

DUNGEONS

FOR TABLETOP ROLEPLAYING



THIS IS A LIVING DOCUMENT. It might be updated every week for a month at some point; it might sit dormant for a few years.

THERE'S MORE THAN THIS. Searching for Levi Kornelsen (that's me) on DriveThruRPG will yield other game work, much of which is influenced by or connected to this in different ways. If you're interested in keeping up with me as I make things, search for me on Google+; that's my main channel.

WHAT THIS IS

DUNGEONS IS a simple method for creating dungeons to use in a tabletop roleplaying game. It is a basic primer, rather than an "advanced guide" - enough to get going for new dungeon-makers, and a refresher for experienced users.

BUILDING A DUNGEON can be as easy as printing out the worksheets given next page and towards the end of this document, and then walking through this document one page at a time. The overall process looks like this:

1. **TELL A STORY** by filling in a few blanks, deciding what kind of location you're going to be working on.
2. **CREATE A WISH LIST** of varied dungeon features you'd like to implement.
3. **CREATE ANOTHER LIST**, this time of a list of possible foes, and break them into a few differing encounter types. For this step, you'll want whatever adversary or monster listing material your game provides.
4. **BUILD A MAP** in two steps – first, by laying out your desired features into a 'plot tree' along with any set-piece encounters, and second by laying those pieces down onto an actual map.
5. **ASSEMBLE YOUR RESOURCES**, including things like monster statistics and a quick toolkit of things to throw at players as you need them.

DUNGEON WORKSHEET

People call this place...

It was once

But it has changed

And is now

Characters will hear of it from

And will come here for

DENIZENS

General theme

Enemy List

Quick encounters

Light ambushes

Pitched battle

The brutes

FEATURES WISHLIST

Entrances, Exits

Objectives, Treasures

Secret Things

Switchable things

Kinds of switches

Hazards

Gauntlets

Traps

Original features to keep & invert

Stray thoughts:

THE DUNGEON STORY

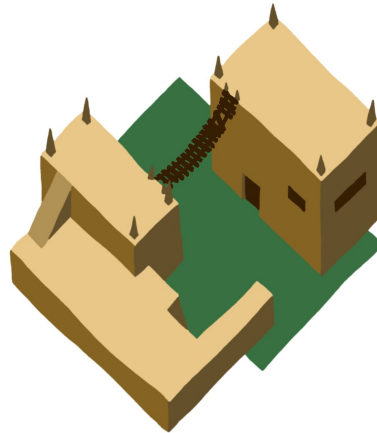
DUNGEONS HAVE BACKSTORY, and characters have reasons for visiting them. These parts can be as simple or as deep as you like, but you should know what they are before beginning design.

HISTORY. Most dungeons started existence as one thing, and then collapsed into being something else. So, was the dungeon originally a cave complex, monastery, fortress, elemental shrine, the lair of an awful thing (a different one than now, that is)?

PRESENT. Most dungeons have made a transition from their original form into being what they are now. How did this one transition, and what's in it now? Was it abandoned or ruined in war, and then something awful moved in? Did the current occupants descend on and kill (or imprison!) the original occupants? Was it intended as the forbidden prison for something beyond normal reality, and a cult has rediscovered it? The answer to this should also tell you what kind of adversaries the characters will face inside the dungeon.

GOALS. Are the characters there to 'clear out' the nasty denizens of the dungeon? Are they there to make off with the treasures of the dungeon's lost past? Are they there to confront a nemesis? Something else?

INSIGHT. The characters need to learn about the dungeon somehow, or be led there. How will the characters find out about the place, and what will they know going in?



THE BURNING MINE: BACKSTORY

I'm building a dungeon for Tenocha. I want to do an artifact gone wrong, but I'd like something a little further from civilization from a fallen shrine. So, keeping with the theme of artifacts as industrial tools, I decide to go with a mining site.

For history and present, I decide the site was a mine; one with a powerful fire artifact used to burn tunnels in rock. However, one of the people the artifact was tied to fell into dark practices, and it spun out of control. The power of the artifact has weakened the border of reality, and diabolical beings surfaced inside, in immaterial form. Reaving, theft, and a few sacrifices made under threats in return for freedom followed.

Of course, the diabolicals lied. They seek flesh sacrifices - hands, eyes, skin, and other body parts. The ritual makes these vanish from the victim, and "go to" the diabolical. Since these diabolicals are otherwise immaterial, this means that they appear as flying swarms of hands and eyes, animate sheets of skin and teeth, and other such horrors. Meanwhile, sacrificial victims are driven mad and seek to rend the parts they have lost from others - and continue to make further sacrifices of each other and anyone entering.

The characters will be sent by their house, clan, or shrine to troubleshoot the mess and try to shut it down, which means that setting this up should be as easy as a meeting with some elders.

