or outrageous action.. |

SCHEMER

You are always planning something, a scheme or side hustle. You have plans upon plans, and contingencies upon that. Your ambition in life is to never be caught by surprise - you know all kinds of people who can help you get exactly what you need, even if that's sometimes on the shady side. You are always looking out for the next big score - or anything that could disrupt your plans.

| | |
|---------------------------|--|
| Bonuses | Gain one dot in ELOQUENCE and one in ALERTNESS |
| Assets & Flaws | You draw strength from your FORSIGHT and ability to plan for even the most unexpected event, though your SELFISHNESS often leads you into trouble. |
| Nourishment | You regain Fortitude whenever you hatch and execute a plan, scheme or con. |

Other Personalities

There are many other people in the world, and not all of them fit into the 4-House scheme set at Hogwarts, some of these are listed below.

ATROCITY

You are a corrupted, evil soul who takes delight in spreading chaos and inflicting pain. You view kindness as a weakness and honour as a fools crutch. Sensible people run from you, and those who don't stay soon learn the error of their ways.

| | |
|---------------------------|---|
| Bonuses | Gain one dot in WILLPOWER and CONVICTION |
| Assets & Flaws | You draw strength from your POWER , craving more of it to fuel your atrocities, though your LACK OF RESTRAINT often leads you into trouble. |
| Nourishment | You regain Fortitude whenever you inflict some unspeakably terrible act on a victim. |

ACOLYTE

You follow a higher power, dedicating your entire life into their service. Perhaps you devote yourself to a god or gods, a demonic or angelic presence or even simply a supremely powerful human, their will is your command.

| | |
|---------------------------|---|
| Bonuses | Gain one dot in CONVICTION and another dot in a field associated with the being you have dedicated yourself to serve. |
| Assets & Flaws | You draw strength from your DEDICATION to a greater cause, though your single minded FANATACISM often leads you into trouble. |
| Nourishment | You regain Fortitude whenever you perform a significant act in service of your master. |

INNOCENT

You are unaware of the cruelty of the world, either because of your young age, or because of a lack of experience. You take a naive view of the world, not completely understanding what is going on, though often your lack of experience and prior misconceptions paves the way for startling insight.

Bonuses

You gain one dot in **KINDNESS** and **INSIGHT**

Assets & Flaws

You draw strength from your **PURITY** of spirit, uncorrupted by the evil forces of the world, you are a beacon of innocence, though your **IMMATURITY** often leads you into trouble.

Nourishment

You regain Fortitude whenever you feel loved, cared for and protected.

LONER

You don't relate well to other people, preferring to isolate yourself and work alone. You're most comfortable sitting in silence, and find dealing with others a difficult job. You have survived this far without the help of others, why start now?

Bonuses

Gain one dot in **WILLPOWER** and one in **ALERTNESS**

Assets & Flaws

You draw strength from your **SELF-RELIANCE** and ability to survive, though your **SOCIAL INEPTITUDE** often leads you into trouble.

Nourishment

You regain Fortitude whenever you solve a problem or complete a difficult action without the help of others..

PRESERVER

You believe that the old ways of doing things exist for a reason, and that they should be protected. You are wary of sudden changes and view them with scepticism. You are not against all change, but you think that the traditional methods deserve respect and change should only be implemented for a good reason.

Bonuses

Gain one dot in **CONVICTION** and one in **HISTORY**

Assets & Flaws

You draw strength from your **CONNECTION TO THE PAST**, though your **INFLEXIBILITY** often leads you into trouble.

Nourishment

You regain Fortitude whenever you preserve the status quo by using traditional methods, or convincing others to do the same..

4: Character Archetype

Whilst your character is a unique individual, an adventuring soul destined for greatness, most questers find themselves falling into one of **ARCHETYPES** which helps define their abilities and goals— are they the academic who's quest for knowledge has led to unforeseen consequences, or the plucky underdog trying to quit their life of crime?

The **ARCHETYPE** (also known as the *class*) of your character is a way of formalising these character types. The role of your character is more than simply the job they perform, it is the prism through which they see the world. Along with their personality, it guides their very essence, how they perceive themselves and others. The **ARCHETYPE** of a character therefore has a drastic impact on the roleplaying aspect of the game.

As well as helping to inform what kind of person your character is, the **ARCHETYPE** serves to provide them with some unique skills (*Features*) that they acquire and improve as they grow in power, as well as some unique special actions.

Each **ARCHETYPE** is elaborated on in more detail on their own pages. A summary is found below:

| ARCHETYPE | Description |
|------------------|--|
| ARTIFICER | A person trained in the delicate arts of creating and producing new items, both magical and mundane. |
| AUROR | A dedicated warrior-investigator, who seeks out evil and brings it to justice. |
| DRUID | A person dedicated to some primal aspect of nature, earning nature-related powers and gifts. |
| NOBLE | Someone who moves in high society, excelling in using their social graces to achieve their aims. |
| OUTLAW | Someone who works outside the law, employing subterfuge and deception to achieve their aims |
| SCHOLAR | Someone dedicated to knowledge, delving deep into the inner mysteries of the universe. |
| WARRIOR | A powerful fighter, trained in all forms of combat. They excel in kicking ass, and taking names. |

ARCHETYPE Abilities

Each **ARCHETYPE** provides an three additional **ABILITIES**, one in each of **INNATE**, **PRACTICAL** and **KNOWLEDGE** which a character can use as normal.

Often these abilities could be duplicated by a sufficiently high roll in another field - the **PICKPOCKET** ability associated with the **OUTLAW**, for example, could be achieved through a **PRECISION (COVERT)** check. However, these skills are highly tailored and even a low dice roll represents a high degree of training in this particular skill - the same as the difference between the ugly brute-force strength required to **BRAWL** and the weapon skills required to **SKIRMISH**.

A character using **PICKPOCKET** would therefore find the same action much easier than using **COVERT**.

Assigning ARCHETYPE Abilities

When creating a character, you automatically gain 1 dot in each of the three **ARCHETYPE** abilities, and gain another 5 dots to assign freely between them. You cannot go above a 4-dot rating in any **ABILITY** at this stage.

ARCHETYPE Feats

As well as granting dice-pool **ABILITIES**, an **ARCHETYPE** also grants you the choice of a number of **FEATS**, which are powerful unique skills that a character unlocks as they progress.

You generally do not start with any **FEATS** (unless your GM allows it).

Changing Archetype

Since an **ARCHETYPE** represents some fundamental aspect of a character's view of themselves and their role within the world it takes something truly monumental to alter their **ARCHETYPE**.

However, there are narrative scenarios where it makes sense for a character to switch roles as a result of events within the story - perhaps an **AUROR** character has been wrongly framed for a crime, and after being on the run for months they have picked up aspects of an **OUTLAW**'s skills.

Such an event is rare, and should only happen if driven by a compelling narrative. When this happens, you should work with your GM to determine the nature of the change.

Perhaps you gradually shift your abilities over a period of time - the **AUROR** loses his **INTERROGATE** ability but gains the **PICKPOCKET** ability, and after another few weeks gains knowledge of the **UNDERWORLD**, until eventually they are fully an **OUTLAW**. Perhaps after they clear their name, they must go on a redemption arc to recover their old abilities and emerge from their life of crime.

Alternatively, the nature of the change could be dramatic and sudden - a Captain America-esque transformation turns a weedy **SCHOLAR** into a mighty **WARRIOR** overnight, the player simply transferring the character onto a new playsheet with their new abilities and moving on from their old life.

This is a rare and momentous undertaking, and should not be treated lightly!

Artificer

None

ARTIFICER Capabilities

An ARTIFICER gets the following bonuses to their ASPECTS, ABILITIES and AFFINITIES. Where a choice is given, you cannot make the same choice twice. Note that these are *bonuses* on top of those granted by other abilities and natural starting values.

| Capability | Bonus Rating |
|------------|--------------|
|------------|--------------|

Artificer Experience

An ARTIFICER gains additional experience when they:

- Do something

Artificer Special ABILITIES

A character following the path of the ARTIFICER can use the following special abilities: **COMPLEXITY**, **HACK** and **ANALYSE**. At Character Creation each of these skills has a rating of one, with a further three dots distributed amongst them at your design.

INNATE ABILITY: COMPLEXITY

None

PRACTICAL ABILITY: HACK

None

KNOWLEDGE ABILITY: ANALYSE

None

ARTIFICER Feats

An ARTIFICER choose to take some of the following feats as they increase their abilities:

Auror

As a profession, the AURORS are a group of highly-trained law enforcement officials working for the MINISTRY OF MAGIC, as well as a catchall term for those dedicated to catching bad guys and making them pay.

AURORS (or even those who merely wish to emulate them) seek out their target with a single minded zeal, dedicated to the cause of finding the truth and bringing villains to justice. They adore solving mysteries and puzzles, and abhor those who would bring harm to others.

Their pursuit of justice often puts them in harm's way, and so the budding AUROR is encouraged to focus on magic which allows them to protect themselves from harm, as well as incapacitate their foes.

However, the defining trait of an AUROR is not their combat abilities but instead their ability to discover clues, intuit motives and hunt down their foes.

Auror Capabilities

An AUROR gets the following bonuses to their ASPECTS, ABILITIES and AFFINITIES. Where a choice is given, you cannot make the same choice twice. Note that these are *bonuses* on top of those granted by other abilities and natural starting values.

| Capability | Bonus Rating |
|------------------|--------------|
| INSIGHT | •• ○○○○ |
| INVESTIGATION | •• ○○○○ |
| HEXES OR WARDING | •• ○○○○ |
| PERCEPTION | •○○○○○ |
| BRAWL | •○○○○○ |
| WARDING OR HEXES | •○○○○○ |

Auror Experience

An AUROR gains additional experience when they:

- Track down or hunt an elusive target
- Solve a significant mystery
- Prevent a crime or other unethical act from occurring

Auror Special ABILITIES

A character following the path of the AUROR can use the following special abilities: **INTUITION**, **INTERROGATE** and **TRACKING**. At Character Creation each of these skills has a rating of one, with a further three dots distributed amongst them at your design.

INNATE ABILITY: INTUITION

INTUITION is the inherent, instinctive understanding of the minds of others possessed by an insightful and trained mind. Bypassing all LOGIC and conscious reasoning, INTUITION allows an Auror to make great strides in their understanding of people and their actions by getting inside their heads and understanding the way that they think. Though not useful for solving traditional intellectual puzzles, INTUITION can allow an Auror to suddenly have a flash of insight into the motives, aims or drive of another being.

If you wish to know why someone would behave in a given way, why a certain shop was robbed and not another, or where a target might head next - an Auror's INTUITION is surely the best tool

PRACTICAL ABILITY: INTERROGATE

The art of extracting information out of a target, either unwilling to divulge or unaware they're being questioned, is a key skill for an AUROR to master. Whilst the untrained would have to rely on raw CHARM, ELOQUENCE, DECEPTION or even INTIMIDATION to try and convince them to give up their information, the skill of INTERROGATION allows you to dance delicately between all of these skills, executing known psychological tricks and even shrouding your true questions behind layers of misdirection so your target does not even know when they're giving up valuable information.

KNOWLEDGE ABILITY: TRACKING

Hunting down a foe is a key part of being an AUROR, and part of that is being able to survey a scene and see where they were, what they did, and where they're going next.

Whilst INTUITION relies on a general understanding of the target's thought pattern, when you TRACK a target you look for the trail that they have left - scuffs in the dirt, broken twigs in the forest and even more abstract trails such as an online presence or a paper trail. Whatever evidence you need to find your target, TRACKING can help you out.

Auror Feats

An AUROR choose to take some of the following feats as they increase their abilities:

AMBUSH

When you attack from hiding, spring a trap or successfully orchestrate an ambush, you gain +2 dice to your first attack roll

COLD CASES

When performing a KNOWLEDGE check, if you can relate the information you seek to a historical or past case you reduce the DV by 2.

FAMILIAR TERRAIN

Choose a favoured terrain such as GRASSLANDS, FORESTS, URBAN AREAS, CAVERNS, or name a specific region, such as HOGWARTS. Whilst in your favoured terrain you gain an additional dice on every action which utilises the surroundings such as a TRACKING or COVERT check.

LIE DETECTOR

You can automatically detect when someone is lying to you by telling you deliberate falsehoods.

RAPID REFLEXES

When performing a REFLEX roll, you may roll the dice twice and take the largest value.

UNWAVERING FOCUS

Once per day you may expend a FORTITUDE point to reroll all CATASTROPHE dice you rolled, declaring this action after the roll has been performed.

Druid

A DRUID is a witch or wizard who has dedicated their life to the understanding, protection and preservation of the natural order of things.

From the smallest fungus, to the most vicious of dragons, as well as the very bones of the Earth, and the stars in the sky – all DRUIDS feel a deep connection to them all. From this connection to nature, the DRUIDS draw their powers their understanding of all forms of magic is shaped into how it affects and relates to nature.

In the popular mythology of DRUIDS, even in the Wizarding world, they are seen as eccentric pacifists, a pushover afraid to even hurt a fly. However, a true DRUID understands that death and destruction are a part of the every day cycle of nature. If an old tree must burn so that a dozen new flowers may blossom, a DRUID is often more than happy to oblige.

DRUID Capabilities

A DRUID gets the following bonuses to their ASPECTS, ABILITIES and AFFINITIES. Where a choice is given, you cannot make the same choice twice. Note that these are *bonuses* on top of those granted by other abilities and natural starting values.

| Capability | Bonus Rating |
|-----------------------|--------------|
| WILLPOWER | •••••• |
| KINSHIP | •••••• |
| NATURE | •••••• |
| ELEMENTAL OR TEMPORAL | •••••• |
| INSIGHT | •••••••• |

Druid Experience

A DRUID gains additional experience when they:

- Solve a problem by using their connection to nature
- Protect some aspect of nature from significant harm

Druid Special ABILITIES

A character following the path of the DRUID can use the following special abilities: **BELONGING**, **NURTURE** and **COMMUNE**. At Character Creation each of these skills has a rating of one, with a further three dots distributed amongst them at your design.

INNATE ABILITY: BELONGING

A DRUID with a high innate sense of BELONGING has an intuitive, almost supernatural ability to determine when the natural, organic, order of things has been disrupted or influenced.

By looking at a lone tree in an underground cave, such a character may attempt to discover if it BELONGS here, simply growing naturally, or if it was placed there and forced to grow by other means, or if a pack of dogs attacked out of natural instinct, or trained instructions.

The sense of BELONGING is not an exact art, but merely gives a DRUID an additional insight into disruptions and alterations of nature.

PRACTICAL ABILITY: NURTURE

The ability to nurture life, in all its forms, is critical to the role of a DRUID.

A high NURTURE score allows a DRUID to care for plants, animals and nature in general, providing them with the support, nutrition and guidance they need.

Less useful on humans (KINDNESS is probably more useful), a successful NURTURE check ensures that life will continue and thrive where you set your mind to it. Those that you successfully NURTURE will owe you gratitude and become positive towards you.

KNOWLEDGE ABILITY: COMMUNE

It is said that, in ages past, the DRUIDS could speak to the winds, the trees, the beasts and even the stars themselves to seek answers.

Such abilities are beyond all but the most powerful DRUIDS nowadays, but the ability to COMMUNE remains important.

A COMMUNE check allows you to communicate – in a very rough fashion – with the natural world. You may attempt to commune with a wounded Hippogriff to learn what happened to it, or with a scorched tree to learn how the forest fire started.

The way in which nature responds is often esoteric and open to interpretation, but a high COMMUNE skill represents an ability to interpret these vague signs.

DRUID Feats

A DRUID choose to take some of the following feats as they increase their abilities:

ASTERIA'S EYES

The stars above see all, and as you attune yourself to the vastness of nature, you tap into this. Whilst under an open sky, you have perfect night vision and +1d to all sight-related checks.

DRYAD'S EMBRACE

You channel the nurturing energy of the spirits of ancient trees. Once per day you may attempt a DV 8 NURTURE check on a plant, causing it to magically grow up to 30cm per success.

NATURE'S CLOAK

Whilst in a natural space, you may use your familiarity with nature to reduce the DV of any COVERT action by 2

NYMPH'S FURY

Channeling the power of primal, elemental spirits grants you additional power. When casting an ELEMENTAL spell, your spells deal an additional level of damage.

ORGANIC REPOSE

Once per day, you may expend a FORTITUDE point to recover 3 levels of Health.

