



COSMERE®

ROLEPLAYING GAME

BETA RULES PREVIEW



COSMERE® ROLEPLAYING GAME

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This *Beta Rules Preview* contains excerpts from the *Stormlight Handbook* and *Stormlight World Guide*. This Beta document has not undergone copyediting and does not include final art. It is provided for playtesting purposes and as a preview of the Cosmere RPG system.



DRAGONSTEEL

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INTRODUCTION

The Knights Radiant must stand again.

The ancient oaths have at last been spoken; the spren return. Men seek what was lost; I fear the quest will destroy them.

It is the nature of magic. A broken soul has cracks into which something else can fit. Surgebindings, the powers of creation themselves; they can brace a broken soul, but they can also widen its fissures.

THE COSMERE RPG IS A TABLETOP ROLEPLAYING game (RPG) in which you and a group of friends collaboratively tell a story of heroes in a fantasy universe called the cosmere. The first campaign setting for this system is the world of Roshar, based on the acclaimed novels of Brandon Sanderson's *The Stormlight Archive*. In this game, you take on the roles of characters from around the world, working together to determine how their stories unfold as they face a cataclysmic era of global conflict.

BETA RULES PREVIEW

This guide is an early preview of the Cosmere RPG, designed to give you a clear understanding of this system and enough rules to run a playtest adventure, *Bridge Nine*.

As a Beta test, these rules have not undergone final editing, and elements of gameplay may change between now and the finished product. However, these rules have been shaped by hundreds of playtesters since our Alpha testing began in 2023, and should reflect an accurate preview of the final system. If you would like to provide input about your experience, you can find a feedback form at brotherwisegames.com/stormlight-beta.

As a rules preview, this is a condensed set of rules that reflects only a portion of the content we'll include in our first three hardcover releases.

Stormlight Handbook: The Handbook contains the foundational rules you will need to play the game. In addition to the core mechanics and combat rules included in this *Beta Rules Preview*, the Handbook will feature full character-building rules, talent trees

for every “path” in the game, Surgebinding skill and talent descriptions, rules for purchasing or crafting items, and detailed rules for different scene types (including conversations and endeavors).

Stormlight World Guide: The World Guide contains chapters on the history and cultures of Roshar, including new canonical lore. It also contains adversary profiles for a wide range of non-player characters (NPCs).

Stonewalkers Adventure: The first official Stormlight adventure, written in close partnership with Brandon Sanderson and Dan Wells, takes players from 1st through 6th level on an adventure across the entire continent of Roshar.

USING THIS GUIDE

This rules preview is broken into seven parts:

Part 1: Overview walks you through the basics of playing a tabletop RPG, introducing the Cosmere RPG's dice and core mechanics.

Part 2: Your Character explains your character's attributes, defenses, resources, skills, senses, and expertises. It also touches on backstory details like your purpose, obstacle, and goals.

Part 3: Items provides a list of basic gear for your character, including weapons, armor, and equipment.

Part 4: Adventuring describes the flow of play, and when to use different scene types. This chapter also presents rules for the conditions, damage, and injuries you'll face while adventuring, plus rules for resting and recovery.

Part 5: Combat provides more detail on combat scenes, including the general actions every character can take and the rules for targeting abilities, making attacks, and moving through the battlefield.

Part 6: Gamemastering is an abridged guide on when to call for skill tests and use the plot die, tools for creating a comfortable space, and how to use adversary profiles.

Part 7: Adversaries shows how to read adversary profiles and includes a few sample adversaries.

OVERVIEW

THE WORLD OF *THE STORMLIGHT ARCHIVE* IS wracked by an endless cycle of supernatural storms and devastated by eons of conflict. Roshar is a harsh world where warlike kingdoms vie for superiority, attacking and oppressing any who dare challenge them, including their own people. Even the flora and fauna of this planet are rugged and resilient; many sport tough shells or can retract into themselves to survive the highstorms that sweep across the landscape.

But amidst this unyielding environment lies great beauty and power. The highstorms carry Stormlight, a well of magic that empowers the world and those who dwell on it. Elements and emotions spring to life in the form of spren—ethereal beings who fade in and out of the physical world, affecting it in strange ways. Flamespren dance around blazing hearths. Painspren grasp at people suffering from wounds. Gloryspren shine around those who realize the magnitude of their accomplishments. Even greater powers lurk in places less traveled; the heart of the storm and the depths of lonely valleys hold spren more powerful than most people could imagine.

Roshar is a rich setting for tabletop roleplaying, not only for its unparalleled world-building, but for its strong emotional core. In Stormlight stories, a character's power and mastery grow directly in proportion to their emotional and personal development.

ADAPTING *THE STORMLIGHT ARCHIVE*

In adapting *The Stormlight Archive* into a tabletop roleplaying game, great care was taken to remain faithful to Roshar. However, a few adjustments were made to fit the medium of this collaborative game. For example, some flexible Radiant powers have been codified into specific mechanical effects; some words are capitalized differently for clarity; and some specifics of lore are handled only generally, preserving surprises for new readers of the novels. This game is simply a foundation to build on, so choose the elements that work for you—you're embarking on adventures in your Roshar now.

WHAT IS A ROLEPLAYING GAME?

A roleplaying game is a collaborative experience of storytelling and imagination. You and your friends work together to tell the story of a group of characters, describing their environment, playing out their conversations, and narrating their actions. You roll dice to determine whether those actions succeed or fail, so the outcomes aren't known ahead of time. Each character in the game has unique attributes and rules that affect these die rolls in different ways. A character can attempt anything in the game, but the rules mean that some things are more likely to succeed than others.

PLAYERS

The character you play throughout the group's adventure is known as a **player character** (PC). They're unique to you, and it's up to you to decide what you want their backstory, ambitions, and decisions to be. Alongside the other players' characters, you form a group—sometimes called an adventuring **party**—who will (hopefully) stick together throughout your adventures exploring Roshar. Together, you'll form bonds with powerful spren, face the forces of Odium, or take on whatever other challenges your story puts before you.