OBJECTIVES + TREASURES

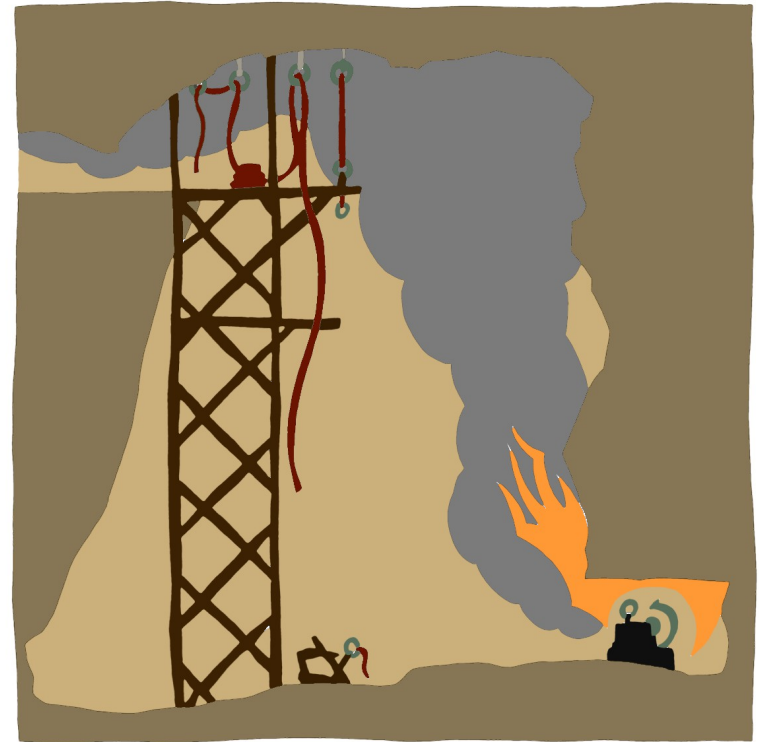
OBJECTIVES AND TREASURES are rooms that are primarily there to hold something that the characters will be trying to seek out, or consider valuable. This doesn't necessarily mean a vault full of gold (though it could). Some examples:

HEADQUARTERS, STUDY, LIBRARY. In some rooms, the treasure is information, whether tactical or arcane. In the case of a headquarters or study, it might also be fine gear belonging to a former (or current!) master of the location. Ruined libraries which were once of immense value, but in which only a slim number of texts remain intact, are fairly common in traditional dungeons.

ARMOURY. Weapons stores, sometimes integrated into barracks or training spaces, often keep their form when dungeons transition, though the gear "on the rack" tends to change. The older gear, if unsuitable to new occupants, may be stashed atop some furnishing or in some cache, and may be valuable to delvers.

OFFERTORY. A religious, totemic, or similar room may (in terms of dungeon function) exist for purposes of providing treasure. Any number of cultures offer fairly valuable goods to their deities. If intact, this is usually a new feature; deciding what such a room was before can flavour it as much as the faith being practised does. If original, it's much more likely desecrated and looted.

LITTER PILES AND CESSPITS. If you're intending to have monstrous creatures that feed on people, then it's very possible that the possessions those people had, including significant valuables, will end up in the litter pile the creatures use.



THE BURNING MINE: OBJECTIVE

Since the dungeon is about an artifact gone wrong, that's got to be the objective. I decide that it'll be deep down the mine, spewing smoke (and some flames) into a large space. To make the space a little more perilous and unique (it is the goal, after all), I also decide to put the artifact down a pit, with lots of scaffolding and ropes to climb down. On my wishlist, I note:

Artifact in pit with scaffolding, smoke.

ENTRANCES + EXITS

CHARACTERS NEED TO get into and out of the dungeon. If there are multiple clear levels, they also need to be able to move *between* those levels. That's what entrance and exit rooms are for. Some examples:

LOBBY. A large and introductory room, possibly with a few benches and sometimes containing the dead body of some previous soul attempting to run the dungeon.

PORTAL OR RIFT. A magical device that 'gates' to somewhere else, either as a deliberate installation (a portal), or a rend in space (a rift). The 'somewhere else' in question might well be another plane... or another floor of the dungeon, actually set a thousand miles away. Or it might be the room next door.

BREACH. A room partly exposed to outside or inner cave system, by means of collapsed wall. This breach might well be caused by plants, which have broken open the wall and grown into the dungeon itself.

WATER ENTRY. A largely water-floored room that connects to water outside the dungeon. This might be a tie to an underground river, a hidden cove for smugglers or raiders, or even a passage that must be swum through to enter or exit.

PROTRUSION. Some dungeons are entirely underground, with only a single extension rising above the ground. This might be by design, such as a minehead. Alternatively, a dungeon may have been buried by time, and such a feature might have once been a tower or a chimney left protruding above the ground.