SATYR SPIRIT

When casting a spell on an animal you are not in combat with, you gain one automatic success, as if you had spent a FORTITUDE point

Outlaw

None

OUTLAW Capabilities

An OUTLAW gets the following bonuses to their ASPECTS, ABILITIES and AFFINITIES. Where a choice is given, you cannot make the same choice twice. Note that these are *bonuses* on top of those granted by other abilities and natural starting values.

| Capability | Bonus Rating |
|------------|--------------|
|------------|--------------|

Outlaw Experience

An OUTLAW gains additional experience when they:

- Do something

Outlaw Special ABILITIES

A character following the path of the OUTLAW can use the following special abilities: **SAVVY**, **PICKPOCKET** and **UNDERWORLD**. At Character Creation each of these skills has a rating of one, with a further three dots distributed amongst them at your design.

INNATE ABILITY: SAVVY

None

PRACTICAL ABILITY: PICKPOCKET

None

KNOWLEDGE ABILITY: UNDERWORLD

None

OUTLAW Feats

An OUTLAW choose to take some of the following feats as they increase their abilities:

Scholar

None

SCHOLAR Feats

SCHOLAR Capabilities

A SCHOLAR gets the following bonuses to their ASPECTS, ABILITIES and AFFINITIES. Where a choice is given, you cannot make the same choice twice. Note that these are *bonuses* on top of those granted by other abilities and natural starting values.

| Capability | Bonus Rating |
|---------------------------|--------------|
| INVESTIGATION | ••○○○○ |
| INTELLIGENCE | ••○○○○ |
| ANY KNOWLEDGE OR AFFINITY | ••○○○○ |
| WILLPOWER | •○○○○○○ |
| LOGIC | •○○○○○○ |

A SCHOLAR choose to take some of the following feats as they increase their abilities:

Scholar Experience

A SCHOLAR gains additional experience when they:

- Do something

Scholar Special ABILITIES

A character following the path of the SCHOLAR can use the following special abilities: **EUREKA**, **COLLABORATION** and **SPECULATION**. At Character Creation each of these skills has a rating of one, with a further three dots distributed amongst them at your design.

INNATE ABILITY: EUREKA

None

PRACTICAL ABILITY: COLLABORATION

None

KNOWLEDGE ABILITY: SPECULATION

A SCHOLAR, by their very nature, spends most of their day confronted with problems to which no one knows the solution.

When there is no actual knowledge to be found, the only thing left to do is SPECULATE.

Speculation allows you to draw disparate threads of knowledge, in order to make conclusions about things you otherwise have no knowledge of. The risk is, of course, that you get things completely and utterly incorrect – but a scholar knows the limits of this guesswork, and with a high SPECULATION can draw remarkable conclusions with only limited knowledge.

Sophisticate

A **SOPHISTICATE** is a refined person, proficient in using their wits, formenting gossip and rumours, and weaponising the force of their personality to get their way in this world – the renown of their family, or the weight of coin in their pocket is entirely incidental, of course.

Many people believe that Sophistificates are born into their suave, charm and connections to those in the upper echelons of society, but there are of those who have struggled up the ranks of class and affluence to attain the status of **SOPHISTICATE**. Though these people may be privately regarded as interlopers by the old-guard, they are every bit as affluent and influential.

There are still others who are simply bluffing their way through, running the long-con and hoping nobody catches on...

SOPHISTICATE Capabilities

A **SOPHISTICATE** gets the following bonuses to their **ASPECTS**, **ABILITIES** and **AFFINITIES**. Where a choice is given, you cannot make the same choice twice. Note that these are *bonuses* on top of those granted by other abilities and natural starting values.

| Capability | Bonus Rating |
|--------------------|--------------|
| ELOQUENCE | •••••••• |
| CHARM OR DECEPTION | •••••••• |
| BEWITCHMENT | •••••••• |
| DECEPTION OR CHARM | •••••••• |
| CEREBRAL | •••••••• |

Sophisticate Experience

A **SOPHISTICATE** gains additional experience when they:

- Use rumours and gossip to your own advantage
- Turn an enemy into a friend, or otherwise significantly manipulate someone

Sophisticate Special ABILITIES

A character following the path of the **SOPHISTICATE** can use the following special abilities: **WEALTH**, **INSPIRE** and **SOCIETY**. At Character Creation each of these skills has a rating of one, with a further three dots distributed amongst them at your design.

INNATE ABILITY: WEALTH

WEALTH is not merely a measure of how much money you have, it is how you project an aura of wealth, confidence and belonging in high places.

A character with a high **WEALTH** lives a charmed life in society – they can cruise past security in clubs and political institutions, they can gain a favour and otherwise bend those around them to their will by flashing some cash (imaginary or not). Money opens many doors, and **WEALTH** allows you access to that world, even without actually having to spend the coins.

PRACTICAL ABILITY: INSPIRE

None

KNOWLEDGE ABILITY: SOCIETY

Sometimes, knowing the right people is knowing everything.

A high **SOCIETY** knowledge means that you know everyone who is anyone. You are up on all the gossip and know who is talking to who. You are aware of the feuds and alliances, as well as some of the more sordid rumours....

SOPHISTICATE Feats

A **SOPHISTICATE** choose to take some of the following feats as they increase their abilities:

BURN BOOK

When using your skills to spread rumours, misinformation or gossip, or when trying to discredit an individual, gain +2 dice

MESMERISING PRESENCE

Once per day, you may use your alluring charm to slightly hypnotise a person. They remember talking to you, but are slightly starstruck and overpowered by your personality, such that they cannot recall what you talked about.

ONE FOR YOU, TWO FOR ME

Whenever you or your allies gain an amount of **GALLEONS**, you gain one additional coin.

UNBREAKABLE VOW

When you willingly shake on a deal or contract with another sapient being both you and your partner are bound together by a magical oath. If either of you breaks the contract, the offending party takes the maximum amount of **HARM** and falls into a **CRITICAL CONDITION**, alerting the other.

Warrior

A **WARRIOR** is someone who is dedicated to the martial arts, trained in the use of both physical and magical combat to defeat your foes.

Warriors range from delicate and refined duelists, to axe-wielding maniacs. Being a warrior is more than just being handy with a weapon, however. A great warrior never goes into battle unprepared, and study and knowledge of tactics, history and the weaknesses of your foes is vital in achieving victory.

No matter what weapons they wield, a warrior carefully balances their combat skills, their tactical knowledge and a deep-seated rage against those who would defy them.

WARRIOR Capabilities

A **WARRIOR** gets the following bonuses to their **ASPECTS**, **ABILITIES** and **AFFINITIES**. Where a choice is given, you cannot make the same choice twice. Note that these are *bonuses* on top of those granted by other abilities and natural starting values.

| Capability | Bonus Rating |
|---------------------------------|--------------|
| BRAWL, SKIRMISH OR MARKSMANSHIP | •• ○○○○ |
| HEXES, CURSES OR WARDS | •• ○○○○ |
| FITNESS | •• ○○○○ |
| PERCEPTION | •○○○○○ |
| WARDS, HEXES OR CURSES | •○○○○○ |
| SKIRMISH, MARKSMANSHIP OR BRAWL | •○○○○○ |

Warrior Experience

A **WARRIOR** gains additional experience when they:

- Defeat a worthy opponent in battle
- Execute a novel or interesting stratagem

Warrior Special ABILITIES

A character following the path of the **WARRIOR** can use the following special abilities: **RAGE**, **COMMAND** and **TACTICS**. At Character Creation each of these skills has a rating of one, with a further three dots distributed amongst them at your design.

INNATE ABILITY: RAGE

RAGE is the deep seated anger that lies within the hearts of most people, even the most benevolent of us. A **WARRIOR**, however, has learned to weaponise their rage, either by letting it out in an unbridled fury, or harnessing it, fuelling their cold, calculated actions. **RAGE** allows a warrior to perform almost impossible feats, but they risk their own safety whilst doing so.

Whilst in combat, **RAGE** can be substituted for almost any physical act, and often requires far fewer successes to achieve – weapon attacks fuelled by rage deal 2 points of damage per success, for example. However, on any turn in which you use a **RAGE** check, you get a 1-dice penalty on any Resist checks. This penalty is cumulative until you spend a turn without using **RAGE**.

PRACTICAL ABILITY: COMMAND

A **WARRIOR** is trained not only in their own combat, but in the leadership of others. Using a **COMMAND** allows a **WARRIOR** to influence the tide of battle on a large scale, giving advice, issuing orders and otherwise taking control of the situation.

A **WARRIOR** with a high **COMMAND** is respected as a warrior, and others will leap to follow your orders. Those who follow the issued command will find that the action is easier than expected, being buoyed and inspired by the **COMMAND**.

KNOWLEDGE ABILITY: TACTICS

A **WARRIOR** lives and dies by their knowledge of tactics. Whether it is trying to discern a viable approach to defeating a seemingly implacable foe, or recognising a strategy employed by the enemy, a **TACTICS** check can help reveal how an opponent functions, and what the best way to defeat them is.

WARRIOR Feats

A **WARRIOR** choose to take some of the following feats as they increase their abilities:

BLOODLUST

On any turn in which you successfully incapacitate (lethally or not) a foe, you may take an additional free action to perform another attack, with a 2-dice penalty on the check.

DUELIST

When fighting one-on-one with another target, you automatically gain one automatic success on any attack rolls.

FURIOUS SPELLCASTER

Up to three times a day, you may elect to use a **RAGE** check, rather than the associated **AFFINITY** to perform a spellcasting check. The maximum spell level is still determined by your **AFFINITY**.

HOLISTIC TACTICS

Whenever a **TACTICS** check is successful in determining the tactics of a foe, you may use this knowledge to infer any Resistances, Immunities or Susceptibilities the target has.

STUDENT OF WAR

If you study, read up on and otherwise prepare for a target before engaging them in combat, the DV of all attacks you make against them is reduced by 1.

SAVAGE ATTACKER

Your attacks, both physical and magical, gain a bonus point of damage.

5: Capabilities

A character's ability to function in the world is defined by their capabilities across a wide number of areas. These capabilities are split into 3 categories: **ASPECTS**, **ABILITIES** and **AFFINITIES**.

This section deals with the first two of these. **AFFINITIES** are discussed in detail in the Magic section starting on page 34.

Capability Dots

Each one of the 9 Aspects and myriad Abilities and Affinities represents a way for a character to interact with the world. How *well* they can do so depends on their competence in that field.

To this end, each and every one of the Aspects and Affinities is represented by between 0 and 7 'dots'. Each dot represents a 12-sided dice that can be rolled when that capability is used.

Zero dots means that you are absolutely useless in the field, totally untrained and with no idea what you are doing. Five dots, on the other hand, represents the peak of human achievement: perhaps a dozen people in the entire world have 7 dots in a given area. Almost everyone finds themselves somewhere in the region of 1-4.

A character can never gain more than 5 dots as part of their normal life, however magic is a crazy and fickle thing: once in a blue moon you may temporarily find yourself with more than 7 dice allocated to a given capability as the result of a spell. This is a rare and wondrous event. Maybe you should sing a song.

You have already been granted dots in certain fields by your species and your Archetype: you also get to allocate a larger number of additional points, as described in this chapter.

Do not fret if there are gaps in your abilities, as your character will continue to grow and improve as the game progresses.

Aspects

Aspects are the fundamental characteristics of a character: every action that is performed finds one of the 9 Aspects at its root.

Aspects Classification

There are nine core Aspects: Fitness, Precision, Vitality, Charm, Deception, Insight, Intelligence, Willpower and Perception. Each of these aspects is classified in two ways, once by the Aspect's **TYPE** and then by the Aspect's **METHOD**.

The Type determines which of three key attributes of a character is being used:

- **PHYSICAL**: The capacity to use your body to interact with the material world.
- **SOCIAL**: The capacity to interact and understand others.
- **MENTAL**: The capacity to use your mind and process information.

The Method determines how that ability is used:

- **PROJECT**: The capacity to use the Type to its maximum possible level, pushing and striving for great effects.
- **MANIPULATE**: The capacity to use the Type in a careful and refined fashion, to maintain control of the situation.
- **ABSORB**: The capacity to resist or take in the Type.

The 9 aspects therefore lie on a 3x3 grid:

| | PHYSICAL | SOCIAL | MENTAL |
|------------|-----------|-----------|--------------|
| PROJECT | FITNESS | CHARM | INTELLIGENCE |
| MANIPULATE | PRECISION | DECEPTION | WILLPOWER |
| ABSORB | VITALITY | INSIGHT | PERCEPTION |

A full description of the Attributes, and the situations in which they are used, can be found on page 6.7.

Assigning Aspects

Every character starts off with a baseline of a 1-dot rating in each of the 9 Aspects, and you must then decide which areas they are skilled in. When creating a character, you need to have a clear idea of their role in the story: their personality and basic abilities. This will stem naturally from their backstory and origins, so you should spend time thinking about who your character is, before diving into the numbers.

Upon making this decision, you then rank the 3 Aspect Types (Physical, Social & Mental) in order of importance to the character. Into the most Important Type, you may distribute 7 dots. The secondary type gets 5 dots to allocate, and the least important type gets only three dots.

| Ranking | Allocated Dots |
|---------|----------------|
| Highest | 7 |
| Middle | 5 |
| Lowest | 3 |

During this stage, you may not allocate more than 3 additional dots to a single Aspect, though you may end up with more than this limiting number of dots in a field if you benefit from some a racial or Archetype bonus.

Abilities

Although your **ASPECTS** inform the broad approach used to complete an action, it is your **ABILITIES** which determine exactly how you will go about doing so, narrowing down the specific kind of skills you will be using.

Each of the 30 aspects is classified as either being **INNATE**, **PRACTICAL** or **LEARNED**. These differ in how the skills are acquired and used, with the primary mechanical difference being how a 'zero-dot' rating is treated in each field.

For an Innate ability, having no experience is no barrier to attempting an action as the actions represent natural extensions of your Aspects. Practical abilities, however, you may still attempt an action without training, but the action is much more difficult as you lack any proper training into how to undertake the action. For an action relying on a knowledge ability, having no training makes using the action impossible in all but the rarest of circumstances.

The sections below elaborate on each of these skills, along with a brief summary of each ability. A full description of each ability can be found in Part II.

Innate

An **INNATE** ability is one which represents some aspect of a character's intrinsic social, mental or physical abilities. Though many people are born being particularly good in one or more of these areas (hence 'innate'), they are still areas that can be worked on and improved.

| Ability | Description |
|--------------|--|
| ALERTNESS | Rapidly detect and identify threats and miniscule clues. |
| BRAVERY | Defy worry and terror and stare down foes much stronger than yourself |
| CONVICTION | Understand your own reality, and the moral and intellectual positions you hold dear. |
| ELOQUENCE | Express yourself appropriately for the situation at hand |
| INTIMIDATION | Inflict terror into the hearts of your foes, assert authority and command people to follow your directions |
| KINDNESS | Show your gentle side, making others feel loved and safe. |
| KINSHIP | Befriend and control animals |
| LOGIC | Solve puzzles, spot clever solutions and use reason to solve your problems. |
| SPEED | Get from A to B as quickly as possible |
| STRENGTH | Exert physical force to lift and move heavy objects and beings |

Practical

A **PRACTICAL** ability is one which you have learned through hands-on experience, laborious training and practice. Though they rely on an Aspect to direct the task, they are separate from your intrinsic abilities and often requires some special tool or equipment to complete.

Generally, anyone can attempt to perform a practical action, even if they have no training (0 dots), relying instead on their instinctive Aspects to get a lucky break. However, the DV of the associated action is increased by 2, to reflect the complete lack of training.

| Ability | Description |
|--------------|---|
| ACROBATICS | Leap, flip, tumble and contort yourself |
| BRAWL | Punch, kick, bite and otherwise wrestle your way to dominance |
| COVERT | Use stealth and slight of hand to move and act without being spotted |
| CRAFT | Tinker with devices, form armour and produce masterful artwork |
| IMBUE | Perform delicate acts of magical creation, mixing potions or enchanting items |
| MARKSMANSHIP | Hit your target, either throwing objects, or using firearms |
| PERFORMANCE | Embody another character, either as a disguise or for theatrical purposes |
| PILOT | Effectively handle and drive vehicles such as cars and broomsticks. |
| SKIRMISH | Use blades, axes and other close-combat weapons effectively |
| SURVIVAL | Survive in the hostile environment of the wild |

Knowledge

A **KNOWLEDGE** ability is one which has been learned through intensive study, attending classes and days spent in the library. A knowledge ability can be used either to recall information, or to weave that information into another action.