During the game, you describe the actions your character takes, roll the dice for their actions when prompted, and decide how and when to use your character's abilities. How you describe your character's actions is up to you. Some players act out each word and action of their character, while others prefer to narrate their character's actions as if they were telling a story. Do whichever feels best to you.

GAME MASTER

Most players create and control a single character. One player, however, takes on the role of the **game master** (GM), as described in Part 6. They don't play a single character, but instead act as the guiding storyteller for your game experience.

The GM is the lead storyteller and referee of the game. They prepare an adventure for your group to experience, narrate the action, and play the roles of each **non-player character** (NPC) that PCs encounter, whether friend or foe. The GM is also responsible for adjudicating the game's rules as the story unfolds; as such, it's important for the GM to be familiar with all rules of the game, even those that only apply to player characters.

While each player decides what their character attempts to do, the GM decides how those actions resolve. You can all feel free to make suggestions and come up with ideas, but the GM has the final say on what ultimately happens in the story. The role of GM is infinitely flexible as they improvise in response to unexpected player choices and dice rolls.

Unlike some other types of games, the GM isn't the players' adversary. Instead, they serve as guide and collaborator in creating a story together. It's true that the GM is responsible for determining which dangers and enemies PCs face, but the GM's ultimate goal is to facilitate a story the whole group finds compelling and satisfying.

FLOW OF PLAY

The game itself is played out in a series of **sessions** where your group gathers in person or online to play. Many groups prefer sessions of two to four hours, but they can be any length you wish. During a session, gameplay follows this general pattern:

The GM sets the scene. The GM tells you about your character's surroundings. They describe the environment and anything going on that's easily noticeable. Depending on the context, they may outline the stakes of the current scene or describe some options you may want to pursue.

The players decide what they do. You and the other players decide what actions your characters take based on the information. You might investigate the environment or quickly enact a plan of action. Sometimes the entire group acts together (such as "we all head into the stormshelter"). But your characters can also act individually, even splitting up to tackle different aspects of the situation.

The GM narrates the results. The GM describes the results of the actions you decided to take. Sometimes it's as simple as describing a new scene, but when your attempted actions carry some risk or chance of

failure, the GM might have you roll dice to decide the outcome. Then, based on those results, the GM narrates the outcomes, repeating the loop all over again.

As this cycle continues, play ends up feeling like a conversation, with you and the GM going back and forth, occasionally interjecting a dice roll to see how things resolve.

WHAT YOU NEED TO PLAY

Along with this Beta Rules Preview, you'll need a few things to play this demo of the Cosmere RPG:

Character Sheet. Each player needs a character sheet to track their unique rules and record what happens to their character during play. Six pregenerated character sheets have been provided for the *Bridge Nine* adventure.

Dice. The group needs at least one set of polyhedral dice (described in the next section). These dice can be found at hobby stores or online. Additionally, this game uses a unique plot die with special symbols to trigger unique effects during gameplay. Brotherwise Games and Dragonsteel will sell special plot dice in the future, but in the meantime you can designate an ordinary six-sided die to use in its place (as described in the upcoming "Plot Die" section).

Pencils and Paper. In addition to pencils for writing on your character sheet, scratch paper can be helpful for taking notes or drawing quick sketches to visualize things during play.

Safety Tools. Before you play, it's important to establish expectations for your group. Tabletop RPGs can include sensitive material, and safety tools help players steer the narrative away from topics that make them feel uncomfortable or unwelcome. Part 6, "Gamemastering," presents a brief safety guide with links to expanded online content.

Adventure. For the purposes of this Beta playtest, we've provided a "starter" adventure for 1st-level characters, *Bridge Nine*.

Maps and Miniatures. The Cosmere RPG rules support "theater of the mind" play, but many players enjoy having visual aids. The *Bridge Nine* adventure includes grid maps, which can be used with miniatures or print-and-play tokens to help track character placement during combat.

USING COSMERE RPG DICE

This RPG uses a set of **polyhedral dice**. In these sets, each die has a different number of sides: four, six, eight, ten, twelve, and twenty. This RPG also uses one additional six-sided die known as the plot die (described later in this section). Your group will need at least one of each of these dice to play the game, but most players prefer to have their own set.

Throughout the rules text, these dice are referred to by the letter “d” followed by the number of sides of the die: d4, d6, d8, d10, d12, and d20. So when you’re told to roll a d20, find and roll the twenty-sided die.

ROLLING A SKILL TEST

Whenever the outcomes of your character’s actions are uncertain, you make a **skill test** using a d20 to determine if you succeed or fail. Tests are the core mechanic of this game, so you’ll roll them frequently! The “Skills” section of Part 2 further details how skill tests work, but at their most basic, tests follow these steps:

- 1. Pick a skill and roll the dice:** Determine which of your character’s skills best apply to the situation. Then, unless otherwise instructed, roll one d20. Some effects may require you to roll other dice at the same time as the d20 (see “Adding Additional Dice” below).
- 2. Add your skill modifier:** The number next to each skill on your character sheet is your skill modifier, reflecting how good you are at that skill. Add that number to your d20 roll.
- 3. Add any bonuses or penalties:** Some tests gain bonuses or penalties from other circumstances (such as your talents or plot die Complications). Add these to your d20 roll.
- 4. Compare your total to the test’s difficulty:** Each skill test has a certain target needed to succeed, known as a difficulty class (or DC). Compare that DC to your d20 roll plus modifiers, bonuses, and penalties; if your result equals or exceeds the DC, you succeed at your task.
- 5. Resolve results:** Resolve the results of the success or failure, as well as any side effects that may have been triggered by the plot die (see the next section) or other abilities.

ADDING ADDITIONAL DICE

Some skill tests require adding additional dice to your d20 roll, such as the following:

Plot Die. On especially important rolls, the GM might have you add the plot die to introduce Opportunities or Complications to the story. See the “Plot Die” section below.

Advantage or Disadvantage Die. When circumstances make your test easier (or harder) than usual, you might roll an extra copy of one or more dice, then pick the most (or least) beneficial result.