LIFT. A mechanized elevator, powered by hand winch, gears, steam, or some other method. Often connected to a machine room of some sort.



THE BURNING MINE: ENTRY

I'd like the mine entrance to be fairly mundane, but I'd also like to use it to give the characters a little more information about what's going on inside. So, my note for my wish list is:

Survivor (badly wounded) at mundane entry.

SECRETS

ANY DUNGEON FEATURE can be secret, and many often are; as you work through your wish list, considering “should this also be secret?” can be very fruitful. Still, some spaces require secrecy; they don’t function at all unless they’re hidden. When dealing with these, making a distinction between *hidden from the characters* and *unknown even to the residents* can be useful. Some examples:

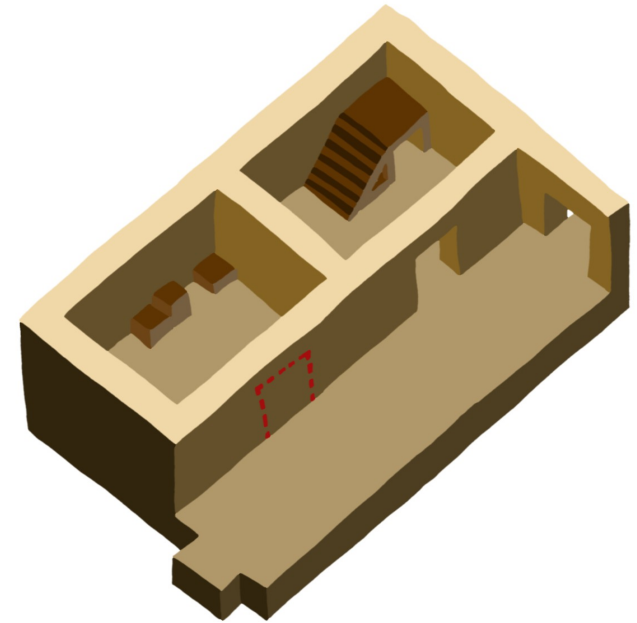
PASSAGES. Some secret ‘rooms’ are mainly hallway, but even these often contain a small chamber in which torches, keys, or other goods are kept that are useful to those who know of their existence. The main point of many of these passages is to allow rapid movement; they are effectively ‘secret shortcuts’.

AMBUSHES. A number of secret areas terminate near ‘choke points’ in a fortress or other location where, at an opportune time, they can be opened for assault. A grand entranceway may be benign, right until an upper wall panel slides away to reveal a stand of archers stationed on a secret balcony above. Finding enemies in a back corridor that are waiting to ambush you can be satisfying. Ambushing enemies from a spot even they didn’t know of, equally so.

SAFEROOMS. Dungeons that began life as a fortress or other guarding location may well have a space set aside for the most vulnerable among the elites to be taken in times of peril. Such rooms might have seen use before the arrival of the characters. Saferooms may also be the part of secret exits.

SPY ROOMS. Often tied to secret passages, a spy room is a chamber that allows discreet observation of one or more other rooms. This space might or might not also be any of the above forms of secret room as well.

OUBLIETTE. These are secret prisons. Some oubliettes are built so that the prisoners will simply be lost to history. Others are built so that the prisoners could be visited by the elites of the original building, but remain unknown to the ruck and run of the other occupants, often to sinister purpose. A walled-up space containing the shackled remains of some long-forgotten prisoner may well lurk behind some facade within your dungeon.



THE BURNING MINE: SECRETS

The mines don’t seem like a strong contender for including rooms that were designed to be secret. On the other hand, sealed-up dead ends and abandoned sections stripped of access ladders sound just right, so I note those down.

Sealed-up dead ends.

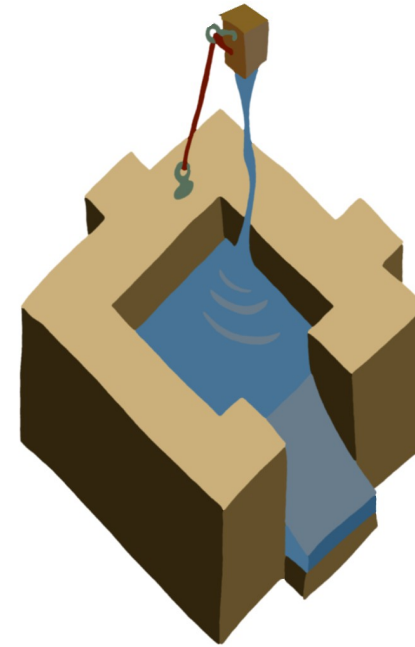
Bare, Abandoned Section.