It is generally impossible to use a knowledge action in which a character has zero experience: if the knowledge is not there, it cannot be used. There may be cases where you can appeal to some lower-level knowledge to try an Aspect-Only roll, but this is entirely at the discretion of the GM.

| Ability | Description |
|---------------|--|
| ARCANE | Understand the effects and abilities of magic and other supernatural phenomena |
| GENERAL | Small amounts of aggregate knowledge on a variety of topics |
| HISTORY | Recall prominent names, places and events throughout history |
| INVESTIGATION | Meta-knowledge: you know how to learn and uncover new information, by closely inspecting both books and the physical world |
| MEDICINE | Understand the functioning of the humanoid body, and how to heal its ailments. |
| MUGGLE | Understand the Muggle world, and know what's going on in the world of media, TV and celebrity |
| NATURE | Familiarity with the behaviour and life cycle of plants and beasts, both magical and mundane. |
| SCIENCE | Understand the mundane science behind the natural world: physics, chemistry, biology and beyond |
| TECHNOLOGY | Comprehension of the goings-on in computers and other technological marvels |
| WORLD | Knowledge of the geography of the Earth, and the people in it on both a macro and a micro level |

Additional Abilities

In addition to the 3×10 standard ability array, characters can gain access to additional actions and abilities, personalised to them.

This will most commonly arise from the choice of Archetype and Race: each Archetype grants a number of "Special Actions", which are manifest through three additional Abilities, and some Races also gain additional abilities. These actions and the associated abilities are discussed in more detail in the relevant Archetypes and Races sections.

Custom Abilities

You may also work with the GM if you feel that a given character should have additional abilities because of their background and previous experiences. This is encouraged only within the limits that it keeps the game fun and interesting and is sufficiently differentiated from the existing abilities.

It would be perfectly acceptable to give a character from a circus a special “Juggle” or “Tightrope” ability, as this opens up alternative and interesting actions for them to take without drastically altering the balance of the game. A super-dedicated warrior asking for an insta-kill move, or a scholar claiming to have access to an infinite library, however, would drastically alter the flow of the game without making it more fun and interesting.

You are not required to come up with an additional ability, but if you have a fun idea, you should ask your GM if this is OK. As always, they have a veto, but may supply an alternative idea which works better in their world.

Assigning Abilities

Similarly to the assignment of the Aspects, you must first decide which form of Ability your character will have spent most of their time becoming proficient in: ranking the three choices of Innate, Practical and Knowledge in order of importance. To the first of these you may allocate 12 dots, 8 dots into the second most important, and 4 into your lowest rated class:

| Ranking | Allocated Dots |
|---------|----------------|
| Highest | 12 |
| Middle | 8 |
| Lowest | 4 |

During this stage, you may not allocate more than 3 dots to a single Ability, though you may end up with more than this limiting number of dots in a field if you benefit from some a racial or Archetype bonus.

Health

Fortitude

Heroism & Villainy

Part II

Actions and their Consequences

6: Performing Checks

In general, when you want to perform an action, simply tell the GM what you wish to do.

If it is a simple action – for example, “I walk to the shop”, then the action is completed with no further involvement. More complex actions may require a ‘check’ to be performed, to determine their success: inform the GM of what you want to do, and how you want to achieve it. Working with the GM, you then decide what check to perform, and the GM will decide the condition of the success.

Forming a Dice Pool

An action’s success or failure is determined by rolling a **DICE POOL**, comparing each dice with a set value, and counting the number of ‘successes’.

Ratings

The number of dice which go into a Pool is determined by a character’s **RATING** in the required area. These ratings are associated with each of the **ASPECTS**, **ABILITIES** and **AFFINITIES** discussed on page 20, and are (generally) numbers between 0 and 7. These numbers indicate the number of dice that are allocated to the dice pool when that skill is used, and may be interpreted as a general measure of a character’s ability in that field:

| Rating | Summary |
|---------|---|
| ○○○○○○○ | Usless, totally untrained |
| ●○○○○○ | Beginner, marginal training |
| ●●○○○○ | Novice, some training |
| ●●●○○○ | Average, fair training |
| ●●●●○○ | Adept, some high-level training, low level professional |
| ●●●●●○ | Expert, high-level training, trained professional |
| ●●●●●● | Master, ultimate training, famous professional |
| ●●●●●●● | Ascendant, no known rivals |

A character with 3 dots in Intelligence therefore rolls 3d12 when an Intelligence check is called for.

Combining Skills

More often than not, you will not be using one of your base **ASPECTS** to complete a skill - you will also be utilising an **ABILITY** to complete the action. For spellcasting, this would instead be replaced by an **AFFINITY**.

For example, leaping over a cliff clearly uses the **FITNESS** Aspect, but if you take a run-up to increase your range, you may utilise your **SPEED** ability to increase your chances of success. This would therefore be termed a **FITNESS (SPEED)** check, and the dice pool would be formed from the sum of your dots in both the Fitness and Speed areas.

Hence, if performing a flying leap over a cavern, a character would perform the **FITNESS (SPEED)** check, and sum their dots in the **FITNESS** aspect (say, 3) and the **SPEED** ability (2), and hence have a pool of 5 12-sided dice to use to complete the action.

Bonuses and Penalties

You might sometimes have magical or mundane effects present which modify the number of dice you are allowed to allocate to a given pool. These modifiers cannot push the number below zero, but they may push them above 7, given you truly super-human abilities.

The GM may also decree that certain situations give you more or less dice than you would normally expect - if you are caught totally unawares, for example, they may dock one or two dice from your Pool, to represent your surprise and lack of care. Equally, if you have spent a few hours preparing an ambush, you may gain an additional die. These effects could also be represented through a modification of the DV - it is up to the GM to decide which approach is most appropriate.

Zero-Pools

Sometimes, either as a result of your own lack of ability, or because of some negative magical or mundane effect, a character may find themselves in a situation where there they have no dots to allocate to a dice pool.

Sometimes this precludes your ability to undertake the action entirely (a **KNOWLEDGE** ability, for example, often requires at least one dot for the information to be retained), but often does not. In such a situation, you roll two dice, and use the lowest value.

Determining the Checktype

The most important ingredient in performing a check is deciding how exactly you are achieving this goal. This is an exercise in roleplaying, more than a hard-and-fast rule: you must evaluate the situation and your character’s capabilities and decide how they would utilise their skills to best complete the action.

In certain situations, the GM may rule that all but a single attribute check would render an action impossible: when sitting a physics exam, nothing but an **INTELLIGENCE (SCIENCE)** check is going to help you. However, the GM is encouraged to generally avoid this hardline stance, and instead state an *ideal* check which would result in the most success for the stated action, and then allow the players to roleplay a potentially different route to completing the action.

For the players, the temptation is to use this as an opportunity to default to what a character is best at, in order to get the most amount of dice. However, trying to leap over a cavern using your knowledge of Biology from an **INTELLIGENCE (SCIENCE)** check is not going to be very successful, and will probably lead to you plummeting to your death no matter how many dice you roll!

However, a player *could* attempt to argue that such a check could still be relevant: perhaps your character has studied Newtonian Physics and so can calculate the correct angles and distances required. This might hold some sway with your GM, though you will probably have to defeat a much higher DV, or require more successes for the action to fully complete.

Developing an interesting narrative about a character and their backstory is more important than a strict adherence to logic and rules, so as long as you can weave and roleplay a convincing narrative as to how you are using a certain skill to complete the action at hand, the GM is encouraged to let you try. The tradeoff is that outlandish skill choices are often poorly suited and therefore make a task significantly more difficult and, even if they succeed, will bring you less success than if you had used a more straitforward approach.

The players and the GM should work together to decide upon the relevant mix of Aspects and Abilities which form the dice pool, using the combination which makes the most sense, or which provides the richest source of roleplaying material.

Difficulty

After deciding upon the ingredients which will go into making the dice pool, the next thing is for the GM to determine the **DIFFICULTY** of the task. This is a single number, between 2 and 12 which represents the likelihood of failure. A GM may also decide that an action is utterly impossible under the current circumstances (no matter the dice rolls, you cannot jump to the moon!).

An example of some common difficulties is shown below:

| Task Difficulty | Description | DV |
|------------------|--|----|
| VERY EASY | An everyday task that most people could be expected to carry out first time. | 4 |
| EASY | A simple task that has only a small chance of failure. | 6 |
| STANDARD | A task that a normal person might require a few tries to get right | 8 |
| HARD | A task that a normal person could not reliably carry out without specialist training | 10 |
| VERY HARD | A task that even a trained expert might struggle to complete. | 12 |

Intractable Difficulties

Of course, a DV of 12 is the maximum value that an action can require, as no dice roll can exceed 12. However, this cannot always represent the difficulty of some exquisitely difficult tasks.

For example, a DV 12 action has a 1-in-12 (8%) chance of succeeding for a character with a one-dot rating, and even 1-in-144 (0.7%) for a zero-dot rating. A character with 10 dots allocated to a DV 12 action has a 33% chance of success. However, there are clearly actions for which the chances need to be below that point.

For example, even Albus Dumbledore would be hard-pressed to even hit a Snitch moving at 3 times the speed of sound with a simple hex. Such an action is possible, but it's rarity is far below a simple DV12 action. Therefore the GM can invoke an *Intractable Difficulty*.

In this case, they simply state a minimum number of successes that must be achieved in order for the action to succeed. These successes are automatically absorbed into the action to even

make it into a possibility - this is done before cancelling the successes with the catastrophes, which can lead to an extraordinary amount of bad luck.

For example, if Dumbledore were to attempt to hit the aforementioned Snitch, the GM may rule that this extraordinary action requires a DV 12 action, with an intractability of 2. Albus goes ahead and rolls 14 dice (he was an extraordinary wizard!), gaining 1-1-4-5-5-6-7-7-8-10-11-12-12-12. Two of these 12s are absorbed by the intractability, leaving Albus with 1-1-12, which results in a Catastrophe - perhaps he accidentally hexes a student as collateral damage.

If the action had been DV 10, intractability of 2, then Albus would have scored a single success, and so would have skimmed the Snitch, but probably not done any serious damage.

Success & Failure

Every dice rolled from the pool which meets or exceeds the DV counts towards a success. You then report back to the GM the number of success you achieved, which determines how effective the action was:

| # Successes | Degree |
|-------------|---|
| 1 | MARGINAL: You just scrape by completing the action, perhaps incurring some side effects |
| 2 | OKAY: you complete the action with a small amount of leeway. You did it, but not elegantly and there may be side effects |
| 3 | GOOD: you did the action, and you did it well |
| 4 | COMPLETE: you did the action, and got more than you expected. |
| 5 | EXCELLENT: you did the action, and achieved significantly more than you set out to do |
| 6 | FLAWLESS: You did the action perfectly, and got lots more besides |
| 7+ | LEGENDARY: You completed the action so well people will be telling stories of it for years to come. |

Automatic Success

Rolling dozens of dice may be fun, but when Barry, the most prolific athlete of his generation, wants to hop across a small stream, rolling > 10d12 against a DV of 3 seems a little overkill.

As a general rule, if the number of dice in the pool exceeds the DV of an action your GM may simply decide that the action completes automatically. This rule does not generally apply in combat, or in situations where the consequences of failure are particularly dire.

Failure

If you fail to gain any successes, the action is a failure. You fall short of your leap, you bungle your attempt to charm a guard,

or you simply cannot remember the information you seek.

The exact outcome of a failed check are up to the GM to narrate, based on the current situation and the degree of failure. Generally speaking, the outcome of a failure is not overly severe, however: a failed CHARM (ELOQUENCE) to charm your way past a guard won't result in the guard arresting or impaling you, they would simply not allow you to pass. Of course, you may have roleplayed yourself into an all-or-nothing situation, in which case a failure can have some very serious negative consequences - you should be careful to try and mitigate situations like that!

Catastrophes

Some failures are much worse than others: **CATASTROPHES**.

A catastrophe is triggered when a dice rolls comes up as a **1**, and results in a fumble so serious that it absorbs one of your successes in order to mitigate the failure. Every Catastrophe reduces the number of successes by 1. For example, a roll of 1-5-7-8-8-10 against a DV of 8 would normally have 3 successes, however the single catastrophe reduces this down to 2 successes.

If a check ever results in more Catastrophes than successes, then you suffer a **CATASTROPHIC FAILURE**. These are the worst possible failures, and can often really ruin your day. Rather than hijacking a broomstick, you find yourself plummeting towards the ground, or an attempt to hex your foe leads you to vomiting slugs all over the school field.

Some effects can also increase the **CATASTROPHE RANGE** for certain actions. This means that a Catastrophe is triggered even on higher numbers. For example, a *Broken Wand* raises the Catastrophe Range to 3 for spellcasting efforts, meaning that the dice rolls 1, 2 & 3 all trigger catastrophes. If the Catastrophe Range ever exceeds the nominal DV of an action, the DV is reset to be one more than the maximum catastrophe trigger - with a broken wand, no spellcasting DV can ever be below 4, for example.

Contests

Many actions are not just one character doing something whilst the world holds its breath. Quite often the efforts of one character are being opposed by the other. For example, if Bruce is trying to shove a Death Eater off a ledge, they will contest their strengths to see who ends up the victor.

Each character performs an action with the DV set by the difficulty of the *instigator's* action. Hence if Bruce attempts a simple shove, with a DV 4 or 5, the standard DV for the Death Eater to Resist would be 4 or 5. Of course, the attacker might choose to make things harder for themselves - maybe Bruce attempts a flying leap (DV 7), or a roundhouse kick (DV 9). The opponent would then have to match the DV of the 'attack' in their attempt to Resist it.

The GM may also rule that the situations are different enough that the characters have different DVs: if Bruce is on firm, safe ground whilst the Death Eater is on loose terrain at the very edge of the cliff - pushing is incredibly easy, whilst Resisting is hard. Hence Bruce may be able to perform a simple DV 4 push, whilst the Death Eater must resist with a DV of 8 or higher.

When the DV is chosen, both characters perform the check and compare their number of successes. The 'success' of the contest is determined by how many more successful Instigations there were than Resists: if Bruce rolled 5 successes and the

Death Eater rolled 3, then the push action has 2 successes, and the situation is resolved using this value - in this case an OKAY success: the Death Eater probably plummets off the ledge, but has time to shout out a warning to their allies as they do so.

If the opponent gets more successes than the instigator, the action fails. The Death Eater manages to hold their ground, and the action then proceeds.

In the case where the number of Instigations equals the number of Resists, the status quo is preserved. In the example above, the Death Eater was not plummeting off the ledge, so on an equal-contest, they remain that way. However, if Bruce was trying to save his ally from being dropped off a ledge by a Death Eater, the status quo is that the ally is going off the ledge.

Working Together

Occasionally two or more characters might decide that, together, they have a better chance of succeeding in a given task, and can work together. A character may only help if they could perform the action themselves (so you could only help pick a lock if you also had experience with lockpicking tools), or if you can provide a reasonable justification for how you are helping the action succeed (an untrained individual could help an engineer fix an engine by passing them tools, and holding a flashlight, for example).

If multiple parties are actively partaking in the action, they each roll a check, and sum their successes and catastrophes together. For example Bruce and Jane are both searching the dungeons for clues, a DV 6 action. Bruce rolls 1,1,3,10 and Jane rolls 3,7,10,10,11. Jane uses one of her successes to nullify Bruce's catastrophe - perhaps she spots a trap just moments before he steps in it - giving the group a total of 2 successes for the search - an adequate but not great sweep of the room.

Alternatively, if a character is providing only incidental help - i.e. the engineer/assistant example given above, the GM may rule that this simply grants an additional dice to the person performing the bulk of the action.

Multiple Attempts

Sometimes, after an action fails, a character may want to try again immediately. This is generally to be discouraged - it makes the game less fun if everyone is just waiting for Mike to (finally) roll a 3 successes.

A general rule is that you can't repeat an action until there is a material change in circumstance that might alter the outcome. This doesn't usually apply in combat as you are sacrificing your other combat actions each turn cycle to try anew.

Outside of combat, however, the GM may make allowances for multiple attempts. This will most commonly occur if you have some finite resource that you are burning through. If you only have 3 fragile lockpicks, there's no particular harm in giving you 3 attempts at opening the door.

Using **ASPECTS** and **ABILITIES**

Unless it relies on pure chance, almost every task a character attempts will utilise one of their 9 **ASPECTS** in some way, forming the basis of their dice pool.

On top of this base level of competence, you may then add on your ability in a certain field, you **ABILITIES**, which are split into **INNATE**, **PRACTICAL** and **KNOWLEDGE**. The section below discusses the common circumstances and actions which would require each action, as well as common **ASPECT-ABILITY** pairings.