Damage Die. When you attack an adversary, you add a damage die to your test, which determines how powerful your attack is. See “Attacking” in Part 5.

Unless otherwise instructed, roll any additional dice at the same time as your d20.

When an ability requires you to roll multiple dice of the same kind, this is indicated by a number before the “d” (such as “3d6”). Roll that number of dice and add together their results—or if you don’t have that many dice, you can roll the same die that many times in a row. For example, if an ability tells you to “roll 3d6,” you roll three six-sided dice (or roll the same six-sided die three times) and add their results together.



PLOT DIE

In addition to normal polyhedral dice, this game uses a custom die called the **plot die**. You don't automatically roll the plot die with every skill test—it's used to “raise the stakes” during tense moments and tests critical to the plot. NPC tests don't generally use the plot die.

When you roll the plot die, the result might add a bonus to your test—but it can also result in unforeseen Opportunities or Complications arising from your actions. See “Raising the Stakes” for more details on resolving plot die rolls.

The plot die has six sides, two of which are blank. Another two sides have an Opportunity symbol (◊), and the final two sides have a Complication symbol (✖).

If you don't own this game's custom plot die, you can instead use a standard d6 and convert the results using the diagram below. Note that 1 and 2 are the “worst” results, though they offset the Complication by granting a bonus to that test. The bonus is equal to the number shown inside the Complication symbol—which is double the number rolled on a normal d6.



RAISING THE STAKES

When your character is about to attempt an important skill test, the GM can emphasize this by **raising the stakes**. If the stakes are raised, you roll the plot die at the same time as you roll your d20 for the test.

The GM might raise the stakes to emphasize tests such as the following:

- Tests that directly contribute to the current mission.
- Tests that play directly to a character's purpose, obstacle, or goals.
- Other tests with high tension or dramatic importance as determined by the GM.

The stakes can only be raised once per test, and they can't be raised after the d20 has already been rolled.

RESOLVING A PLOT DIE ROLL

When you roll the plot die with your test, the effect depends on whether you roll an Opportunity, a Complication, or a blank.

If you roll a blank on the plot die, no positive or negative side effects impact your test this time, and you resolve the remainder of the test as normal. If you roll an Opportunity symbol (◊) or Complication symbol (✖), see “Opportunities and Complications.”

RAISING THE STAKES YOURSELF

Some abilities give your character the ability to raise the stakes yourself. Even if you don't have one of those abilities, when you think a test is worthy of raising the stakes, you can ask the GM to raise the stakes and can advocate for why you think the test warrants it, but ultimately it is the GM's call. (See “Using the Plot Die” in Part 6 for further guidance on when and how GMs should raise the stakes.)

OPPORTUNITIES AND COMPLICATIONS

Opportunities and Complications are unexpected plot twists that arise from rolling the plot die. You and the GM should use them to advance the plot, adding excitement and drama to a scene.

Your test can gain an Opportunity or Complication when you roll the plot die, when an ability grants it, or when you roll a 20 or 1 on your d20 (see the upcoming “Opportunity and Complication Ranges” section).

SPENDING AN OPPORTUNITY

When you gain an **Opportunity**, this grants a beneficial effect that applies to the current test. Choose one of the following effects:



Aid An Ally. Thanks to your actions, the next test made by an ally of your choice gains an advantage.

Collect Yourself. You recover 1 focus.

Critically Hit. You change a hit into a critical hit (see “Attacking” in Part 5). You can only use this effect on attack tests.

Influence the Narrative. Your actions result in a positive narrative effect of your choice, which the GM must approve. This effect occurs regardless of whether the test succeeds or fails. For example, you might be

trying to rough up a Ghostblood agent; if you fail on your ultimate goal but roll an Opportunity on that test, you and your GM might decide you managed to pick the agent's pocket while you had your hands on them.

Some abilities may provide additional ways you can spend an Opportunity, instead of one of the above effects. If an ability says you can spend an Opportunity on a special effect, but you don't roll an Opportunity on that test, you can't use that special effect.

FACING A COMPLICATION

A **Complication** grants a negative side effect. The GM chooses one of the following effects:



Hinder an Ally. Your actions have

unforeseen repercussions. The next test taken by a PC gains a disadvantage.

Become Distracted. You lose 1 focus.

Influence the Narrative. Your actions result in a narrative drawback of the GM's choice. This effect occurs regardless of whether the test succeeds or fails. For example, you might be trying to deceive a guard into thinking you're an important foreign emissary; if you succeed on your ultimate goal but roll a Complication on that test, your GM might decide your deception worked so well that the guard insists on escorting you to their commander.

Some rules provide additional ways the GM should spend a Complication.

While Complications are always negative, they can come with a bonus. If you gained a Complication by rolling the plot die, you gain a bonus to your skill test, equal to the number displayed inside that Complication symbol (either +2 or +4).

OPPORTUNITY AND COMPLICATION RANGES

When you make a test, you gain an Opportunity when your d20 rolls a number that falls within your **Opportunity range**. By default, this range begins and

ends at 20, so you gain an Opportunity when you roll a **natural 20**—a roll where the die itself shows the number 20, regardless of the test result after skill modifiers, bonuses, and penalties.

Similarly, you gain a Complication if your d20 rolls a number that falls within your **Complication range**. By default, this range begins and ends at 1, so you gain a Complication when you roll a **natural 1**—a roll where the die itself shows the number 1. However, unlike plot die Complications, this Complication doesn't grant you a bonus to your test.

You can gain an Opportunity (or Complication) from a natural 20 (or natural 1) even when you also rolled the plot die—so sometimes you might face multiple Opportunities or Complications on the same test.

RANGES WHEN ROLLING MULTIPLE D20s

You'll sometimes roll more than one d20 for a test, usually due to advantages or disadvantages, as described in the "Using Skills" section of Part 2. In this case, a d20 only adds an Opportunity (or Complication) if you (or your GM) choose that d20 result to apply to your test.

EXPANDING D20 RANGES

Some effects (not included in the Beta Rules Preview) expand the range of numbers that add an Opportunity or Complication to your roll.