SWITCHES

SWITCHES THAT CONTROL SOMETHING in the dungeon can exist in rooms unto themselves (often as puzzle-rooms that control a switching function), or as features inside other rooms. Rather than breaking these apart, it's often more useful to decide what you might want to see switched, and how the switch operates, and then determine if that switch needs a room for itself or ought to go into another space. A switch has two main considerations:

THE FORM. The obvious form for a switch is a lever that can be thrown, but it's hardly the only form. A thrown switch can also take the form of an fixture that is moved (often as a secret). A lock-and-key arrangement makes for a good switch, and allows the 'key' part of the set to be hidden elsewhere. Lock-and-key sets also include pedestals into which an item can be set. Pressure plates or other features that act as a switch but don't *stay* thrown without piling things onto them or binding them in some other way, can also be good – or ones that require moving something very heavy onto them to throw them.

THE FUNCTION. A switch might reveal some secret door (or open one), might turn a gauntlet, hazard, or series of traps on or off. It might drop an obvious drawbridge or a visible and extremely solid door. It can release dangerous creatures, in effect being either a trap or a source of assistance. It can trigger a machine into draining water from an area or flooding it. It can activate a more complex device, or even rearrange rooms.



THE BURNING MINE: SWITCHES

I'd like to make sure that even if the characters get a straight run to the end room, they'll need to double back. To make that happen, I decide that a special key is needed to shut down the artifact. To make it notable, I decide the key is a staff held by a priest, and that it's going to be on their body, somewhere far from the objective room. So long as I'm thinking about switchable features, I also decide that there should be a toggle somewhere to flood things, just because I like that. I note down:

Objective key is staff with priest.

Have a flood control room.

HAZARDS

A hazard is a singular, basically static, overriding negative feature. In a few cases, the feature would be no more than an inconvenience, if it weren't laced with monsters. In others, the hazard is obviously dangerous, but finding a way to render it safe to navigate is more an open-ended puzzle than an occasion to roll dice for getting through. Some examples:

SOMETHING IN THE AIR. Freezing cold or very hot conditions can pose serious problems for anyone trying to stay in a dungeon for long. Smoke in the air limits vision, and can cause choking and serious issues. Clouds of mist and vapour aren't as lethal, but can still pose problems. In the case of ruins, an entire dungeon could easily be ankle-deep in brackish water, and shrouded with biting insects.

THE GROUND IS WRONG. The floor of a space is lava, or acid. Or a pit crawling with poisonous vermin. Or a pool filled with deadly and ravenous fish. Or a deep pit. Exactly how a room got filled in this fashion may need some explaining, if this is going to make any sense, though plain water cisterns as the original feature are often pretty sensible. The room may have a thin ledge running around the edge, or a bridge spanning it.

EVERYTHING IS FRAGILE. The dungeon itself is prone to collapses, cave-ins, internal fires, or some other issue that's easily triggered. A dungeon's that half wood could easily give some trouble to a fire-flinging magician; a crystal castle where supports shatter into razor-sharp shards on impact can mean that even misses ranged weapons render areas seriously dangerous to move through.



THE BURNING MINE: HAZARDS

Heat and smoke are hazards I'll know I'll be applying universally as the characters start to get close to the artifact. I'd also like to have an encounter around a ground hazard, though, and falling into an underground chasm has some appeal. A rickety walkway or bridge works for that - and a bridge seems more dramatic. I add to my wishlist:

Smoke in lower areas.

Heat fatigue in lower areas.

Busted-up bridge.

GAUNTLET

A GAUNTLET is an area that is filled with *active* dangers, making passage through it perilous. This differs from a hazard (which is a static and oppressive danger), and while it *may* be made of trap-like structures, the dangers are pretty obvious. Some gauntlets are intentionally dangerous. Others were never meant to be navigated while they were running, and it's only the damaged or locked-up nature of the dungeon that forces use. Still others are areas where hazards in motion, rather than staying put to be solved. Some examples:

THE CLOCKWORK CLIMB. The internal machinery of a windmill or large clock, typically with the access stairs rotted or deliberately removed, a clockwork climb has its exit at the ceiling level. Getting to the exit requires a climb through the clockwork itself.

THE INDIANA HALLWAY. The classic gauntlet, designed as a gauntlet, is a long room with pressure plates and dart-launchers, swinging bladed pendulums, or a huge rolling weight. If the characters aren't going to automatically spot the danger, this is really a trap.

FAN ROOM. Present to provide ventilation, a fan room is filled with whirling fans pulling and pushing at the characters with air pressure. A large floor fan may dominate the room. Safety covers *may* be present but damaged, or (more likely) entirely absent. A fan room will link to ventilation lines, which may be navigable, depending on size.

FOUNDRY LINE. Navigating the inside of a furnace, or a foundry line that is automated to some degree, can mean weaving and ducking around open flames and hot, pouring metal.