Aspect Descriptions

Fitness

FITNESS is the base aspect for any action which requires a character to exert themselves physically: to run and jump, or to lift heavy objects.

It is also used in combat whenever using a weapon which relies on speed or strength in order to do damage, paired with either **BRAWL** or **SKIRMISH** abilities.

Some more inventive uses of **FITNESS** could include pairing it with **INTIMIDATION**, if you are trying to physically intimidate somebody, or perhaps a **FITNESS (SURVIVAL)** or **FITNESS (WORLD)** could also be used to flee from a foe, using your knowledge of the local area to escape from their sight. An acrobat or a trickster could make great use of a **FITNESS (PERFORMANCE)** or **FITNESS (ACROBATICS)**, either to please an audience or to create a distraction.

Precision

PRECISION is the base aspect for any action in which accuracy and a steady hand is key: picking locks, painting a glorious fresco or assembling a delicate machine.

PRECISION is also important for its use in aiming ranged weapons such as firearms, when paired with **MARKSMANSHIP**. It could also be paired with a number of **AFFINITES** in order to carefully cast an intricate enchantment, and **PRECISION** would be absolutely vital in an **IMBUING** attempt such as enchanting an item with magical effects, or **CRAFTING** a mundane item.

Those who prefer not to be seen would use a **PRECISION (COVERT)** action to sneak around unseen, or to delicately pick a lock.

Vitality

VITALITY is the base aspect for any action taken whilst under physical stress, or in which the health of a character is called into question. As a measure of the character's general health levels, Vitality therefore represents their ability to stave off physical and medical impediments.

When under extreme physical duress, at the limits of your stamina, you can often substitute **VITALITY** for a number of other **ASPECTS**. This would probably have a lesser effect than usual, but when the chips are down, you don't have much of a choice.

Charm

Any social interaction which requires persuasion, charisma and vivacity to try and convince another to part with something will use **CHARM** as its base aspect.

For honest folk, it therefore forms the basis of most social interactions, frequently favouring a pairing with **ELOQUENCE**. Some situations may also call for you to pair it with a wide variety of **KNOWLEDGE** abilities - if you are trying to sweet talk a physicist a **CHARM (SCIENCE)** check would probably be very effective, for example.

Casting magic spells which require an appeal to some other, higher power will also find **CHARM** to be a valuable source of magical strength.

Deception

When subterfuge and trickery are called for, look no further than **DECEPTION**. Lies, half-truths, as well as the ability to convincingly embody another character fall into the domain of **DECEPTION**.

Like **CHARM** deception is often paired with **ELOQUENCE** as well as various fields of **KNOWLEDGE**, though **PERFORMANCE** also naturally falls into **DECEPTION**'s remit.

Some magic, such as illusions, require the caster to mislead their foes and so often use **DECEPTION** as their basis.

Insight

INSIGHT is called for as a base aspect whenever a character is trying to ascertain the true meaning behind another character's words or actions. It represents the emotional intelligence of a character, and their ability to peer beyond the facade being presented to the world.

A benevolent person would pair **INSIGHT** with **KINDNESS** or **ELOQUENCE**, allowing them to empathise and care for other creatures, though those of a more malevolent disposition could equally pair it with **INTIMIDATION**, using a being's own fears and weaknesses against them. Those on the lookout for clues, or interrogating a suspect could use an **INSIGHT (ALERTNESS)** check to spot a facial twitch or a statement which doesn't quite ring true.

Some healing magics rely heavily on the caster being able to understand what ails their patient, and **INSIGHT** can be used to great effect.

Intelligence

Whenever sheer mental processing power is needed, **INTELLIGENCE** is appropriate. Particularly complex tasks - including certain spells - are well suited to an Intelligence check.

INTELLIGENCE will almost always be used in conjunction with one of the **KNOWLEDGE** abilities or simply the innate **LOGIC**, allowing a character to recall and process information related to the task at hand.

In a pinch, a character can also use their **INTELLIGENCE** as a substitute for many other activities, but in doing so they are probably relying on theoretical knowledge, rather than practical experience, so the risk of failure can increase significantly.

Willpower

WILLPOWER is the ability to manipulate your own mind, as well as the ability to project change onto others.

Willpower works well with the **CONVICTION** ability, in order to resist and defy those who would alter your understanding and perception of reality, as well as with **BRAVERY**. It can also work as a substitute for many other abilities when suffering from mental distress - attempting to shut a door whilst a Banshee wails in your ear could use a **WILLPOWER (STRENGTH)** check to represent the combined mental and physical struggle.

Casting hexes and spells which have the intent to cause harm to others also requires you to have control over your reflexive tendency to hold back, and to project your will through a magical strike. Such spells often use **WILLPOWER** as a basis of their casting.

Whenever sheer force of will is needed, **WILLPOWER** will work as a great aspect.

Perception

The ability to absorb information, through all 5 senses is governed by **PERCEPTION**. Perception is vital in the race to defeat foes, else a character risks being ambushed. Perception can also be used whenever great attention to detail is needed, allowing the detection of even the tiniest flaw.

PERCEPTION's greatest ally is **ALERTNESS**, the combination of the two allowing a character to recognise threats from a distance. **PERCEPTION (INVESTIGATION)** checks are also a good combination when combing through a large pile of books, or searching for a hidden groove in the floor. A careful flier might also prefer a **PERCEPTION (PILOT)** check in order to fly their broomstick safely, avoiding potential dangers. .

Ability Descriptions

Innate Abilities

An **INNATE** ability is one which represents some aspect of a character's intrinsic social, mental or physical abilities, differing from the fundamental Aspects by their specificity to a single task. Though many people are born being particularly good in one or more of these areas (hence 'innate'), they are still areas that can be worked on and improved.

As these mostly represent extensions of you fundamental aspects to individual fields, having 0 dots in an Innate ability is not a barrier to attempting the activity, though you must rely wholly on your base Aspect to complete the task.

Alertness

ALERTNESS is your ability to detect, process and notice external threats. It is their continual, total awareness of their external surroundings. A person with a high Alertness is very difficult to surprise or ambush, whilst conversly, those with a low **ALERTNESS** often find themselves falling into traps.

ALTERNESS is often paired with **PERCEPTION** in order to spot foes, but it can also commonly be paired with **PRECISION** - in order to spot the flaws you are straining to prevent. Whenever an

action would be improved by a heightened awareness of your surroundings, you can consider **ALTERNESS** as a viable ability.

| Rating | Summary |
|--------|---|
| ○○○○○○ | Utterly oblivious and easily duped |
| ●○○○○○ | An easy target |
| ●●○○○○ | A little slow, but you can eventually spot what you are looking for |
| ●●●○○○ | Competent - you can keep an eye out, but not notably so |
| ●●●●○○ | You can react quickly as soon as you spot something wrong |
| ●●●●●○ | Your senses are trained, able to hear an irregular or unexpected footstep from a large distance, or spot an off-kilter button tucked into a dress |
| ●●●●●○ | Your eyes pierce darkness, your ears can hear an argument through thick walls, and your nose has an excellent bouquet |
| ●●●●●● | You are aware of everything around you: sensing the beating of a gnat's wing and the barest fluctuations in temperature and wind-speed. |

Passive Perception

Often the GM will want to know if your character can spot a hidden threat such as a foe sneaking up behind you. They may often wish to do so without alerting the players that something is afoot, as this would necessarily change how the characters were being played.

Therefore, if a character is attempting to remain hidden, the GM may use your *Passive Perception* value: the number of dice in your **PERCEPTION (ALERTNESS)** pool. This is a base-level of awareness that a character has of their surroundings, and sets the DV for any sneak actions against you. The DV of the sneak action is equal to the passive perception, and a character is revealed if they fail or suffer a catastrophe.

For example, Bruce, Jane and Simon are searching through the Forbidden Forest. Jane is the most alert, with 3 dots in Perception and 4 in Alertness, giving her a passive perception of 7. The GM then rolls for the Acromantula sneaking around in the canopy above them, getting 2-3-5-6-8-10, which scores two successes, an **OKAY** success. Jane would perhaps hear a small rustling, or get a feeling she is being watched but nothing else.

Bravery

The wizarding world is full of terrifying monsters and evil mages who would do you harm. **BRAVERY** is the ability to resist the urge to flee in terror, and instead stare down beings far more terrifying and powerful than yourself, without batting an eye.

BRAVERY is often paired with **WILLPOWER** to provide the raw force of will to look a monstrosity in the eyes, but also works well with **VITALITY**, when you have been beaten and bloodied, this combination can allow you to get back up and try all over again. If you are simply trying to bluff your way through a terrifying encounter, **DECEPTION (BRAVERY)** might also be of use.

| Rating | Summary |
|--------|---|
| ○○○○○○ | Total wuss, you jump at your own shadow |
| ●○○○○○ | Prone to bouts of terror |
| ●●○○○○ | You can stand your ground, but you really, really, really want to run away |
| ●●●○○○ | You can usually manage your fears |
| ●●●●○○ | You excel at managing even your most primal fears, it takes something quite powerful to make you turn and run |
| ●●●●●○ | Though very little makes you want to flee, your teeth can still be set on edge when faced with powerful and terrifying foes |
| ●●●●●○ | You are close to completely mastering your fear - you can stare death in the face and barely flinch |
| ●●●●●● | You fear nothing. Monsters are the ones who fear <i>you</i> |

Conviction

Magic can often make you doubt your own reality, conjuring impossible images in your mind, or compelling you to take actions. Politicians and leaders throughout history have also used more mundane methods to achieve the same goals, using cunning words and rhetorical tricks to convince you to take immoral and illegal actions. **CONVICTION** allows you to resist all of these, by grounding and cementing your understanding of reality, and providing you with the moral strength to understand right from wrong.

Often paired with **WILLPOWER**, allowing you to resist the effects of mind-altering effects, it is also often paired with **INTELLIGENCE**, allowing you to deduce your way out of an illusory maze, or see through a logic-defying illusion.

| Rating | Summary |
|--------|--|
| ○○○○○○ | A total pushover, your mind is putty and can be molded and shaped. You don't really have any coherent ethical positions |
| ●○○○○○ | You can't really express your beliefs, and your reality is easily shaped |
| ●●○○○○ | You have some understanding of your own internal moral compass, and how you interact with the outside world |
| ●●●○○○ | You have a decent understanding of your own reality, and can express your moral and philosophical beliefs with a degree of eloquence |
| ●●●●○○ | You are rather strong willed, and hold to your fundamental tenets with great strength. You easily notice more clumsy efforts to sway you from those core tenets. |
| ●●●●●○ | You are fervent in your beliefs and understanding of your place in the world. It would require great power to sway you in this fashion. |
| ●●●●●○ | A masterful level of understanding of your own moral positions and contradictions, you can sense when someone is subtly trying to undermine them. |
| ●●●●●● | Your conviction is iron, and your reality is concrete. You know your world, and your place within it - nothing can sway you from your beliefs |

Eloquence

ELOQUENCE allows you to choose the perfect choice of words for a situation, whether it is to **CHARM** or **DECIEVE** someone using their lingo, or to choose the right words to navigate a delicate emotional situation, using **INSIGHT** as your guide. You might also use **ELOQUENCE** when trying to find the correct words to describe to others a complex idea you have figured out using your phenomenal **INTELLIGENCE**.

| Rating | Summary |
|--------|--|
| ○○○○○○ | Your foot practically lives in your mouth |
| ●○○○○○ | You are a clumsy speaker, and rarely know what to say. Your explanations are weird and disjointed, making them hard to follow. |
| ●●○○○○ | You have a basic understanding of social mores, but you execute them without finesse. |
| ●●●○○○ | You are an average speaker, able to use an appropriate voice to talk to those in authority, for example, but you are not a great orator. You can explain relatively simple ideas to other people, but your analogies often leave much to be desired. |
| ●●●●○○ | Whilst certainly above average, your eloquence is not particularly noteworthy, though it does get results. You can get even the most stubborn student to understand moderately complex ideas. |
| ●●●●●○ | You are a skilled speaker, able to navigate difficult social situations and express complex ideas in simple language. |
| ●●●●●○ | You are a great orator, able to move people to tears with your delicate choice of words, or show just the right amount of deference in your tone. |
| ●●●●●● | You always have the perfect words, and speak to everyone in their own language, giving them exactly what they need in order to understand your intent. Your words can alter the course of entire nations for decades to come. |

Intimidation

INTIMIDATION is called for whenever you want to exude authority, give commands, compel swift obedience and even imbue your foes with terror.

The skills combined with intimidation depend on how you are going about exerting your authority: **FITNESS** is often used if you are attempting to be physically imposing, whilst **WILLPOWER** can be used if you just want to seem officious through sheer force of will. **INTELLIGENCE** could be used if you are attempting to intimidate with your vast knowledge of a certain area, or even **DECEPTION** if you are merely pretending to be powerful.

| Rating | Summary |
|--------|---|
| ○○○○○○ | Fluffy little bunnies command more respect than you |
| ●○○○○○ | You can form the right words, but you're just not very scary |
| ●●○○○○ | Those weaker than you become mildly worried in your presence |
| ●●●○○○ | You can command the weak willed, and make people think twice about crossing you |
| ●●●●○○ | You have a commanding air, and your orders carry more weight than average |
| ●●●●●○ | People go out of their way to obey you and avoid annoying you |
| ●●●●●○ | Even the strongest willed people struggle to resist your terrible wrath |
| ●●●●●● | You exude authority from every pore, and those around you snap into line as your very aura instils terror into their hearts |

Kindness

With **KINDNESS** you exude a calming aura, and have the ability to show affection. You use **KINDNESS** to interact with those you truly care about, using **CHARM** or **INSIGHT** to get them on your side. If you're merely pretending to be kind to get something, perhaps **DECEPTION (KINDNESS)** would be more appropriate.

| Rating | Summary |
|--------|---|
| ○○○○○○ | You are rough and coarse. You have very few friends because of how rude you are. |
| ●○○○○○ | You know what kindness looks like, but you struggle to put it into practice |
| ●●○○○○ | Coarse around the edges, but you can exhibit kindness to your friends. |
| ●●●○○○ | You are a pretty kind person, though you struggle to be kind to those you are not already familiar with |
| ●●●●○○ | You have a kind face, and people are automatically inclined to like you |
| ●●●●●○ | You are a truly great friend, a kind heart and a gentle soul |
| ●●●●●○ | You extend your true kindness to every living soul, and likewise, otherwise neutral people will go out of their way to please you, simply for being so kind |
| ●●●●●● | The ultimate benevolent soul, you exude kindness and decency in an aura. People become happier just being in your presence. |

Kinship

A character with a high **KINSHIP** feels a close connection to animals and other living beings, able to gain their trust, train them, and with sufficient kindness and patience, get them to listen to you.

Most commonly paired with **CHARM**, though someone who has extensively studied animals may find that their **INTELLIGENCE** can come into play.

| Rating | Summary |
|---------|---|
| ○○○○○○○ | Animals hate you, and will flee or attack you on sight. The best you can do is convince them to retract their claws before they take a swipe. |
| ●○○○○○○ | Creatures remain wary of you, seeing you as different and alien. You find it difficult to convince them to hang around |
| ●●○○○○○ | You can handle domesticated animals with relative ease, though they remain reluctant to follow your commands. |
| ●●●○○○○ | Domesticated animals such as cats and dogs will enjoy your presence, and will even allow you to train and command them |
| ●●●●○○○ | Domesticated animals will flock to you, preferring your presence to others around you. They will allow you to command and handle them in ways they would not let anyone else to |
| ●●●●●○○ | Even wild animals begin to sense your kinship with them, with sufficient luck you can convince them to pass you by |
| ●●●●●●○ | Ferocious beasts have to take a moment before they attack you, though you probably can't stop them if they're hungry. |
| ●●●●●●● | Newt Scamander would be proud: animals love you, even those normally considered utterly untrainable. |

Logic

LOGIC is a character's ability to exhibit inference and deduction - working out how ideas are linked and follow on from one another. It allows a character to solve puzzles or deduce motives based on a disparate set of clues. It is very often paired with raw **INTELLIGENCE**, though a **CHARM (LOGIC)** check could be used to convince somebody that a given course of action is the only logical choice.

| Rating | Summary |
|---------|--|
| ○○○○○○○ | Dunce. You have no understanding of how things connect together. |
| ●○○○○○○ | A bit stupid - you get easily stumped by sudokus |
| ●●○○○○○ | Maths makes your head hurt, but you can get there in the end |
| ●●●○○○○ | Average: you can follow simple trains of thoughts to their conclusion, but complicated paths hurt your brain |
| ●●●●○○○ | Trained: you have practiced solving puzzles, and can do so in record time. |
| ●●●●●○○ | Sophisticated: you can follow increasingly complex lines of thought, and solve complex riddles and puzzles. |
| ●●●●●●○ | Logician - you can see the relevance of seemingly insignificant clues, even if you can't quite fit them into the big picture yet |
| ●●●●●●● | Sherlockian: you can assemble the bigger picture from the most fragmented and disparate of clues. Your powers of deduction are unrivalled. |

Speed

SPEED allows you to move rapidly, when coupled with **FITNESS** it allows you to outrun your foes and performing running leaps, and with **PRECISION** it allows you to dodge out of the way of attacks.