CHOOSING OPPORTUNITIES AND COMPLICATIONS

When someone adds an Opportunity or a Complication to their test, everyone else at the table can suggest fun ways to spend it (such as dramatic narrative outcomes in your current scene). The GM is encouraged to provide options specific to the scene. However, the final choice is up to the person spending it.

If you spend an Opportunity and choose to influence the narrative, the GM has the final say on if your proposed narrative effect is possible. If the GM doesn't approve, you can work together to pick a new narrative effect, or you can choose a different effect.

ACTIONS AND REACTIONS

Many of your character's abilities require you to use an action or reaction. This game's rules often refer to these using special symbols instead of words. You'll learn more about actions and reactions in Part 5, "Combat," but the following covers the basics:

Actions (►). On each of your turns in combat, you typically can use either two or three actions. You can use these to do more than one thing on your turn (for example, moving toward a foe and then attacking them), or you can combine multiple actions into a single longer action (for example, recovering lost health). If an ability requires one action, it's labeled ►; if it requires two actions, it's labeled ►►; and if it requires three actions, it's labeled ►►►.

Reactions (↳). You typically can't act on other characters' turns—but if a specific trigger occurs, you might use a reaction to act in a special way. You typically can use one reaction between each of your turns.

Free Actions (▷). Some activities don't require an action or reaction. For example, you can freely banter during combat, even if you've used all your actions.

GAME CONVENTIONS

These general guidelines apply to all rules of the game.

GM HAS THE FINAL SAY

If there is ever uncertainty or disagreement about how to apply the rules of the game, the GM decides.

SPECIFIC BEATS GENERAL

The general rules of the game (such as how to roll dice, use skills in tests, and engage in combat) provide a foundation for gameplay. However, many specific rules granted by characters' talents, powers, items, or other elements seemingly "break" the general rules—this is intentional and adds variety. If one of these more specific rules contradicts a general rule, the specific rule wins.

MINIMUM OF ZERO

If an effect tells you to reduce a value (such as health or damage), you can't reduce it past 0.

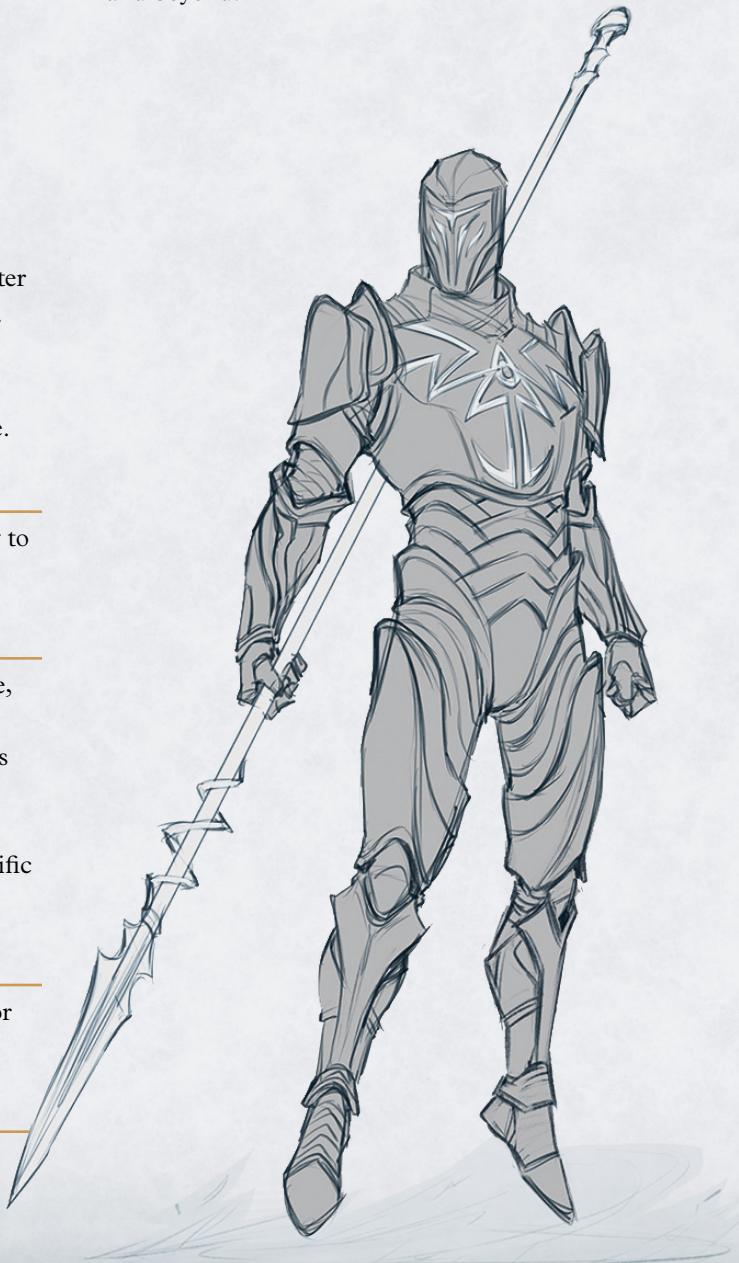
ROUND DOWN

Whenever you need to divide a value, always round down unless otherwise specified.

ADVENTURING AND ADVANCEMENT

The stories you tell with the Cosmere RPG can vary in length and complexity. Groups may gather for a single "one-shot" adventure, or participate in long-term "campaigns." Characters in the Cosmere RPG advance by achieving goals (discussed in Part 2) and gaining levels.

Bridge Nine is a standalone adventure made for a party of 1st-level characters, and can be completed in two sessions of a few hours each. The full *Stormlight Handbook* includes rules to advance characters through an entire campaign of adventures, advancing to level 20 and beyond.



YOUR CHARACTER

AS A PLAYER STEPPING INTO THE WORLD OF Roshar, your **character** is who you'll embody in the game. From one perspective, your character is merely a collection of statistics and abilities that outline what you can do in the rules of this game. But more importantly, your character is a concept, a story waiting to be told.