THE BURNING MINE: GAUNTLET

Thinking about a large assembly line or workshop space, I decide that the gauntlet area should be a place where ore is separated or stones are dressed or polished, something like that. I decide that whatever the process, it means raising and lowering materials into pools of water, since those seem like a good start on a gauntlet. Keeping to the overall theme of burning, I decide to add in a few large amphorae of oil, mostly broken, spilling over the ground and the pools. I'm not sure this matches any real-world practice, but it suits my needs. I note down:

Polishing room; pools, oil, fire, hanging baskets of rocks.

TRAPS

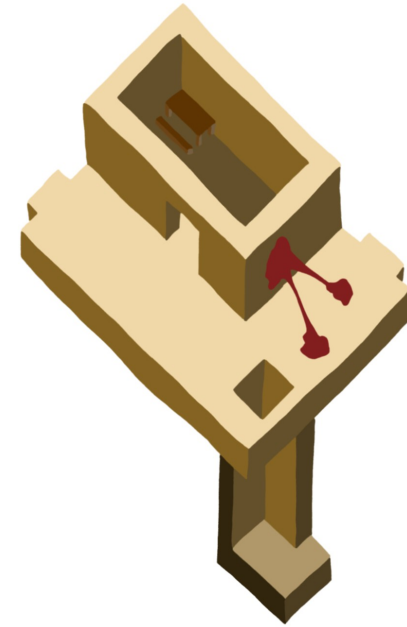
TRAPS ARE HIDDEN DANGERS. Some “traps” are simple affairs or time and weakness, such as rotted floorboards, while others are much more complex matters. You’ll want to consider if the location was designed to have traps, if hidden perils resulted from the events that caused it to pass into new hands, or if the dangers are the results of time; each gives you different options. Many classical traps are disguised as useful switches and other objects, and intended to trick characters into activation. A few examples of traps:

ALARMS. Alarm traps summon enemies to the area. This could be a bunch of pots and pans stacked against the other side of a door the characters are likely to open, a tripwire and gong, or even a summoning circle that activates as characters cross a round room.

INSTANT DAMAGE. Dart launchers and spring-loaded blades, sprays of caustic chemicals and explosions. Instant damage traps are sometimes semi-natural, such as containers and doors that are under invisible pressure, and snap violently when unjammed. A flooded room on the other side of a watertight door can exist as a safety measure that worked, long ago, or an accident of nature. Pitfall traps are also effectively instant, and can be naturally occurring

COUNTDOWNS. A countdown trap, when triggered, starts to slowly move to do harm, but the characters have time to try and circumvent or disable it. Collapsing walls and ceilings, crushing walls sliding in, the room suddenly beginning to flood. Countdown traps are almost always combined with holding traps in some way.

HOLDING. The simple form of a holding trap is “the doors all lock”. Leg-catching traps and nets are also holding traps. By themselves, holding traps aren’t much; they’re usually combined with some other kind of trap (a pit trap has the tidy side effect of potentially being both a holding and damage trap; if there’s a creature lairing at the bottom, it serves triple duty).



THE BURNING MINE: TRAPS

The original “stuff” of a mine would lend itself to pretty easy trap-making, but rampaging diabolicals don’t strike me as very mechanically inclined. “Natural” traps, in the form of normal hazards that are obscured, seem likely. And I’d like to bring in the diabolical splatter factor as well. After some thinking, I add to my list:

Obscured pitfalls.

Weak retaining walls.

Splat-things on walls and ceilings that scream, spray acid.

UNTOUCHED + INVERTED

SOME SPACES AND FEATURES STAY ORIGINAL; they're hard or pointless for the new residents to alter heavily, and they don't necessarily serve a threatening and exciting "dungeon purpose". Rather, these may provide places to rest, places to grab things that were part of the original purpose, and to see the history of the site. A few bits like this in your dungeon can give a strong sense of the history of the place, and if the characters can get or use a few "temple things" or "mining things" or whatever suits that original purpose, it gives that history an impact on their play.

ON THE OTHER HAND, heavily reconstructed rooms help give a sense that the new residents have an existence unto themselves, and *inverted* features – such as a desecrated altar turned to an opposing deity or force – push forward the contrast between layers of occupation.



THE BURNING MINE: UNTOUCHED

As the characters go deeper into the mine, I'm going to want to show them more and more diabolical awfulness. In turn, that means that showing off the original features should happen early. The mundane entry does this, but a bit more could help, so I note:

Mine start area - tools, rope, crates, and such.

ENEMIES

IN ORDER TO SET UP ENCOUNTERS, you'll need to sort out what kind of enemies are going to be about, pull up statistics for them, dream up some general kinds of encounters, and then place them when you get to laying out your map.