Each level of **SPEED** also allows you to move 1m further in each round of combat.

| Rating | Summary |
|---------|---|
| ○○○○○○○ | Slowpoke: you can barely move above a walk. |
| ●○○○○○○ | Lethargic: you can jog when needs be, but sprinting is out of the question |
| ●●○○○○○ | Dawdler: you can jog for extended periods of time, and exhibit short bursts of speed |
| ●●●○○○○ | Average: you can jog pretty well, and break into a sprint when needed, but you're winning no awards |
| ●●●●○○○ | Brisk: you can outrun most average people, and your sprinting is pretty rapid |
| ●●●●●○○ | Rapid: you can complete 10ks with ease, and over a short distance you're difficult to catch |
| ●●●●●●○ | Breakneck: you can jog for long periods of time, and your sprinting is enough to turn heads |
| ●●●●●●● | Usain Bolt would be proud, you can sprint with the best of the best |

Strength

STRENGTH is needed whenever you must exert immense physical force: moving or lifting heavy objects, or performing physical acts which require explosive bursts of power, such as a standing leap.

| Rating | Summary |
|---------|--|
| ○○○○○○○ | Pathetic: you can barely lift your own arm, let alone anything else. |
| ●○○○○○○ | Limp: you struggle to carry anything particularly heavy |
| ●●○○○○○ | Weak: can carry a reasonably heavy object for a short amount of time |
| ●●●○○○○ | Average: you can support your own weight and carry heavy items for some time |
| ●●●●○○○ | Tough: you work out, and can carry a large amount of weight, but not for particularly long |
| ●●●●●○○ | Strong: You're significantly above average and can carry large amounts of weight for an extended period of time. |
| ●●●●●●○ | Jacked: your muscles ripple beneath your shirt: you're strong, and you know how to utilise it. |
| ●●●●●●● | Powerlifter: you can shift entire trees and hunks of rock if you put your mind to it. People stop in awe as you exert your strength. |

Practical Abilities

A **PRACTICAL** ability is one which you have learned through hands-on experience, laborious training and practice. Though they rely on an Aspect to direct the task, they are separate from your intrinsic abilities and often requires some special tool or equipment to complete.

Acrobatics

Brawl

Covert

Craft

Imbue

Marksmanship

Performance

Pilot

Skirmish

Survival

Knowledge Abilities

A **KNOWLEDGE** ability is one which has been learned through intensive study, attending classes and days spent in the library. A knowledge ability can be used either to recall information, or to weave that information into another action.

Arcane

General

History

Investigation

Medicine

Muggle

Nature

Science

Technology

World

Part III

Items

Part IV

Magic

7: Understanding Magic

Magic is an all-encompassing supernatural force within the universe, with the ability to alter reality at a most basic level. Incredibly powerful and difficult to control, magic is - at its heart - formless, chaotic and without boundaries.

However, over the centuries, some humans have been born with the ability to touch this immense reservoir of power: witches and wizards. These magic-users have attempted to tame and define magic, and to shepherd into easily understood forms.

The greatest discovery in wizarding history - comparable to the discovery of fire, or the wheel in the muggle world - was the discovery of the magical **SPELL**, followed by the discovery of the **WAND**.

Prior to this discovery, witches and wizards had attempted to harness the infinite force of magic through sheer mental effort. Of course, this meant that a single stray thought at an inopportune moment could lead to blowing up a city, rather than lighting a candle.

Magical spells however, combine a ritualistic element (usually in the form of an incantation and a physical movement) to condition and focus the mind into the correct shape. The discovery of wands to focus and channel magical energies helped popularise this new way of casting magic - and it is now the utterly dominant way for magical folk to use their skills.

Even with this focussing and harnessing, the theory of magic remains a field shrouded in mystery. The spell **INCENDIO** is well known to manipulate the primal, elemental force of fire and heat - however the effect is rarely the same between two people: a first-year student using all of their might could probably ignite a campfire. However, mere hours before his death, Albus Dumbledore used the exact same spell to bring about a fiery maelstrom capable of incinerating an entire army.

Clearly, merely speaking the words and waving your wand is not enough to cast magic - it still requires channeling through the mage's internal reserves of magical power and understanding in order to shape the resulting magic into the desired effect.

Schools, Disciplines & AFFINITIES

A witch or wizard's ability to wield immense magical powers is limited only by their ability to understand and shape their spells. A higher level of understanding of the mystical forces allows them to access more powerful magic and to wield their spells more effectively.

Of course, magic is not a cohesive whole, it is a far-reaching field, which encompasses many different areas and skills - some of which require vastly different skillsets to use. The human desire to categorise, quantify and codify has led to the popularity of a Taxonomy of magical spells, a way of categorising spells which require a similar level of understanding.

The current paradigm suggests that there are Seven distinct **SCHOOLS** of magic (which broadly affect reality in the same way), each of which contains two **DISCIPLINES**. Each **DISCIPLINE** describes some facet of magic which behave, more or less, in the same fashion.

The seven schools of magic are Charms, Divination, Illusion, Malediction, Recuperation, Transfiguration and the Dark Arts.

A description of each of the 7 schools and their contained disciplines is found below.

AFFINITIES

Because all **SPELLS** within a given **DISCIPLINE** require a similar kind of mystical knowledge, a person who is very good at a given **CONJURATION** spell is highly likely to excel at another spell from that discipline. This is known as having an **AFFINITY** with this discipline.

An **AFFINITY** functions similarly to an **ABILITY** for spellcasting efforts, and equally has a number of dots assigned to it at character creation, and subsequently improved as your character evolves.

When you wish to cast a spell belonging to a certain Discipline, you use the combined dice from your **ASPECT** and **AFFINITY** to form the dice pool.

Discipline Descriptions

Charms

The Charms school of magic relies on manipulating the material world, harnessing the power of movement and speed, as well as manipulating the basic building blocks of reality: earth, air, wind and fire. Those who are proficient in Charms are known as *Sorcerers*.

The Charms School contains the Elemental and Kinetic disciplines.

| Discipline | Description |
|------------------|--|
| <i>Elemental</i> | Elemental magic studies the manipulation and invocation of very primal forces - heat, light, energy, matter, and the classical elements. |
| <i>Kinetic</i> | Kinetics is a discipline which relies on moving and manipulating physical objects, and often forms the basis of 'everyday' magic. |

Divination

The Divination school encompasses magic which taps into forces which exist beyond the physical world to discern knowledge that would have previously remained hidden - entering the domain of the senses, memory, and the spiritual realms. Those who are proficient in the field of Divination are known as *Clairvoyants*.

The Divination School contains the Cerebral and Temporal disciplines.

| Discipline | Description |
|-----------------|--|
| <i>Cerebral</i> | Cerebral magic is the study of peering into the human mind, extending the senses beyond their normal range and detecting the undetectable. |
| <i>Temporal</i> | One of the most mysterious disciplines, temporal magic allows one to see beyond concerns such as time and space, and observe (and perhaps manipulate) the universe at an extraplanar level |

Illusion

The Illusion school of magic is, as the name might suggest, focussed on magic which produces false images, and tweaks the mind into seeing things which are not really there. Witches and Wizards who excel in Illusion magics are known as *Magicians*.

The Illusion School contains the Bewitchment and Psionic disciplines.

| Discipline | Description |
|--------------------|---|
| <i>Bewitchment</i> | This discipline focusses on the gentle persuasion of the mind and the manipulation and conjuring of images to convince the target of something which is not true. |
| <i>Psionic</i> | A darker side of illusion magics, psionics is the art of imposing your will over that of your target – forcing your way into their mind and altering it as you see fit. |

Malediction

The Malediction school of magic contains those spells which have the primary intent to hurt, inflict harm on and otherwise incapacitate others. Those who are experts in the field of Malediction are known as *Battlemages*.

The Malediction School contains the Hexes and Curses disciplines.

| Discipline | Description |
|---------------|--|
| <i>Hexes</i> | Hexes are a field which focusses on magic that directly harms the targeted person or object. |
| <i>Curses</i> | Unlike hexes, curses do not directly harm the target but instead incapacitates them, inhibits their capabilities, or otherwise reduces the threat they pose. |

Recuperation

The Recuperation school of magic is often considered unglamorous, but those who can look past that can see that the ability to heal and protect yourself and others from harm is utterly invaluable. Those who are proficient in the use of Recuperation magic are known as *Aegistes*.

The Recuperation School contains the Healing and Warding disciplines.

| Discipline | Description |
|----------------|---|
| <i>Healing</i> | Healing is, unsurprisingly, the study of magic used to heal the sick and wounded, break curses and project powerful positive energies. |
| <i>Warding</i> | Warding magic is almost entirely defensive in nature, allowing the caster to protect themselves and others from harm by casting powerful and long lasting shields and force-fields. |

Transfiguration

The Transfiguration school of magic is focused on the transformation of the natural order - either by altering and reshaping the form of existing objects, or by summoning entirely new matter from thin air. Those who excel in Transfiguration are known as *Thaumaturges*.

The Transfiguration School contains the Alteration and Conjuratation disciplines.

| Discipline | Description |
|----------------------|--|
| <i>Alteration</i> | The alteration discipline studies the ability to change things from one form into another. |
| <i>Conjuratation</i> | Conjuratation magic is concerned with the ability to summon new objects and beings out of thin air, or to banish objects from existence. |

Dark Arts

The Dark Arts school of magic encompasses magic which is frowned on in polite society, either because it involves truly evil spells - those which cannot be used without leaving scars on the soul, or those which tap into the dangerous and unfathomable energies of the dark and unspeakable things which lie just out of sight - under your bed and in the corner of your eye... Those who wield this forbidden magic are known as *Warlocks*.

The Dark Arts School contains the Necromancy and Occultism disciplines.

| Discipline | Description |
|-------------------|---|
| <i>Necromancy</i> | A taboo discipline which contains deeply unpleasant spells which can only be cast by beings corrupted by evil - torture, death and worse lie in the domain of necromancy. |
| <i>Occultism</i> | Occultism is a rarely studied discipline that accesses and manipulates otherworldly energies originating from the Eldritch domain – powerful, yet highly unpredictable. |

8: Casting Spells

Of course, knowing the theory of magic is one thing, it is quite another to summon an ethereal spirit from the end of your wand, or to blast a foe with a wall of energy. In order to truly understand magic, you must go about actually *casting* magic.

Spellcasting is the process by which a witch or wizard harnesses the infinite, chaotic and formless power of *magic*, shape it through their intellect or force of will, and project it into the world around them. For most wizards, this is achieved through the use of an incantation, a movement of the wand, and deep concentration, though some extremely powerful magic might require a ritual be conducted before the magic can be executed.

Some powerful wizards understand that these are simply crutches, guiding tools for the weaker mind - and can cast magic both silently, and without their wand to focus the magical energies. This, however, is an advanced feat and is not to be taken lightly.

Choosing the Spell

When a magic user wants to go about using magic, they must first decide what it is they would like to do - do they want to stun a foe, teleport across a nation, or simply turn out the lights?

After deciding the effect they would like, they must then select a spell that they have memorised, and decide how to use it to achieve their goals. There is often more than one way to achieve a given effect, though some may be more obvious than others - turning out the lights would probably fall under the domain of *LUMOS*, the illumination spell, though there is no doubt that using *REDUCTO* to reduce the light to dust would also be an effective solution.

The caster must then determine how much magical energy they are dedicating to this spell, determining the magnitude of the effect they wish to engender. For example, if they select the water-manipulating spell *AGUAMENTE* they must decide if they are conjuring a small fountain of water to douse a candle, or hurling a tidal wave at their foe.

These incredibly different levels of effect can both be managed by the same spell, but obviously require different levels of power. Each spell is therefore split into a number of 'power levels', which determine how much change a spell can induce:

| Rating | Name | Summary |
|---------|---------|---|
| ○○○○○○ | NIHIL | The weakest possible manifestation of the spell, with truly miniscule effects |
| ●○○○○○ | PRIMUS | A weak manifestation, with limited control. Able to deal a small amount of damage. |
| ●●○○○○ | DUA | A spell which requires more control and finesse, though the effect and harm inflicted remains limited |
| ●●●○○○ | TRIA | Typically the limit of magic taught at Hogwarts, spells which can pack a bit of a punch |
| ●●●●○○ | QUARTUM | An adept level spell, requiring significant power and skill, but with increased effectiveness |
| ●●●●●○ | QUINTA | A powerful effect that would turn the heads of most wizards and deal significant damage or other powerful effects |
| ●●●●●●○ | SEXTUS | Extremely powerful effect, requiring masterful levels of control and dealing life-threatening damage. |
| ●●●●●●● | SUMNUS | God-like levels of effectiveness. If you can imagine doing it with a spell, at SUMNUS you can. |

Conjuring a small stream of water from the tip of your wand would require *AUGUMENTE PRIMUS*, whilst summoning a tidal wave would require *AGUAMENTE SEXTUS* or even *AGUAMENTE SUMNUS*. The description of a given magical spell gives examples of how various effects would be classified. As usual, it is up to the GM to determine what level a proposed spell effect would fall into.

The maximum 'spell level' that a caster can access is determined by their *AFFINITY* in the associated *DISCIPLINE*. Casting *AGUAMENTE SEXTUS* would therefore require a six-dot rating in the *ELEMENTAL* discipline.

A spellcaster with *AFFINITY* rating of three in *BEWITCHMENT*, for example, would therefore be able to cast a *BEWITCHMENT* spell anywhere between *NIHIL* and *TRIA* without significant effort. You can expend a *FORTITUDE* point in order to access a higher level spell, but beware doing this too often, as it can leave a wizard feeling weak and drained at a crucial moment.

A Note on Roleplaying

Deciding on the effect your spell has is a prime opportunity for roleplaying, as it is directly shaped by your character's own understanding of magic and their perception of reality. Equally, you may have as much fun as necessary deciding, for example, exactly where on your target and how the spell is going to strike.

The examples of effects given in the spell descriptions are intended as exactly that: examples. You should not feel bound by these descriptions, and be as inventive as you wish. After all, which leads to a more compelling story?

I use INCENDIO TRIA to blast the troll with fire

Or:

I summon a gigantic blast of flame, which erupts from the end of my wand in the shape of a unicorn to impale the troll through the eye with its fiery horn.

Mechanically speaking, these would have exactly the same effect and require the same dice rolls, but clearly one is much more fun! Of course, this comes with a warning: don't overdo it. Find a healthy balance between moving the game along and exploring the infinite potential that magic offers.

Casting Checks

After working with the GM to determine the magnitude of the spell, this determines the DV of the spellcasting action, using the following formula:

$$DV = 8 + \text{Spell Level} - \text{Affinity}$$

In practice, this means that the most powerful spells you have access to have a DV of 8, with the DV decreasing by one for every subsequent lower level of spell. Hence, casting a *DUA* spell in a discipline in which you have an *AFFINITY* of 4 would have a DV of 6, whilst (if you expended the *Fortitude* to allow you access to it), a *QUINTA* spell would have a DV of 9.

You must then build a dice pool with which to perform the casting check: the relevant *AFFINITY* is always included, and

cannot be changed. However, the **ASPECT** which is being used depends on how you described the spell as being cast.

For instance, the fiery-unicorn described above could probably benefit from a **PRECISION** aspect being used, as the spell was specifically mentioned to be targeting a specific part of the target. A hex or psionic attack would find **WILLPOWER** to be useful as you try to impose your will over that of your target. A particularly novel or clever use of a spell could use **INTELLIGENCE**. Though rare, if you were trying to fortify your own strength as you desperately tried to hold open a door, for example, a **FIRMNESS**-casting could be appropriate.