CREATING A CHARACTER

Most players prefer to create their own custom characters, defining everything about them—their wants and needs, their strengths and weaknesses, their appearance and personality. The *Stormlight Handbook* will provide detailed rules for the seven steps of character creation:

1. Create your backstory.
2. Choose your attributes.
3. Choose your skills and expertises.
4. Choose your starting path.
5. Set your goals.
6. Equip yourself.
7. Calculate your statistics.

You can preview these steps, including examples of the Radiant paths available after 1st level, using the digital character creation tools available on Demiplane (demiplane.com/stormlightRPG).

PREGENERATED CHARACTERS

The *Bridge Nine* adventure includes ready-made character sheets for six 1st-level characters. These pregenerated characters contain everything you need to play, providing an easy way to jump into Beta testing the Cosmere RPG.

READING YOUR CHARACTER SHEET

Your character sheet includes the following fields. Each term covered here is further detailed in this chapter.

A: SUMMARY

At the top of the sheet you'll see your **player name**, your **character name**, your **level**, your starting **path**, and your **ancestry** (human or singer).

Paths are similar to “classes” in other roleplaying games, but consist of highly flexible talent trees. Your character begins in one of six heroic paths: Agent, Envoy, Hunter, Leader, Scholar, or Soldier.

B: ATTRIBUTES & DEFENSES

Attributes are your innate characteristics: Strength, Speed, Intellect, Willpower, Awareness, and Presence. The higher your score, the more exceptional you are in that area.

Your attributes determine your three corresponding **defenses**: Physical, Cognitive, and Spiritual. Your three defenses represent your resilience against attacks, coercion, and other unwanted effects. The higher your defenses, the harder it is for opponents to succeed on skill tests against you.

C: RESOURCES

Resources are the character statistics that change most frequently during play.

Your **health** protects you from injury or death.

Your **focus** is a mental resource that you can spend to activate certain talents and reactions.

Radiant characters gain a third resource, **investiture**, which powers their Surgebinding.

Each resource has a “maximum” that reflects your status when healthy and well rested. You can use a pencil to update the “current” value as you lose health or spend focus.

D: DEFLECT

Your **deflect** value represents your resilience to damage. When you take energy, impact, or keen damage, reduce that damage by your deflect value.

E: SKILLS

Skills are the heart of your character sheet, and the statistic you'll reference most often. Your “modifier” for each skill is equal to that skill's relevant attribute plus your ranks in that skill.



STORMLIGHT

ROLEPLAYING GAME

PLAYER NAME

A

CHARACTER NAME

LEVEL

PATHS

ANCESTRY

PHYSICAL

STRENGTH DEFENSE

SPEED

COGNITIVE

INTELLECT DEFENSE

WILLPOWER

SPIRITUAL

AWARENESS DEFENSE

PRESENCE

B

STRENGTH

DEFENSE

SPEED

C

INTELLECT

DEFENSE

WILLPOWER

D

AWARENESS

DEFENSE

PRESENCE

E

HEALTH MAXIMUM

CURRENT

DEFLECT

F

FOCUS MAXIMUM

CURRENT

G

INVESTITURE MAXIMUM

CURRENT

AGILITY (SPD)

□□□□□

CRAFTING (INT)

□□□□□

DECEPTION (PRE)

□□□□□

ATHLETICS (STR)

□□□□□

DEDUCTION (INT)

□□□□□

INSIGHT (AWA)

□□□□□

HEAVY WEAPONS (STR)

□□□□□

DISCIPLINE (WIL)

□□□□□

LEADERSHIP (PRE)

□□□□□

LIGHT WEAPONS (SPD)

□□□□□

INTIMIDATION (WIL)

□□□□□

PERCEPTION (AWA)

□□□□□

STEALTH (SPD)

□□□□□

LORE (INT)

□□□□□

PERSUASION (PRE)

□□□□□

THIEVERY (SPD)

□□□□□

MEDICINE (INT)

□□□□□

SURVIVAL (AWA)

□□□□□

(____) (____)

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(____) (____)

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(____) (____)

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MOVEMENT

LIFTING CAPACITY

F

RECOVERY DIE

SENSES RANGE

CONDITIONS & INJURIES

G

EXPERTISES

H

WEAPONS

I

TALENTS

J

STORMLIGHT RPG CHARACTER SHEET



STORMLIGHT

ROLEPLAYING GAME

PLAYER NAME

A

CHARACTER NAME

LEVEL

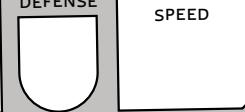
PATHS

ANCESTRY

PHYSICAL

STRENGTH

DEFENSE

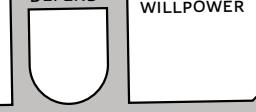


SPEED

COGNITIVE

DEFENSE

INTELLECT



WILLPOWER

SPIRITUAL

DEFENSE

AWARENESS



PRESENCE

B

CHARACTER APPEARANCE

ARMOR & EQUIPMENT

K

PURPOSE

L

OBSTACLE

GOALS

- _____ □□□
- _____ □□□
- _____ □□□
- _____ □□□
- _____ □□□
- _____ □□□
- _____ □□□
- _____ □□□
- _____ □□□
- _____ □□□

TALENTS, CONTINUED

SPHERES

NOTES

CONNECTIONS

STORMLIGHT RPG CHARACTER SHEET

F: DERIVED STATISTICS

These statistics provide more information about how your character interacts with the world.

Movement rate shows how far you can typically move in a single action.

Lifting capacity shows the heaviest weight you can lift above your head.

Your **recovery die** is the size of die you can roll when using the recover action or a short rest to regain health and/or focus.

When your primary sense is overwhelmed (such as in a thunderous highstorm or a lightless room), your **senses** range determines how far away you can perceive using other faculties (such as smell, touch, or intuition).

G: CONDITIONS & INJURIES

The **conditions & injuries** box can be used during play to track injuries or other ongoing effects.

H: EXPERTISES

Your character has several areas of **expertise**—very specialized knowledge from personal experience. You might have intricate knowledge of one kind of weapon, years of learning about an academic subject, or deep familiarity with a given culture.