CHOOSE YOUR THEME AND MAKE A LIST. The way the dungeon was built and changed hands (if it did change hands) should already have given you a general theme for your denizens. A tomb where the dead have begun to rise leads to obvious monsters – dead that are rising. But you don't necessarily need to hew completely to that theme; if the tomb was abandoned years ago, having wild beasts lairing in the entryway makes perfect sense. If creatures can be summoned up with power, and there's power around, then including such a being can work regardless of theme. Make up a list of possible enemies and monsters, ensuring that your theme will come through fairly clearly. Then...

CREATE A QUICK ENCOUNTER or a few by noting down some single creatures or small groups that might be posted in or “going about their business” in the dungeon as the characters are moving through it.

FIND A LIGHT AMBUSER or two; look through the list and ask which of those creatures might “jump out” at characters, suddenly animate, or otherwise give an encounter on the spot.

CONSIDER A PITCHED BATTLE; is there some significant (to the characters) force that might meet them in interesting terrain, and where? This doesn't need to be wave after wave of foes (though it can) if the area is interesting and tricky to fight in.

LOOK FOR A BRUTE TO ROUSE. Are there any truly fearsome creatures that can provide a “boss” that can be fought... Or, equally, that might be best avoided? If best avoided, will the denizens try and bring it to bear on the characters, and how can they avoid *that*?



THE BURNING MINE: ENCOUNTERS

My theme is going to be “diabolicals”. The basic diabolical enemies from the Tenocha rules are Diabolists, Sacrificed, Reavers, Body Swarms, and Mushussu. I may be using Mushussu to run the scenario in Predator Souls, from Situations For Tabletop Roleplaying, so I'll skip that one.

ENCOUNTER. Body swarms and reavers that are hunting and growing seem like good quick encounters, in small numbers. I put those down.

AMBUSH. For “things that jump out”, sacrificed strike me as perfect; they can rush heedlessly at the characters out of the fog, maybe get some hits in, and die. I can also have one playing possum, apparently a corpse until it jumps up.

BATTLE. Diabolists organize, and some of the miners have gone over into diabolism, so that's my organized force – a cultist with a couple underlings, as well as a sacrificed and a reaver.

BRUTE. I want a fully-manifest baddie here, but don't have one, so I make up statistics for a new one, a many-limbed and many-eyed demon. I name it Hekatonkheire, after the mythical hundred-handed giants.

MAPPING

THE MAP you build for your dungeon is how you arrange all the pieces. There are a vast array of ways to get maps easily; you can lay out a full floorplan designed using graphing paper, get a collection of geomorphs or dungeon tiles and decide which order they fall in, or use the result of a random floorplan generator online. A quick online search will get you all the resources you could ever want for this purpose, and even software custom-made for the purpose. Some notes on the process, however you go about it:

ALWAYS LAY OUT YOUR BIG ROOMS into a “plot tree” first, deciding roughly on the order they should occur in, and ensure that this tree isn’t a totally straight line; there should usually be at least a *little* potential backtracking and route-choosing. *Then* place them on the paper, and fill in the spaces and gaps between them with halls and other connections. Small traps and secret discoveries that could happen anywhere can be skipped, leaving them to add to your toolkit for improvising.