The aspect used should be informed by the spellcaster's description of the spell which they are trying to cast, though if no choice is made particularly obvious by the caster's description, you may use the following table to determine the baseline aspect:

| School | Discipline | Attribute |
|-----------------|-------------|--------------------|
| Charms | ELEMENTAL | WILLPOWER |
| | KINESIS | PRECISION |
| Divination | TELEPATHY | INSIGHT/PERCEPTION |
| | TEMPORAL | INTELLIGENCE |
| Illusion | BEWITCHMENT | CHARM/DECEPTION |
| | PSIONICS | WILLPOWER |
| Malediction | HEXES | WILLPOWER |
| | CURSES | INTELLIGENCE |
| Recuperation | HEALING | INSIGHT |
| | WARDING | INTELLIGENCE |
| Transfiguration | ALTERATION | PRECISION |
| | CONJURATION | INTELLIGENCE |
| Dark Arts | NECROMANCY | WILLPOWER |
| | OCCULTISM | CHARM |

You may also gain or lose extra dice depending on the situation you find yourself in - if you are a novice trying out the spell for the first time, you might gain an additional dice due to the presence of the teacher, or perhaps because you have the spellbook open in front of you the DV is reduced.

Equally, if you are currently under the effects of *Terror* or some other negative effect, your spellcasting efforts may be hindered, either through an increase in the DV, or the confiscation of a dice.

The GM rules on what bonuses or penalties are appropriate in a given moment.

After assigning the DV and the dice pool, you then perform a normal ability check, following the rules discussed on page 6

Casting Failure

If there are no successes on the casting check, then the magic effect fails to materialise, and you suffer a **CASTING FAILURE**. You shout the incantation and wave your wand, but nothing quite seems to happen beyond a few sparks. You suffer no negative consequences inherent to the failure of a spell, though you may suffer incidental misfortune such as having given away your position by speaking aloud.

If the cast was a **CATASTROPHE**, however, due to the rolled 1s outnumbering the rolled successes, something pretty bad is

probably going to happen. As usual, it is up to the GM to decide what form this takes, though it would be fairly common for a damaging spell to be inflicted on you or your allies, and likewise for a beneficial spell to accidentally bounce onto an opponent.

Success

If your casting was a success, then you successfully summon the desired magical effect. However, the actual effectiveness of the spell must now be evaluated by accounting for the number of successes.

Inherent Effect

The inherent effectiveness of a spell is determined by the level used to cast it. Casting a **INCENDIO TRIA** spell is obviously going to be more intrinsically powerful than an **INCENDIO DUA** spell.

You may think of a spell having a **POWER** rating, the inherent **Power** of a spell is equal to the spell level used to cast it, but can be modified by additional successes.

For a damage-causing spell, for example, each point of **Power** deals 1 point of damage to the target, so a **PRIMUS** spell deals 1 level of harm, whilst a **SUMNUS** spell deals 7 levels, enough to instantly kill a normal person. Equally, **Power** can be used to calculate the duration of a given spell effect - a stunning spell cast at **TRIA** would be enough to knock a being out for 3 rounds.

Required Successes

Before the effects of a spell can be applied, however, you must first successfully ensure that the magic hits its target. Projecting magic out of yourself is a difficult task - even when you successfully cast the spell, there are certain feats that require a minimum degree of success before they actually work.

For example, casting a spell on another person requires not only that the spell is cast, but that you can successfully target them and *push* the effect out towards them. Targeting more individuals would equally require a larger number of successes, as there is also a difference between casting a spell on a target within wandreach and at the edge of your vision.

Use the following table to determine the minimum number of successes required for given spellcasting effects:

| Effect | Example | Successes |
|----------------|---|---------------|
| SELF | Casting a spell on yourself | 0 |
| WANDTIP | Casting a spell on a target you can place your wand or hands upon | +1 per target |
| RANGED | Cast a spell on a target at a distance | +2 per target |
| MASS | Cast a spell on a large area, affecting everyone in the region | +4 and up |

With **MASS** spells, the required successes is determined by the GM depending on the magnitude of the effect required, but generally such spells are rather difficult.

If you do not meet the minimum number of required successes for the effect the manifest, you may either reduce the number of targets selected (i.e. blast only 1 of your 2 targets) or reduce

the targeted area you have chosen until you have enough successes, but you cannot materially alter the nature of the spell - i.e. you could not change a **MASS** spell to a **RANGED** spell.

Alternatively, you may simply abandon the casting, treating it as a **SPELLCASTING FAILURE**, or you may attempt to use **EXTENDED CASTING** (discussed below) in order to focus your mind and complete the casting after gathering your thoughts again.

Optional Successes

After meeting your required successes, the spell effect materialises. Your remaining successes may then be allocated to increase the effectiveness of the manifested spell by increasing the magnitude, decreasing the possibility of a foe avoiding or negating the spell, or even making the spell effect last longer.

| Effect | Example | Successes |
|------------------|---|----------------------------------|
| OVERPOWER | Increase the POWER of the spell, increasing the magnitude, damage or healing of a spell by one point | +1 per increase |
| DEFY | Increase the DV an opponent must defeat in order to negate the | +1 per increase |
| EXTEND | Increase the duration of the spell effect | + original duration per increase |

Note that the **EXTEND** option does not apply to spells where the duration is set by the **POWER** (i.e. stunning spells). Instead it could be used to increase the duration of a shield or ward which has an explicit duration.

The maximum number of additional dice that can be assigned to a given optional effect is equal to twice the spell's level (or 1, for **NIHIL** spells).

You may also choose to leave some successes unused - if you are attempting to subdue a wild beast, you may not want to risk killing it. Equally, some spells are all-or-nothing, and so as long as the minimum requirements are met, additional successes may not do anything beyond increasing the flavour of the GM's descriptions.

Example Spellcasting

Jane has gotten herself into a confrontation with the Whomping Willow and is trying to set it on fire to teach it a lesson. She has an **AFFINITY** of 3 in the **Elemental** discipline, so she decides to fire a bolt of flaming energy at her foe (a **TRIA** feat). This means that she must defeat a DV of 8, and must have at least 2 successes in order to fire the bolt at such a distance.

Jane's player reasons that since Jane is doing this out of anger, **WILLPOWER** seems like an appropriate **ASPECT** to use, and the GM agrees, building her dice pool up to a total of 7. There are no other bonuses relevant to this moment, so Jane performs the dice check.

With a roll of 1-4-5-8-8-9-11, Jane has three successes, two of which are used to form the blast of fire. Since Jane is angry, she uses her additional success to deal an additional point of damage. This spell therefore deals 4 points of fire damage to the Whomping Willow.

Meanwhile, Michael is busy practicing for duelling class. He casts **STUPEFY** to attempt to temporarily confound his opponent

(a **PRIMUS** effect). Michael has an affinity of 3 in the **CURSES** discipline, and since he is training, an **INTELLIGENCE** (rating 3) check seems relevant. Michael therefore has 6 dice to roll against a DV of 6. Michael decides that to give himself the edge, he's going to try and get in close to his opponent and force the spell at a **WANDTIP** range.

After rolling 2-3-7-8-9-11, he has four successes, one of which is required for the spell to work. Since this spell is a very basic one, Michael knows that it is easy to Resist, so he expends two of his successes to **DEFY** and hence increase the Resist DV by 2, the maximum amount for a **PRIMUS** spell, and so uses the remaining point to **OVERPOWER**, and so increase the power of the spell.

Negating Spells

Of course, most beings do not simply wait for a spell to hit them - they will often try to take some action to mitigate the effect. This might take the form of **DODGING**, **BLOCKING** or **ENDURING** the spell effect, or if they have the ability, casting some other spell to shield them or deflect the attack.

The rules for Resisting are discussed in more detail in the **Combat Actions** section, so those discussed here are specific to spells.

The DV of the Resist is determined by your relative ability (i.e. the number of dots) in the chosen Resist action to those associated with the spell effect:

$$DV = 8 + \text{Incoming Spell level} + \text{Increased DV} - \text{Resist dots}$$

Each success rolled reduces the **POWER** of the spell by one. If the **POWER** reaches zero, then the spell effect is nullified.

Of course, some attempts at Resisting are not going to work - when an enormous meteor comes screaming out of the sky towards you, holding up a metal shield is not going to be much help. A Resist only reduces the power of a spell if the GM actually rules that it would help nullify the spell effects as described by the caster. If an inappropriate Resist attempt is made, the GM may limit its effectiveness, or rule it as totally inappropriate and therefore have no effect.

Example Negations

For example, in the example above, Michael cast a **PRIMUS** spell at close range. If his sparring partner (with a **DODGE** rating of 3) attempts to leap out of the way, his DV would be 6, as he has two more dots in **dodge** than the spell level. However, Michael used some of his successes to make the spell harder to **dodge**, so the DV is increased to 8.

The spell Michael cast has a **POWER** of 1, which he increased to 2 using a success. Hence, his partner needs two successes to evade the spell, using a **FTNESS (DODGE)** pool of 4 dice.

Rolling 3-5-6-10 gives only a single success. The **POWER** of the spell is reduced to one, and so Michael's spell takes hold, but only for a single round.

Conversely, Jane was attempting to attack the Whomping Willow, she had cast a **TRIA** fire blast towards it, and augmented it to have a **POWER** of 4. The Whomping Willow is coated a thick bark, and so has a **Block** rating of 5, and will use its immense **Vitality** (rating of 6) to withstand the fiery blast. This gives it 11 dice to roll against a DV of 6. With 8 successes rolled and a single botch, the Whomping Willow is able to reduce the **POWER** of the spell to zero, and hence takes no damage.

Extended Casting

Sometimes spellcasting is not over and done with in a flash - there are often incidents where the spellcaster must continue to process and power the magic long after the incantation has been uttered.

Concentration

Many spells continue to have an effect after the spell is cast - the most basic such spell would be `LUMOS NIHIL`, which ignites the end of the spellcaster's wand until they dismiss the effect, though there are many other spell effects which would require a continual source of magic to support the continuation of the effect.

A basic effect such as the `LUMOS` example can continue, even without the spellcaster's full attention. In fact, with a spell this basic, the wand will probably remain illuminated even if the witch drops her wand! Simpl, self-sustaining effects such as this only mildly hinder the witch or wizard if they attempt to cast a second spell effect - you take a single dice penalty to a subsequent spellcasting check for every such effect which is active.

If Neha has `LUMOS PRIMUS` active to produce a glowing ball of light, as well as `AGUAMENTE TRIA` allowing her to walk on water, she would take a 2-die penalty to her next spellcasting check.

However, more complex feats of magic require continual input and focus from the spellcaster: holding back a tidal wave, or mind-controlling a troll requires constant attention and manipulation from the caster in order to maintain the effect. A spellcaster must devote almost all their energy to this effort and can usually take no other actions besides moving or talking. Your GM should inform you when a spell meets these conditions.

Generally, you may choose to end any continued magical effect as an instantaneous action, taking no additional penalty.

Catch-Casting

When casting a spell, if you successfully cast the spell, but fail to meet the minimum requirements of the spell on your first attempt you may choose to either abort the attempt, or choose to `CATCH-CAST`. You do so either on your next turn or, if you spend a `FORTITUDE` point to get an extra action, immediately afterwards.

A `CATCH-CAST` is an attempt to refocus your mind and *force* the incomplete spell to completion. To an outside observer, it appears as if you had to spend more time than usual focussing on the spell, maybe taking several attempts at the required wandwork.

When performing the `CATCH-CAST`, you re-perform the casting check with a one-die penalty. Any successes are added to those already achieved until you have enough to fully materialise the spell effect. You may `CATCH-CAST` multiple times, taking an additional 1-die penalty each time but continually adding to your number of successes. If at any point you fail to get any successes, or suffer a `CATASTROPHE`, the spellcasting effort fails and you cannot `CATCH-CAST` any further.

Rituals

Rituals are a form of deliberately-invoked extended casting. When doing a ritual you perform a long meditation, lay out a region of magic totems, or draw arcane symbols upon the floor. All this serves to help focus your mind and so perform more powerful feats of magic with ease. Some forms of magic (especially those belonging to `DIVINATION`, `OCCULT` and `CONJURATION` disciplines) find themselves well suited to ritual-casting.

One of the key aspects of magic is allowing your mind to enter into the correct state, which sometimes means that imagery and ritual is, though not inherently magical or powerful, necessary to complete the task. Reaching across the veil to question a deceased soul in an instant, whilst in broad daylight requires one to have great mastery of the art, whilst the same act would be much easier to do in a darkened room, surrounded by flickering candles and clutching an item belonging to the deceased individual - simply by virtue of it *feeling* like that is how you are supposed to summon the dead.

Performing a Ritual, especially a well-described ritual, can grant you a number of automatic successful dice rolls, as if you had expended `FORTITUDE`, at the behest of the GM.

Learning Spells

9: Laws of Magic

Magic is a complex and nebulous thing to pin down. However, there are a few known hard-and-fast rules which magic must obey.

The Prime Law

The **PRIME LAW OF MAGIC** is a law which states that there are several immutable aspects of reality. Attempts to warp or sidestep these immutable aspects almost inevitably leads to a universal, karmic backlash. The more that a mage attempts to bend these laws, the more catastrophic this backlash is.

The exact nature of the immutable aspects of reality is unknown, though UNSPEAKABLES at the MINISTRY have spent decades attempting to divine them. The known applications of the PRIME LAW are:

1. **Death:** Death is a constant. It cannot be cheated or reversed, only delayed. When someone is truly dead, they can never be brought back. Attempts to defeat death are only ever temporary and have horrifying consequences, i.e. the creation of HORCRUXES destroys and fractures the humanity of the subject, rendering it impossible for the soul to move on and condemning the mage to an eternity in a horrifying LIMBO.
2. **Love:** Whilst temporary infatuation and lust can be invoked through magic, TRUE LOVE can never be created artificially. Attempts to truly sway the heart of another will inevitably backfire, leaving the witch or wizard permanently alone.
3. **Time:** Whilst it is possible for the discerning witch or wizard to wander through time, to revisit moments in the recent past or to allow you to complete several tasks at once, it is categorically impossible to alter the flow of time without destroying the very fabric of reality. Those who attempt to alter time inevitably find that they were themselves the cause of the very event they are attempting to stop.

Fundamental Law of Conjuration

ULICK GAMP is most famous as being the original Minister for Magic (1707-1718) and the Wizard responsible for imposing the INTERNATIONAL STATUTE OF SECRECY. However, he was also a renowned SCHOLAR and THAUMATURGE, specialising in CONJURATION.

Before his time in office, formulated FUNDAMENTAL LAW OF CONJURATION, also known as GAMP'S LAW OF ELEMENTAL TRANSFIGURATION.

This law states that the those who excel in the CONJURATION discipline can conjure anything out of thin air, with only 5 exceptions. These exceptions are:

1. **Alien:** A conjurer can only summon objects that they can clearly visualise, understand and know of. A conjurer cannot summon a snargle if they have no idea what a snargle is.

2. **Nebulous:** A conjurer can only summon physical, material things, not nebulous concepts. You cannot summon 'love', 'knowledge' or 'happiness'
3. **Magic:** A conjurer cannot summon an item already imbued with magic - potions, magical wands and wizarding currency must be acquired through conventional means. Most potion ingredients are also inherently magical, and so cannot be summoned out of nothing.
4. **Sentience:** A conjurer can never summon another sentient being from nothingness, nor imbue a non-sentient object with a soul
5. **Sustenance:** Objects summoned by a conjurer can never provide nutrition, turning to ash as soon as they are consumed. Any summoned, living beings turn to ash (or return to their original dimension) when they are killed, as do bits which are chopped off or removed from them. Conjured water seems to be an exception to this exception.

Tenets of Shapeshifting

Changing the shape of oneself and others is a time-honoured tradition in the wizarding world. However, whilst we would all like to spend an hour soaring around as an eagle every now and then, this kind of powerful magic is not without its limits. These limits are known as the TENETS OF SHAPESHIFTING, unlike the FUNDAMENTAL LAW OF CONJURATION, these are not always applicable, and a sufficiently powerful spellcaster can bypass several of the Tenets, though not without incurring significant risks.