I: WEAPONS

This section shows the **weapons** you use most often, listed with your attack modifier, damage die, and that weapon's traits, and any expert traits you have unlocked with expertises.

J: TALENTS

Talents are your character's special capabilities. Some provide ongoing effects, while others give your character access to new actions. Every path you take provides access to a new set of talents.

K: ARMOR & EQUIPMENT

Your adventuring gear and your **spheres** (currency) are described here. For more detail, see Part 3: "Items." Any **armor** you're wearing is also indicated here.

L: NARRATIVE HOOKS

Your character's narrative hooks don't directly affect your statistics or the dice you'll roll, but provide roleplaying guidance and ultimately drive some of the most important decisions you'll make in the game.

Your **purpose** is your core need. You can't help but act on and embody it, and if you nurture your purpose, it can become your greatest strength. It is intrinsic to your character, unchanging unless your character goes through a major crisis or epiphany.

An **obstacle** persistently gets in the way of fulfilling your purpose or pursuing your goals. This can be a lifelong trait or something that emerged from your past; either way, your struggle with it is an important part of your life.

Each character has tangible objectives they are working toward, called **goals**. During each adventure, you'll have a chance to mark progress toward your goals. Resolving a goal can unlock **rewards** that give your character access to special items, titles, and more.

Finally, **connections** are one of the most important rewards you'll unlock during play. A connection might be a loyal companion, an organization that acts as your patron, or even a spren with whom you have a deep spiritual bond.

MORE DETAILS

The remainder of this chapter provides more details on the statistics shown on your character sheet. Players who wish to begin the *Bridge Nine* adventure can do so without reading through this section, but the GM should be familiar with this information, especially "Skills."

ATTRIBUTES

Each attribute is a number, the higher the better. These attribute scores determine the physical, mental, and spiritual limits of your character.

On Roshar, most humans and singers don't have attributes above 2. However, player characters are extraordinary (even at 1st level), and as you gain levels, you can increase your attribute scores as high as 5. This range can increase even further for some singer forms, Radiant characters, massive beasts, and other powerful creatures.

Each skill has an associated attribute (listed in parentheses on your character sheet). That attribute score is the basis for your skill modifier, and thus how likely you are to succeed with that skill.

STRENGTH

Strength is your physical power, toughness, and athleticism. It represents the raw strength and force you can exert, along with your constitution and toughness.

LIFTING AND CARRYING

Your Strength determines how much weight you can lift and carry, as shown on the Lifting Capacity table.

LIFTING CAPACITY

Strength	Lifting Capacity	Carrying Capacity
0	100 lb.	50 lb.
1–2	200 lb.	100 lb.
3–4	500 lb.	250 lb.
5–6	1,000 lb.	500 lb.
7–8	5,000 lb.	2,500 lb.
9+	10,000 lb.	5,000 lb.

Lifting Capacity. Lifting capacity represents the maximum weight you can lift by yourself in one attempt. You can't sustain this much weight for long, but if needed, you can safely lift it over your head.

Lifting and Moving Characters. At your GM's discretion, you might be able to lift and move an unwilling character who you Grapple or similarly have Restrained. However, depending on the character, their nearby allies, and the environment, you might take damage, need to succeed on a test to move them, or experience other effects.

Carrying Capacity. While many items in this book mention their weights, you aren't expected to track exactly how much you're carrying at all times. Just be

reasonable—if you want to bring an entire library of books on your adventures, your GM will likely ask you how you're transporting that wealth of knowledge! However, if it becomes important to track how much you are carrying, you can use the following guidelines.

Your carrying capacity represents how much weight you can comfortably carry while walking. While you can temporarily exceed this weight (to a maximum of your lifting capacity), it'll slow you down and eventually exhaust you.

If you move while exceeding your carrying capacity (including everything you're wearing and carrying), you become Slowed.

Additionally, each time you exceed your carrying capacity for a cumulative period of 60 minutes, you become Exhausted (-1). This cumulative time resets to zero when you finish a long rest.

SPEED

Speed is your quickness and dexterity. It represents your finesse and your overall alacrity.

MOVEMENT RATE

Your Speed determines how quickly you can move in combat and other tense situations. When you use the Move action (described in Part 5), you can move up to your **movement rate**, as shown on the Movement Rate table. When other abilities allow you to move, they specify what rate you can use to move.

By default, you move by walking or similarly propelling across the surface of the ground; you can learn more about movement types in the “Movement and Positioning” section of Part 5.

MOVEMENT RATE

Speed	Movement
0	20 feet per action
1–2	25 feet per action
3–4	30 feet per action
5–6	40 feet per action
7–8	60 feet per action
9+	80 feet per action

Moving Outside Combat. If you need to determine your movement rate outside of combat, you can perform around three actions every 10 seconds. So you can multiply your movement rate by 3 to determine how far you can run in 10 seconds.

INTELLECT

Intellect is your applied intelligence and wit. It represents your ability to store and recall knowledge and deduce facts from your situation.

ADDITIONAL EXPERTISES

During character creation, all characters can choose two cultural expertises. A character also gains additional expertises equal to their Intellect score.

WILLPOWER

Willpower is your determination and mental fortitude. It represents your cognitive resilience, ability to enact your will on others, and resistance to outside influences.

RECOVERY DIE

Your **recovery die** determines how efficiently you recover health and focus when you stop to take a break (see the “Resting” section of Part 4). Your Willpower determines the size of your recovery die, as shown on the Recovery Die table.

RECOVERY DIE

Willpower	Recovery Die
0	1d4
1–2	1d6
3–4	1d8
5–6	1d10
7–8	1d12
9+	1d20



AWARENESS

Awareness is your wisdom and connection to the world around you. It represents your ability to sense your surroundings and connect with others around you.

SENSES

Your senses encompass not only sight and hearing, but any other ways you might perceive the world. The higher your Awareness, the farther you can sense while darkness, noise, or other distractions obscure your senses (see “Senses” later in this chapter).