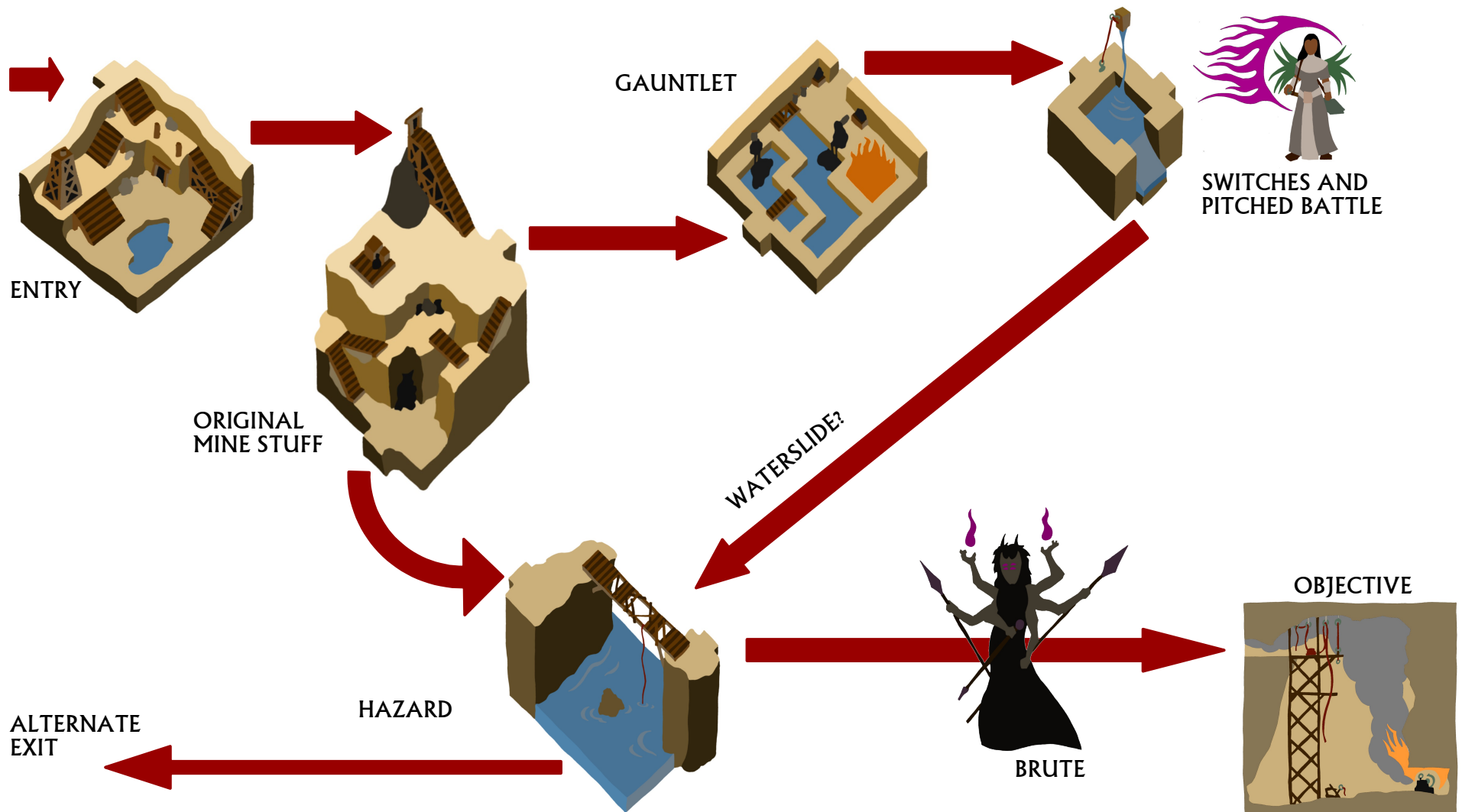
IF YOUR SYSTEM has rules that let you abstract exploration, and summarize the hall-to-hall wandering with dice, you might be able to use the “plot tree” directly as a map, and leave the details as abstractions. This is done for the example dungeon given, and it’s far faster and simpler. However, this may not suit your system or the style of dungeoneering your group enjoys; only use this method if your group would enjoy “cutting to the action” of encounters, rather than thinking of detailed exploration *as* the action.

PITCHED BATTLES AND BRUTES are the trickiest of the encounters to shoehorn in after the fact. Add these to your plot tree so that you can map in the sites where they’ll likely happen fairly naturally.



THE BURNING MINE: PLOT TREE

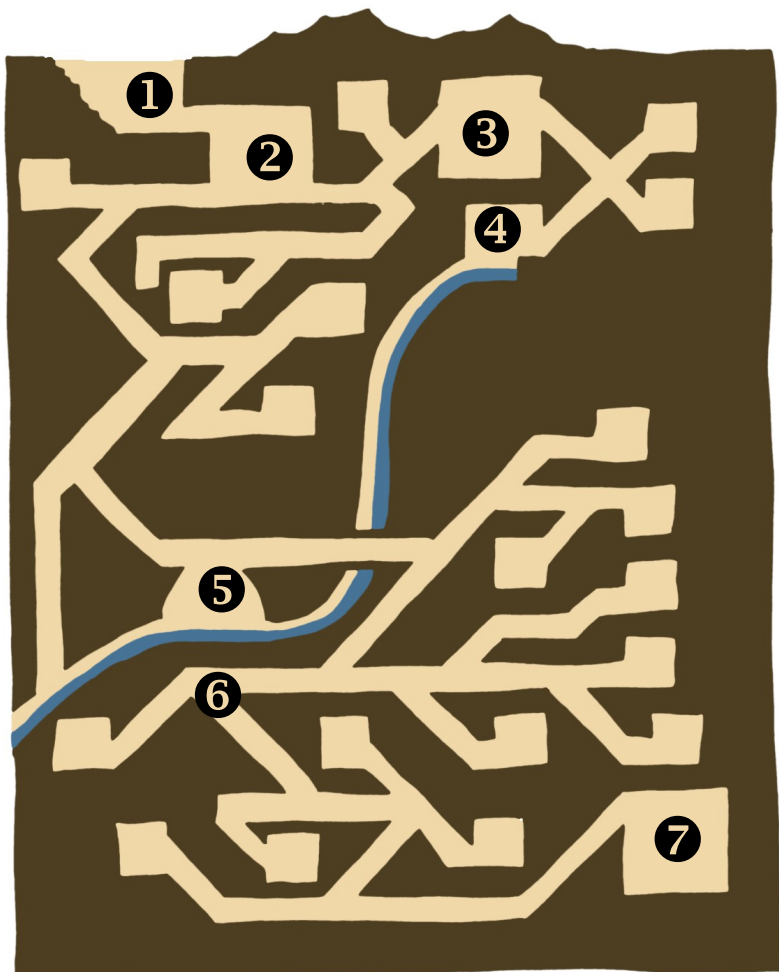
Lining up the rooms and pieces into a structure, I decide to keep it simple; only one major “fork” right after the entrance. One way leads through the gauntlet room to the big water switch (where I’ll put the control key; both switches together... and my pitched battle), and the other way leading deep down over the hazardous bridge, to or around the brute, and to the objective.