1. **Accoutrements:** When being is transformed, generally all objects, items and clothing on their person are transformed along with them. This often leads to a physical marking on the transformed being: Headmistress McGonagall's cat-form famously had a ring of black fur around its eyes from her spectacles. When the transformation is reversed, all items and equipment return to their original position.
2. **Permanence:** No shapeshifting effort on a living being can ever be permanent. A being which has its body destroyed whilst in an altered shape always reverts back to its true form.
3. **Sentience-to-non-sentience:** Transforming a being possessing a sentient mind is generally a tricky thing. Transforming a human into a non-sentient form (such as a weasel) gives them the brain of a weasel, and those who suffer a human-to-animal transformation often only have very rough memories and emotions of their time in this form. This can be sidestepped by a particularly powerful spellcaster, with care they would be able to give said weasel the brainpower of a human, allowing the animal to act with humanoid intelligence. Turning a sentient being into an inanimate object requires an incredibly skilled spellcaster.
4. **Non-sentience-to-sentience:** The reverse of the above is attempting to turn a non-sentient being such as a cat or

a table into a sentient being. This is generally regarded as impossible. Whilst you may form them into a humanoid body, it will inevitably be either brain dead, or literally a corpse. Turning a table into a cat, and vice-verse, however, is perfectly possible.

Wandlore

Part V

Lists & Tables

Part VI

Appendices

10: Roll Statistics

In this chapter I provide a statistical breakdown of the likelihood of certain rolls. This is only for the über keen GM who wants to take a peek behind the metaphorical curtain.

Analytic Probability

The success of an action is determined by rolling a dice pool of N dice (accumulated from Attributes, Abilities, Affinities and various bonuses). Each of these dice is then compared to a target number, the DV. Every dice which exceeds the DV counts as a success, whilst every dice within the 'catastrophe range' subtracts from the number of successes.

The total number of successes is therefore determined by the number of dice which exceed the DV and those which fall into the catastrophe range. The rules ensure that the DV and the catastrophe range can never overlap, so we may always assume these to be mutually independent possibilities.

Since the events of 'rolling a success' and 'rolling a catastrophe' are mutually exclusive, success-or-failure events, we may model them with a Binomial distribution. Hence, the probability of rolling n successes from N dice, with a probability p of success is:

$$P(n|N, p) = B(n_s, N, p) = {}^N C_n p^n (1-p)^{N-n}$$

Where ${}^N C_r$ is the usual n -choose- r function:

$${}^N C_r = \frac{n!}{r!(n-r)!}$$

In order to score n_s total successes, we must therefore succeed in rolling $n_s + f$ dice which exceed the DV, **and** f dice which meet the catastrophe condition.

The probability of rolling a success is determined by the DV and the maximum possible value of the dice, D , assuming a normal numbering between 1 and D . Hence:

$$p(\text{roll} \geq \text{DV} | D\text{-sided dice}) = \frac{D+1-\text{DV}}{D}$$

Hence, the probability of rolling $n_s + f$ dice from our original pool is:

$$P\left(n_s + f | N, \frac{D+1-\text{DV}}{D}\right) = B(n_s + f, N, p_s)$$

The probability of rolling f catastrophes depends on p_c , the catastrophe probability and N_c , the remaining dice left to roll that many catastrophes. N_c must simply be the number of dice not already determined to be successes:

$$N_c = N - n_s - f$$

The catastrophe probability is slightly more subtle, a first glance would indicate that it would take the form:

$$p_c \neq \frac{D+1-X}{D}$$

Where X is the maximum end of the catastrophe range (usually equal to 1). However, we must take into account that

we already know that the dice in the 'catastrophe pool' cannot exceed the DV, else they would already have been counted. Hence:

$$p_c = \frac{X}{\text{DV} - 1}$$

Therefore, the probability of rolling f catastrophes, given an initial pool of N dice, of which $n_s + f$ have already been used is:

$$p(f \text{ catastrophes} | N, n_s + f, \frac{X}{\text{DV} + 1}) = B(f, N - n_s - f, p_c)$$

Therefore, the combined probability of doing both things simultaneously is:

$$\begin{aligned} p(n_s, f | N, D, \text{DV}, X) &= B(n_s + f, N, p_s) \times B(f, N - n_s - f, p_c) \\ &= {}^N C_{n_s+f} \left(\frac{D+1-\text{DV}}{D}\right)^{n_s+f} \left(\frac{\text{DV}-1}{D}\right)^{N-n_s-f} \\ &\times {}^{N-n_s-f} C_f \left(\frac{X}{\text{DV}-1}\right)^f \left(\frac{\text{DV}-1-X}{\text{DV}}\right)^{N-n_s-2f} \\ &\times \Theta(N - n_s - 2f) \end{aligned}$$

This final function, $\Theta(x)$ is the Heaviside step function, it evaluates to zero whenever the argument is less than 0, and ensures that you are never relying on more dice than you actually have. If using a statistics package which evaluates the Binomial function directly, it should include this constraint automatically.

The total probability of getting n_s successes is therefore the sum over all possible combinations of $n_s + f$, giving:

$$p(n_s | N, D, \text{DV}, X) = \sum_{f=0}^{N-n_s} B(n_s + f, N, p_s) \times B(f, N - n_s - f, p_c)$$

The probability of a benign failure is therefore:

$$p(\text{fail}) = p(0 | N, D, \text{DV}, X)$$

Whilst the probability of a Catastrophe is found by summing over all negative values of n_s :

$$p(\text{catastrophe}) = \sum_{n_s=-N}^{-1} p(n_s | N, D, \text{DV}, X)$$

Outcome Tables

In this section a number of tables representing various probabilities.

Difficulty = 4

Catastrophe Range = 1-1

| Number of Dice | Number of Successes | | | | | | | | |
|----------------|---------------------|---------|------|------|------|-----|-----|-----|----|
| | Catastrophe | Failure | 1 | 2 | 3 | 4 | 5 | 6 | ≥7 |
| 1 | 8.3 | 17 | 75 | - | - | - | - | - | - |
| 2 | 3.5 | 15 | 25 | 56 | - | - | - | - | - |
| 3 | 2.7 | 6.7 | 20 | 28 | 42 | - | - | - | - |
| 4 | 1.5 | 4.5 | 11 | 23 | 28 | 32 | - | - | - |
| 5 | 1 | 2.5 | 7.1 | 14 | 25 | 26 | 24 | - | - |
| 6 | 0.63 | 1.6 | 4.3 | 9.8 | 17 | 25 | 24 | 18 | - |
| 7 | 0.4 | 0.98 | 2.7 | 6.3 | 12 | 19 | 24 | 21 | 13 |
| 8 | 0.26 | 0.62 | 1.7 | 4.1 | 8.3 | 14 | 20 | 23 | 28 |
| 9 | 0.16 | 0.39 | 1.1 | 2.7 | 5.7 | 10 | 16 | 20 | 43 |
| 10 | 0.11 | 0.25 | 0.7 | 1.7 | 3.8 | 7.3 | 12 | 17 | 57 |
| 11 | 0.068 | 0.16 | 0.45 | 1.1 | 2.6 | 5.1 | 8.9 | 14 | 68 |
| 12 | 0.044 | 0.1 | 0.29 | 0.74 | 1.7 | 3.5 | 6.4 | 10 | 77 |
| 13 | 0.028 | 0.065 | 0.18 | 0.48 | 1.1 | 2.4 | 4.6 | 7.8 | 83 |
| 14 | 0.018 | 0.042 | 0.12 | 0.31 | 0.75 | 1.6 | 3.2 | 5.7 | 88 |

Difficulty = 6

Catastrophe Range = 1-1

| Number of Dice | Number of Successes | | | | | | | | |
|----------------|---------------------|---------|------|-----|-----|-----|-----|-----|-----|
| | Catastrophe | Failure | 1 | 2 | 3 | 4 | 5 | 6 | ≥7 |
| 1 | 8.3 | 33 | 58 | - | - | - | - | - | - |
| 2 | 6.3 | 21 | 39 | 34 | - | - | - | - | - |
| 3 | 4.7 | 13 | 28 | 34 | 20 | - | - | - | - |
| 4 | 3.5 | 9.1 | 20 | 29 | 26 | 12 | - | - | - |
| 5 | 2.6 | 6.4 | 14 | 24 | 27 | 19 | 6.8 | - | - |
| 6 | 2 | 4.5 | 10 | 19 | 24 | 23 | 14 | 3.9 | - |
| 7 | 1.5 | 3.3 | 7.7 | 14 | 21 | 23 | 18 | 9.2 | 2.3 |
| 8 | 1.1 | 2.4 | 5.7 | 11 | 17 | 21 | 20 | 14 | 7.5 |
| 9 | 0.82 | 1.7 | 4.2 | 8.4 | 14 | 19 | 20 | 17 | 15 |
| 10 | 0.61 | 1.3 | 3.1 | 6.4 | 11 | 16 | 19 | 18 | 24 |
| 11 | 0.46 | 0.94 | 2.3 | 4.9 | 8.8 | 13 | 17 | 18 | 34 |
| 12 | 0.35 | 0.7 | 1.7 | 3.7 | 6.9 | 11 | 15 | 18 | 43 |
| 13 | 0.26 | 0.52 | 1.3 | 2.8 | 5.4 | 9 | 13 | 16 | 52 |
| 14 | 0.2 | 0.39 | 0.97 | 2.1 | 4.2 | 7.2 | 11 | 14 | 60 |

Catastrophe Range = 1-2

| Number of Dice | Number of Successes | | | | | | | | |
|----------------|---------------------|---------|------|-----|-----|-----|-----|-----|----|
| | Catastrophe | Failure | 1 | 2 | 3 | 4 | 5 | 6 | ≥7 |
| 1 | 17 | 8.3 | 75 | - | - | - | - | - | - |
| 2 | 5.6 | 26 | 13 | 56 | - | - | - | - | - |
| 3 | 7.8 | 6.3 | 30 | 14 | 42 | - | - | - | - |
| 4 | 3.9 | 10 | 9.5 | 30 | 14 | 32 | - | - | - |
| 5 | 4 | 4.1 | 14 | 12 | 29 | 13 | 24 | - | - |
| 6 | 2.4 | 4.9 | 6.2 | 16 | 14 | 27 | 12 | 18 | - |
| 7 | 2.2 | 2.5 | 6.9 | 8.3 | 18 | 14 | 24 | 10 | 13 |
| 8 | 1.4 | 2.5 | 3.8 | 8.8 | 10 | 19 | 15 | 21 | 19 |
| 9 | 1.2 | 1.5 | 3.7 | 5.3 | 11 | 12 | 19 | 14 | 33 |
| 10 | 0.87 | 1.3 | 2.3 | 4.9 | 6.8 | 12 | 13 | 18 | 41 |
| 11 | 0.71 | 0.88 | 2 | 3.3 | 6.3 | 8.2 | 13 | 13 | 52 |
| 12 | 0.52 | 0.75 | 1.4 | 2.8 | 4.3 | 7.6 | 9.4 | 14 | 59 |
| 13 | 0.41 | 0.52 | 1.1 | 2 | 3.7 | 5.4 | 8.8 | 10 | 68 |
| 14 | 0.31 | 0.43 | 0.81 | 1.6 | 2.7 | 4.7 | 6.6 | 9.8 | 73 |

Catastrophe Range = 1-2

| Number of Dice | Number of Successes | | | | | | | | |
|----------------|---------------------|---------|-----|-----|-----|----|-----|-----|-----|
| | Catastrophe | Failure | 1 | 2 | 3 | 4 | 5 | 6 | ≥7 |
| 1 | 17 | 25 | 58 | - | - | - | - | - | - |
| 2 | 11 | 26 | 29 | 34 | - | - | - | - | - |
| 3 | 11 | 16 | 28 | 26 | 20 | - | - | - | - |
| 4 | 8.6 | 13 | 21 | 26 | 20 | 12 | - | - | - |
| 5 | 7.3 | 10 | 17 | 22 | 22 | 14 | 6.8 | - | - |
| 6 | 6.2 | 8.3 | 14 | 19 | 21 | 18 | 10 | 3.9 | - |
| 7 | 5.2 | 6.7 | 12 | 16 | 19 | 18 | 13 | 6.9 | 2.3 |
| 8 | 4.4 | 5.5 | 9.5 | 14 | 17 | 18 | 15 | 10 | 5.9 |
| 9 | 3.8 | 4.6 | 7.9 | 12 | 16 | 17 | 16 | 12 | 11 |
| 10 | 3.2 | 3.8 | 6.6 | 10 | 14 | 16 | 16 | 14 | 17 |
| 11 | 2.7 | 3.2 | 5.6 | 8.7 | 12 | 15 | 16 | 14 | 23 |
| 12 | 2.3 | 2.6 | 4.7 | 7.4 | 11 | 13 | 15 | 15 | 30 |
| 13 | 2 | 2.2 | 4 | 6.4 | 9.2 | 12 | 14 | 14 | 36 |
| 14 | 1.7 | 1.9 | 3.3 | 5.4 | 8 | 11 | 13 | 14 | 42 |

Catastrophe Range = 1-3

| Number of Dice | Number of Successes | | | | | | | | |
|----------------|---------------------|---------|------|------|------|------|------|------|----|
| | Catastrophe | Failure | 1 | 2 | 3 | 4 | 5 | 6 | ≥7 |
| 1 | 25 | <0.1 | 75 | - | - | - | - | - | - |
| 2 | 6.3 | 38 | <0.1 | 56 | - | - | - | - | - |
| 3 | 16 | <0.1 | 42 | <0.1 | 42 | - | - | - | - |
| 4 | 5.1 | 21 | <0.1 | 42 | <0.1 | 32 | - | - | - |
| 5 | 10 | <0.1 | 26 | <0.1 | 40 | <0.1 | 24 | - | - |
| 6 | 3.8 | 13 | <0.1 | 30 | <0.1 | 36 | <0.1 | 18 | - |
| 7 | 7.1 | <0.1 | 17 | <0.1 | 31 | <0.1 | 31 | <0.1 | 13 |
| 8 | 2.7 | 8.7 | <0.1 | 21 | <0.1 | 31 | <0.1 | 27 | 10 |
| 9 | 4.9 | <0.1 | 12 | <0.1 | 23 | <0.1 | 30 | <0.1 | 30 |
| 10 | 2 | 5.8 | <0.1 | 15 | <0.1 | 25 | <0.1 | 28 | 24 |
| 11 | 3.4 | <0.1 | 8 | <0.1 | 17 | <0.1 | 26 | <0.1 | 46 |
| 12 | 1.4 | 4 | <0.1 | 10 | <0.1 | 19 | <0.1 | 26 | 39 |
| 13 | 2.4 | <0.1 | 5.6 | <0.1 | 13 | <0.1 | 21 | <0.1 | 58 |
| 14 | 1 | 2.8 | <0.1 | 7.3 | <0.1 | 15 | <0.1 | 22 | 52 |

Catastrophe Range = 1-3

| Number of Dice | Number of Successes | | | | | | | | |
|----------------|---------------------|---------|-----|-----|----|-----|-----|-----|-----|
| | Catastrophe | Failure | 1 | 2 | 3 | 4 | 5 | 6 | ≥7 |
| 1 | 25 | 17 | 58 | - | - | - | - | - | - |
| 2 | 15 | 32 | 19 | 34 | - | - | - | - | - |
| 3 | 18 | 15 | 30 | 17 | 20 | - | - | - | - |
| 4 | 14 | 18 | 18 | 26 | 13 | 12 | - | - | - |
| 5 | 14 | 12 | 20 | 18 | 20 | 9.6 | 6.8 | - | - |
| 6 | 12 | 12 | 15 | 20 | 16 | 15 | 6.8 | 3.9 | - |
| 7 | 11 | 9.4 | 14 | 16 | 18 | 14 | 11 | 4.6 | 2.3 |
| 8 | 9.9 | 8.7 | 12 | 15 | 16 | 15 | 11 | 7.7 | 4.4 |
| 9 | 9.1 | 7.4 | 11 | 13 | 15 | 14 | 13 | 8.4 | 8.1 |
| 10 | 8.2 | 6.7 | 9.5 | 12 | 14 | 15 | 13 | 10 | 12 |
| 11 | 7.5 | 5.8 | 8.6 | 11 | 13 | 14 | 13 | 11 | 16 |
| 12 | 6.8 | 5.3 | 7.6 | 10 | 12 | 13 | 13 | 11 | 20 |
| 13 | 6.2 | 4.7 | 6.9 | 9.2 | 11 | 13 | 13 | 12 | 25 |
| 14 | 5.7 | 4.2 | 6.2 | 8.4 | 10 | 12 | 12 | 12 | 29 |