PRESENCE

Presence is your charisma and bearing. It represents your ability to influence others, build rapport, and reach the masses.

ESTABLISHING CONNECTIONS

When your adventures bring you to cities and other inhabited areas, you’ll often want to determine if your character knows someone in the area. Your Presence score can help the GM decide whether you previously spent enough time in that region to have an existing connection you can call on. The Establishing Connections table provides guidance on how long it takes you to establish these connections, but this varies with the situation and is up to the GM’s discretion.

ESTABLISHING CONNECTIONS

Presence	Time to Establish Connections
0	1 year
1–2	50 days
3–4	5 days
5–6	1 day
7–8	1 hour
9+	Your reputation precedes you. You have connections in places you haven’t even visited.

DEFENSES

Your attributes combine to form your **defenses**, which protect you from unwanted effects. You have three defense values: **Physical defense** (affected by Strength and Speed), **Cognitive defense** (affected by Intellect and Willpower), and **Spiritual defense** (affected by Awareness and Presence).

When a character makes a skill test against you, they're usually testing against your defense from the same category as their skill (unless otherwise specified by the effect that's prompting the skill test). For example, Persuasion is a Presence-based skill, so it targets a character's Spiritual defense.

DEFENSES AND DIFFICULTY CLASS

Your Physical, Cognitive, and Spiritual defense values equal:

$$10 + \text{both attributes in that category} \\ + \text{any bonuses or penalties}$$

When a character makes a test against you, your corresponding defense typically sets the DC for that test. However, especially when testing against other characters' defenses, be aware that defenses might not be the only factors affecting your DC, as described in the upcoming "Skills" section.

HEALTH, FOCUS, AND INVESTITURE

Many of your abilities are powered or affected by three expendable pools of resources: health, focus, and Investiture. These are primarily calculated using your attributes, but can also be affected by bonuses or penalties from talents and other effects.

HEALTH

Your **health** is a physical resource representing your stamina and resistance to minor injuries. When you create your character, your **maximum health** equals:

$$10 + \text{Strength} + \text{any bonuses or penalties}$$

When you lose health, you might breathe heavily, stagger under the weight of a blow, notice blood on your clothes from a minor wound, or cry out from exertion. See "Damage, Injury, and Death" in Part 4 for more details on losing health.

If your health is reduced to 0, that represents suffering a more critical blow that knocks you out of the fight. When you are reduced to 0 health, you suffer an injury and become Unconscious (see "Conditions" in Part 4), and you run the risk of incurring more serious injuries.

You can partially recover health during a short rest, and you recover all your health whenever you finish a long rest (see "Resting" in Part 4).

FOCUS

Your **focus** is a cognitive resource representing your mental resolve and ability to resist influence and distraction, as well as to execute complex or precise maneuvers. Your **maximum focus** equals:

$$2 + \text{Willpower} + \text{any bonuses or penalties}$$

Focus can be spent to fuel talents and other abilities or to withstand manipulation (see "Focus in Conversations" in Part 6).

When you have no focus left, your attention might waver, you might stare intently while working through a problem, or you might be overcome with frustration or another emotion.

You can partially recover focus during a short rest, and you recover all your focus whenever you finish a long rest (see "Resting" in Part 4).

INVESTITURE

Investiture is a spiritual resource representing your ability to hold and channel Investiture—an energy that suffuses the cosmere. On Roshar, this represents your ability to breathe in and hold Stormlight. New characters don't have Investiture, but if you later choose a Radiant path, you'll gain an Investiture pool that works much like your focus does.

DEFLECT

When an enemy succeeds on an attack test against you, the damage from that attack generally reduces your health. However, armor (or other effects) can grant you a **deflect value** that reduces impact, keen, and energy damage by that amount. See "Armor" in Part 3 for details on your deflect value.

SKILLS

Your character starts the game with eighteen **skills**, each representing your general competency in various pursuits. This section presents general rules for skills and tests, followed by descriptions of each individual skill.

USING SKILLS

When your character attempts a task that has a chance of failure—a daring attack, a rousing speech, a subtle theft—the GM will probably ask you to make a **skill test**, as described in the “Rolling a Skill Test” section in Part 1. The same also applies to NPCs and the GM; whether an NPC is attempting to attack you or scale an imposing cliff, the GM will make a test to determine that attempt’s outcome. (If you’re attempting something that has no downsides or that you’d eventually succeed on if you try enough times, the GM usually won’t even have you test in the first place.)

You usually don’t need any ranks in a skill to test it, but your chance of success increases with your inherent aptitude (represented by that skill’s corresponding attribute) and your relevant training (represented by your rank in that skill).

Everything you attempt during gameplay uses one of your skills—but there’s often more than one way to accomplish a task! Depending on your approach, the environment, and other circumstances, the GM will let you know which skill test you should roll, or give you a choice between two skills.

SKILL RANKS AND MODIFIERS

Each skill is associated with one of your attributes, as stated in parentheses in that skill’s title (both in this chapter and on your character sheet’s list of skills). Additionally, you have anywhere from 0 to 5 **ranks** in each skill. Narratively, ranks indicate your character’s education and lived experience.

Your **skill modifier** equals your score in that skill’s associated attribute plus your number of ranks in that skill. You’ll add this modifier to each test you make with that skill, and you’ll also use it for a few other calculations; for example, when you hit with an attack, you add your skill modifier to the damage dealt (see “Attacking” in Part 5).

DIFFICULTY CLASS

When you make a test, you roll a d20, add the modifier for the chosen skill, and apply any bonuses or penalties. Then compare that result to the test’s **difficulty class** (or DC)—this is the target number you’re trying to reach. If the total equals or exceeds the DC, you **succeed**; this means you accomplish your task and the GM narrates the results. If the total is less than the DC, you **fail**; this means you make little to no progress on what you were attempting.

Depending on the situation, DC can be determined by the ability itself, by the target’s defenses, by the GM, or by both characters making an opposed test against each other.

SET DC

Some abilities call for a specific DC to succeed. For example, if you use the Field Medicine talent to treat a wounded ally, you’ll make a DC 15 Medicine test, as stated in that talent’s text.