THE BURNING MINE: MAP

I decide to do the main map for the mine as a side view, sketch in the boxes for my plot tree, and then add a bunch of halls and ramps to tie it all together and leave room for minor encounters and such. I realize as I do that the switching room could not only send water to under the hazard bridge and wash things out of there, but also drain the gauntlet, so I make sure to put the switch under the gauntlet.

At this point, I could also add in minor details and specific ideas for all the smaller rooms that I've added in, but I'd rather improvise those as I go, depending on the shape the characters are in and the pace of play.



① ENTRY

Survivor here, who will tell the characters about the horrors spawned when it all went wrong, and how one miner was sacrificing others.

② UNTOUCHED

Dead bodies here; one or two are sacrificed that are playing possum and will jump up to ambush the characters.

③ GAUNTLET

Pools of water, spilled oil, hanging baskets of rock, fires. Maybe a lurking thing or two, if needed.

④ SWITCH

Drains the gauntlet, washes enemies out from hazard bridge. Cult battle here, and so is the objective key, which is an ornate sceptre.

⑤ HAZARD

Rickety bridge, hard to cross. Reavers and such here, mostly washed off if switch is pulled.

⑦ OBJECTIVE

The scaffolding pit, with the artifact below. Full of smoke and heat.

⑥ OBJECTIVE

Hekatonkheire is wandering here... Somewhere.

THE RESOURCE SHEET

As the characters make their way through your dungeon, you'll want to have a fistful of good things to throw at them, both your minor encounters and other general bits. The resource sheet is where you'll keep those pieces, to drop them into play when and as you need them.

SIGNAL DANGER

Wisps of smoke before the fire, sounds of crunching bone echoing through the halls, painted goblin glyphs and signs pointing to places even they stay out of. How will you foreshadow the various dangers in your dungeon, to bring up the tension and give fair warning when it's a good idea to do so?

Bits of smoke, sacrificial victims, blood trails, and echoing chants are the signals I'm thinking I'll use most.

REVEAL SOMETHING HIDDEN

When the characters do well at searching, what do you have to reveal? Traps, minor treasures, and secrets that don't belong on the map all belong in this space.

Pitfalls obscured by smoke clouds and the weird splatter features go here. While I'm at it, I jot down a few numbers on the damage done by the acid splatter thing.

BUILD ATMOSPHERE

Old clutter, blood spatters, dripping ceilings, bodies, minor remnants from the original purpose of the dungeon and general utilities that the current denizens make use of. Smells and sights and sounds that don't particularly signal anything but do build up the sense of being in a dungeon.

Creaking walkways, dusty smells, dropped tools, and the sounds of water moving behind walls are all bits I'll use here.

BRING ON THE MONSTERS

Light ambushes and quick encounters go here. If the details on those are found in a book, note which one and the page number if you won't have it bookmarked.

I fill in the details on my monsters here, and print off the reference sheet for threats to attach it. In addition, I write out the numbers I'll be using for Hekatonkheire on the back of my resource sheet.

GIVE BREATHING ROOM

When you'd like to give the characters a bit of space to talk or pause, what should they stumble onto? Safe spaces that characters can walk into, encounters that are about roleplaying rather than action, and any other break in the action.

The walled-up dead ends I thought of as secrets go here. I also make a note that I can have other survivors hiding, who might call the characters over to their hidey-hole.

MAKE CONDITIONS WORSE

If there are any ongoing hazards, how do they escalate as the characters make their way through the dungeon? Are there pockets where they're terrible, and what are those like?

More smoke, and more heat, making fatigue a greater risk as the characters descend, is what I'll be using for this.

SIGNAL DANGER

REVEAL SOMETHING HIDDEN

BUILD ATMOSPHERE

BRING ON THE MONSTERS

GIVE BREATHING ROOM

MAKE CONDITIONS WORSE