Difficulty = 8

Catastrophe Range = 1-1

| Number of Dice | Number of Successes | | | | | | | | |
|----------------|---------------------|---------|-----|-----|-----|-----|-----|------|------|
| | Catastrophe | Failure | 1 | 2 | 3 | 4 | 5 | 6 | ≥7 |
| 1 | 8.3 | 50 | 42 | - | - | - | - | - | - |
| 2 | 9 | 32 | 42 | 17 | - | - | - | - | - |
| 3 | 8.2 | 23 | 36 | 26 | 7.2 | - | - | - | - |
| 4 | 7.2 | 17 | 30 | 28 | 14 | 3 | - | - | - |
| 5 | 6.2 | 14 | 24 | 28 | 19 | 7.5 | 1.3 | - | - |
| 6 | 5.3 | 11 | 20 | 26 | 22 | 12 | 3.8 | 0.52 | - |
| 7 | 4.5 | 8.8 | 17 | 23 | 23 | 15 | 6.9 | 1.8 | 0.22 |
| 8 | 3.8 | 7.2 | 14 | 20 | 22 | 18 | 10 | 3.8 | 0.96 |
| 9 | 3.3 | 5.9 | 12 | 18 | 21 | 19 | 13 | 6.1 | 2.5 |
| 10 | 2.8 | 4.9 | 9.8 | 16 | 20 | 19 | 15 | 8.5 | 4.9 |
| 11 | 2.4 | 4.1 | 8.2 | 13 | 18 | 19 | 16 | 11 | 8.1 |
| 12 | 2 | 3.4 | 6.9 | 12 | 16 | 18 | 17 | 13 | 12 |
| 13 | 1.7 | 2.9 | 5.9 | 10 | 14 | 17 | 17 | 14 | 17 |
| 14 | 1.5 | 2.4 | 5 | 8.7 | 13 | 16 | 17 | 15 | 22 |

Difficulty = 10

Catastrophe Range = 1-1

| Number of Dice | Number of Successes | | | | | | | | |
|----------------|---------------------|---------|----|-----|-----|------|-------|-------|-------|
| | Catastrophe | Failure | 1 | 2 | 3 | 4 | 5 | 6 | ≥7 |
| 1 | 8.3 | 67 | 25 | - | - | - | - | - | - |
| 2 | 12 | 49 | 33 | 6.3 | - | - | - | - | - |
| 3 | 13 | 38 | 35 | 13 | 1.6 | - | - | - | - |
| 4 | 13 | 31 | 34 | 17 | 4.2 | 0.39 | - | - | - |
| 5 | 13 | 26 | 32 | 20 | 7.1 | 1.3 | 0.098 | - | - |
| 6 | 13 | 23 | 29 | 22 | 9.9 | 2.7 | 0.39 | 0.024 | - |
| 7 | 12 | 20 | 27 | 23 | 12 | 4.3 | 0.93 | 0.11 | <0.1 |
| 8 | 12 | 18 | 25 | 23 | 14 | 6 | 1.7 | 0.31 | 0.034 |
| 9 | 11 | 16 | 23 | 23 | 16 | 7.7 | 2.7 | 0.63 | 0.11 |
| 10 | 10 | 15 | 21 | 22 | 17 | 9.3 | 3.8 | 1.1 | 0.26 |
| 11 | 9.8 | 13 | 20 | 22 | 18 | 11 | 4.9 | 1.7 | 0.51 |
| 12 | 9.3 | 12 | 18 | 21 | 18 | 12 | 6.1 | 2.4 | 0.9 |
| 13 | 8.7 | 11 | 17 | 20 | 18 | 13 | 7.3 | 3.2 | 1.4 |
| 14 | 8.3 | 10 | 16 | 19 | 18 | 14 | 8.4 | 4 | 2.1 |

Catastrophe Range = 1-2

| Number of Dice | Number of Successes | | | | | | | | |
|----------------|---------------------|---------|-----|----|-----|-----|-----|------|------|
| | Catastrophe | Failure | 1 | 2 | 3 | 4 | 5 | 6 | ≥7 |
| 1 | 17 | 42 | 42 | - | - | - | - | - | - |
| 2 | 17 | 31 | 35 | 17 | - | - | - | - | - |
| 3 | 16 | 25 | 30 | 22 | 7.2 | - | - | - | - |
| 4 | 15 | 20 | 27 | 23 | 12 | 3 | - | - | - |
| 5 | 14 | 17 | 23 | 23 | 15 | 6.3 | 1.3 | - | - |
| 6 | 13 | 15 | 21 | 22 | 17 | 9.1 | 3.1 | 0.52 | - |
| 7 | 12 | 13 | 18 | 20 | 18 | 11 | 5.2 | 1.5 | 0.22 |
| 8 | 11 | 12 | 17 | 19 | 18 | 13 | 7.1 | 2.8 | 0.82 |
| 9 | 10 | 10 | 15 | 18 | 18 | 14 | 8.8 | 4.3 | 1.9 |
| 10 | 9.7 | 9.3 | 14 | 17 | 17 | 15 | 10 | 5.7 | 3.4 |
| 11 | 9 | 8.4 | 12 | 15 | 16 | 15 | 11 | 7 | 5.4 |
| 12 | 8.3 | 7.6 | 11 | 14 | 16 | 15 | 12 | 8.2 | 7.7 |
| 13 | 7.7 | 6.9 | 10 | 13 | 15 | 15 | 13 | 9.2 | 10 |
| 14 | 7.2 | 6.3 | 9.3 | 12 | 14 | 15 | 13 | 10 | 13 |

Catastrophe Range = 1-2

| Number of Dice | Number of Successes | | | | | | | | |
|----------------|---------------------|---------|----|-----|-----|------|-------|-------|-------|
| | Catastrophe | Failure | 1 | 2 | 3 | 4 | 5 | 6 | ≥7 |
| 1 | 17 | 58 | 25 | - | - | - | - | - | - |
| 2 | 22 | 42 | 29 | 6.3 | - | - | - | - | - |
| 3 | 24 | 34 | 29 | 11 | 1.6 | - | - | - | - |
| 4 | 25 | 30 | 27 | 14 | 3.6 | 0.39 | - | - | - |
| 5 | 26 | 26 | 26 | 15 | 5.6 | 1.1 | 0.098 | - | - |
| 6 | 26 | 24 | 24 | 16 | 7.3 | 2.1 | 0.34 | 0.024 | - |
| 7 | 26 | 22 | 23 | 17 | 8.7 | 3.1 | 0.73 | 0.1 | <0.1 |
| 8 | 26 | 20 | 22 | 17 | 9.8 | 4.1 | 1.2 | 0.24 | 0.03 |
| 9 | 26 | 19 | 20 | 17 | 11 | 5.1 | 1.8 | 0.45 | 0.085 |
| 10 | 25 | 18 | 20 | 17 | 11 | 5.9 | 2.4 | 0.72 | 0.19 |
| 11 | 25 | 17 | 19 | 17 | 12 | 6.7 | 3 | 1 | 0.34 |
| 12 | 25 | 16 | 18 | 16 | 12 | 7.3 | 3.6 | 1.4 | 0.55 |
| 13 | 25 | 15 | 17 | 16 | 12 | 7.9 | 4.1 | 1.8 | 0.83 |
| 14 | 24 | 15 | 17 | 16 | 13 | 8.4 | 4.7 | 2.2 | 1.2 |

Catastrophe Range = 1-3

| Number of Dice | Number of Successes | | | | | | | | |
|----------------|---------------------|---------|----|----|-----|-----|-----|------|------|
| | Catastrophe | Failure | 1 | 2 | 3 | 4 | 5 | 6 | ≥7 |
| 1 | 25 | 33 | 42 | - | - | - | - | - | - |
| 2 | 23 | 32 | 28 | 17 | - | - | - | - | - |
| 3 | 24 | 25 | 27 | 17 | 7.2 | - | - | - | - |
| 4 | 23 | 22 | 24 | 19 | 9.6 | 3 | - | - | - |
| 5 | 23 | 19 | 22 | 18 | 12 | 5 | 1.3 | - | - |
| 6 | 22 | 17 | 20 | 18 | 13 | 6.9 | 2.5 | 0.52 | - |
| 7 | 22 | 16 | 18 | 17 | 14 | 8.3 | 3.8 | 1.2 | 0.22 |
| 8 | 21 | 14 | 17 | 17 | 14 | 9.4 | 5 | 2.1 | 0.67 |
| 9 | 20 | 13 | 16 | 16 | 14 | 10 | 6.1 | 2.9 | 1.4 |
| 10 | 20 | 12 | 15 | 15 | 14 | 11 | 7 | 3.8 | 2.3 |
| 11 | 19 | 12 | 14 | 15 | 14 | 11 | 7.8 | 4.6 | 3.5 |
| 12 | 18 | 11 | 13 | 14 | 14 | 11 | 8.4 | 5.3 | 4.9 |
| 13 | 18 | 10 | 12 | 14 | 13 | 12 | 8.9 | 6 | 6.4 |
| 14 | 17 | 9.6 | 12 | 13 | 13 | 12 | 9.3 | 6.6 | 8 |

Catastrophe Range = 1-3

| Number of Dice | Number of Successes | | | | | | | | |
|----------------|---------------------|---------|----|-----|-----|------|-------|-------|-------|
| | Catastrophe | Failure | 1 | 2 | 3 | 4 | 5 | 6 | ≥7 |
| 1 | 25 | 50 | 25 | - | - | - | - | - | - |
| 2 | 31 | 38 | 25 | 6.3 | - | - | - | - | - |
| 3 | 34 | 31 | 23 | 9.4 | 1.6 | - | - | - | - |
| 4 | 36 | 27 | 22 | 11 | 3.1 | 0.39 | - | - | - |
| 5 | 38 | 25 | 21 | 12 | 4.4 | 0.98 | 0.098 | - | - |
| 6 | 39 | 23 | 19 | 12 | 5.4 | 1.6 | 0.29 | 0.024 | - |
| 7 | 40 | 21 | 18 | 12 | 6.1 | 2.2 | 0.56 | 0.085 | <0.1 |
| 8 | 40 | 20 | 17 | 12 | 6.7 | 2.8 | 0.85 | 0.18 | 0.026 |
| 9 | 41 | 19 | 17 | 12 | 7.1 | 3.3 | 1.2 | 0.31 | 0.066 |
| 10 | 41 | 18 | 16 | 12 | 7.4 | 3.7 | 1.5 | 0.46 | 0.13 |
| 11 | 42 | 17 | 15 | 12 | 7.6 | 4.1 | 1.8 | 0.63 | 0.22 |
| 12 | 42 | 16 | 15 | 12 | 7.8 | 4.4 | 2.1 | 0.8 | 0.33 |
| 13 | 42 | 15 | 14 | 12 | 7.9 | 4.7 | 2.3 | 0.98 | 0.47 |
| 14 | 43 | 15 | 14 | 11 | 8 | 4.9 | 2.6 | 1.2 | 0.63 |

Difficulty = 12

Catastrophe Range = 1-1

| Number of Dice | Number of Successes | | | | | | | | | |
|----------------|---------------------|---------|----|-----|------|-------|-------|-------|-------|------|
| | Catastrophe | Failure | 1 | 2 | 3 | 4 | 5 | 6 | ≥7 | |
| | 1 | 8.3 | 83 | 8.3 | - | - | - | - | - | - |
| | 2 | 15 | 71 | 14 | 0.69 | - | - | - | - | - |
| | 3 | 19 | 61 | 18 | 1.7 | 0.058 | - | - | - | - |
| | 4 | 23 | 54 | 20 | 2.9 | 0.19 | <0.1 | - | - | - |
| | 5 | 26 | 48 | 21 | 4.1 | 0.4 | 0.02 | <0.1 | - | - |
| | 6 | 28 | 44 | 22 | 5.2 | 0.68 | 0.05 | <0.1 | <0.1 | - |
| | 7 | 30 | 40 | 23 | 6.3 | 1 | 0.099 | <0.1 | <0.1 | <0.1 |
| | 8 | 31 | 37 | 23 | 7.2 | 1.4 | 0.17 | 0.013 | <0.1 | <0.1 |
| | 9 | 33 | 35 | 23 | 8 | 1.8 | 0.25 | 0.025 | <0.1 | <0.1 |
| | 10 | 34 | 33 | 22 | 8.7 | 2.1 | 0.36 | 0.042 | <0.1 | <0.1 |
| | 11 | 34 | 31 | 22 | 9.3 | 2.5 | 0.48 | 0.065 | <0.1 | <0.1 |
| | 12 | 35 | 30 | 22 | 9.8 | 2.9 | 0.62 | 0.095 | 0.011 | <0.1 |
| | 13 | 36 | 28 | 21 | 10 | 3.3 | 0.77 | 0.13 | 0.017 | <0.1 |
| 14 | 36 | 27 | 21 | 11 | 3.7 | 0.93 | 0.18 | 0.025 | <0.1 | |

Catastrophe Range = 1-2

| Number of Dice | Number of Successes | | | | | | | | | |
|----------------|---------------------|---------|----|-----|------|-------|-------|-------|------|------|
| | Catastrophe | Failure | 1 | 2 | 3 | 4 | 5 | 6 | ≥7 | |
| | 1 | 17 | 75 | 8.3 | - | - | - | - | - | - |
| | 2 | 28 | 59 | 13 | 0.69 | - | - | - | - | - |
| | 3 | 36 | 48 | 14 | 1.6 | 0.058 | - | - | - | - |
| | 4 | 41 | 41 | 15 | 2.4 | 0.17 | <0.1 | - | - | - |
| | 5 | 46 | 36 | 15 | 3.1 | 0.33 | 0.018 | <0.1 | - | - |
| | 6 | 49 | 32 | 15 | 3.6 | 0.51 | 0.041 | <0.1 | <0.1 | - |
| | 7 | 52 | 29 | 14 | 4 | 0.69 | 0.073 | <0.1 | <0.1 | <0.1 |
| | 8 | 54 | 27 | 14 | 4.3 | 0.87 | 0.11 | <0.1 | <0.1 | <0.1 |
| | 9 | 56 | 25 | 13 | 4.6 | 1 | 0.16 | 0.017 | <0.1 | <0.1 |
| | 10 | 58 | 23 | 13 | 4.7 | 1.2 | 0.21 | 0.026 | <0.1 | <0.1 |
| | 11 | 60 | 21 | 12 | 4.8 | 1.3 | 0.26 | 0.037 | <0.1 | <0.1 |
| | 12 | 61 | 20 | 12 | 4.8 | 1.4 | 0.31 | 0.05 | <0.1 | <0.1 |
| | 13 | 63 | 19 | 11 | 4.9 | 1.5 | 0.36 | 0.064 | <0.1 | <0.1 |
| 14 | 64 | 18 | 11 | 4.8 | 1.6 | 0.41 | 0.08 | 0.012 | <0.1 | |

Catastrophe Range = 1-3

| Number of Dice | Number of Successes | | | | | | | | | |
|----------------|---------------------|---------|-----|-----|------|-------|-------|-------|------|------|
| | Catastrophe | Failure | 1 | 2 | 3 | 4 | 5 | 6 | ≥7 | |
| | 1 | 25 | 67 | 8.3 | - | - | - | - | - | - |
| | 2 | 40 | 49 | 11 | 0.69 | - | - | - | - | - |
| | 3 | 49 | 38 | 12 | 1.4 | 0.058 | - | - | - | - |
| | 4 | 56 | 31 | 11 | 1.9 | 0.15 | <0.1 | - | - | - |
| | 5 | 61 | 26 | 11 | 2.3 | 0.26 | 0.016 | <0.1 | - | - |
| | 6 | 64 | 23 | 9.8 | 2.4 | 0.37 | 0.033 | <0.1 | <0.1 | - |
| | 7 | 68 | 20 | 9.1 | 2.5 | 0.46 | 0.053 | <0.1 | <0.1 | <0.1 |
| | 8 | 70 | 18 | 8.4 | 2.6 | 0.53 | 0.074 | <0.1 | <0.1 | <0.1 |
| | 9 | 73 | 16 | 7.7 | 2.5 | 0.59 | 0.095 | 0.011 | <0.1 | <0.1 |
| | 10 | 75 | 15 | 7.1 | 2.5 | 0.63 | 0.12 | 0.015 | <0.1 | <0.1 |
| | 11 | 77 | 13 | 6.6 | 2.4 | 0.65 | 0.13 | 0.02 | <0.1 | <0.1 |
| | 12 | 79 | 12 | 6.1 | 2.3 | 0.67 | 0.15 | 0.025 | <0.1 | <0.1 |
| | 13 | 80 | 11 | 5.7 | 2.2 | 0.68 | 0.16 | 0.03 | <0.1 | <0.1 |
| 14 | 81 | 10 | 5.3 | 2.1 | 0.68 | 0.17 | 0.034 | <0.1 | <0.1 | |