DEFENSES

When you make a skill test targeting another character—such as picking their pocket or trying to intimidate them—the DC of that test is usually determined by one of that character’s defenses (see the earlier “Defenses” section). This is typically the defense in the same category as the skill being used; for example, if you’re threatening someone, you’ll usually test Intimidation against their Cognitive defense. However, the GM or certain rules may occasionally have you use different defenses; for example, the Feinting Strike talent lets you make an attack against a target’s Cognitive defense instead of their Physical defense.

Adjusting DCs. The relevant defense’s value sets the base DC for that skill test, but the GM might further modify the DC based on other circumstances, using the upcoming Difficulty Class Examples table as guidance for how big of an adjustment is warranted. For example, if a character is particularly friendly to you, the GM might lower the DC for persuading them; perhaps they have a Spiritual defense of 14, but you’ll only need an 11 to convince them. Or if a character is on high alert, it might be significantly harder to pick their pocket. Unlike granting you advantages and disadvantages, the GM doesn’t necessarily have to tell you when something is modifying a character’s defense, so use caution!

GM DISCRETION

In many cases, the GM sets the DC based on their judgment of the difficulty of the task and the normal range of DCs. The Difficulty Class Examples table provides some guidance, but the GM can choose any number that feels like a good fit.

The task's difficulty should be gauged by the abilities of an average humanoid, not a player character. For example, if leaping a particular chasm would be nearly impossible for a random citizen of Urihiru, the Athletics test to do so would be DC 30.

DIFFICULTY CLASS EXAMPLES

DC	Difficulty
10	Easy
15	Medium
20	Hard
25	Very Hard
30	Nearly Impossible

OPPOSED TESTS

Occasionally, two characters actively want to make tests against each other (such as a wrestling match), or similarly, one character's skill in completing a task would reasonably set the DC for a later attempt to subvert that skill. Opposed tests can also be used to resolve conflicts for which the game doesn't have specific rules.

When such a conflict happens, the GM may have both characters make an **opposed test** using relevant skills. For example, if a Windrunner uses the Adhesion surge to lash an object to the ceiling, then you try to pry it off the ceiling, you test Athletics against their Adhesion.

When you make an opposed test, the DC is determined not by a set number or by GM discretion, but by the result of your opponent's test. To meet the DC and succeed (or prevent the other person from succeeding), your test result must exceed your opponent's.

If you roll higher than your opponent, you meet the DC and accomplish your goal (even if that goal was simply to resist your opponent). In the Adhesion example, your successful Athletics test means you pry the object from the ceiling.

If you roll lower than your opponent, this means they rolled higher than you, thereby meeting their DC. So they succeed on their test and you fail on yours. In the Adhesion example, their successful Adhesion test means you can't pry it off the ceiling.

If you tie with your opponent, nobody meets their DC!

In this case, both of you might fail to achieve your contested objective—or, in the case of an aggressive contest, the result favors the defender who's trying to keep things the same. In the Adhesion example, the object was already stuck to the ceiling—so if neither of you succeed on your opposed test, the object remains stuck on the ceiling.

ADVANTAGES AND DISADVANTAGES

Sometimes, tests are modified by positive or negative circumstances. In these cases, you will be instructed to test with one or more **advantages** or **disadvantages**. These could be from a rule of the game, or from the GM granting it to you based on circumstances in the narrative. For example, if you're trying to research an obscure myth in an archive, and you've read up on regional folklore recently, the GM might give you an advantage on that test. Meanwhile, if you're trying to scale a steep cliff, but the stones are slick with rain, the GM might give you a disadvantage.

Testing with Advantages. For each advantage affecting the test, choose one die you're about to roll for your test; you can pick the d20, the plot die, or any other die (like one of the damage dice from an attack). Roll two of each chosen die, then choose one of the two results to keep, discarding the other. You can choose each die only once (so if you have two advantages, you'll have to roll copies of two different dice, instead of rolling three of the same die).

Testing with Disadvantages. Conversely, for each disadvantage affecting the test, the GM chooses one die you're about to roll for your test. Roll two of the GM's chosen die, then allow the GM to choose one of the two results you keep, discarding the other. As with advantages, the same die can't be chosen twice.

Testing with Both. If a test is affected by both advantages and disadvantages, they cancel each other out; each disadvantage cancels one advantage and vice versa. For instance, if your test has two advantages and one disadvantage, the disadvantage cancels one advantage, leaving you with one advantage on the test.

Affecting Multiple Targets. Some abilities instruct you to make a single test against multiple targets. However, you might have advantages or disadvantages against only some of those targets. In that case, first roll the test without those extra dice, then roll the dice for your advantages or disadvantages separately, applying them only to the results for the affected targets.

and ignoring them for the other targets. (For more information, see “Attacking Multiple Enemies” in Part 5.)

Enemy NPC Tests. If an enemy NPC is making a test with advantages or disadvantages, the roles of the GM and players are reversed. For advantages, the GM gets to pick which die to keep, and for disadvantages, a player gets to pick (typically the player whose character is most affected by the roll, to avoid slowing down play with group debate).

VARIED TEST RESULTS

On a basic level, your DC and test result determine whether you succeed or fail. However, most situations are narratively much more complicated (and interesting) than that. To help you, your fellow players, and the GM tell the story together, this game provides additional tools to narrate more interesting outcomes from tests.

DEGREE OF SUCCESS AND FAILURE

While the DC sets a specific success/failure threshold, test results can run a wide range of values from 1 to 30+. The difference between the test result and DC can inspire more detailed descriptions about how well the attempt succeeded or how horribly it failed.

In cases where the test result is very close to the DC, you have a low degree of success or failure. You might describe your character just barely succeeding, or getting incredibly close but failing at the last second.

On the other hand, if your test result is far above or below the DC, you have a high degree of success or failure. You might describe your character catastrophically failing at a task or expertly overcoming it.

OPPORTUNITIES AND COMPLICATIONS

On tests where the GM has raised the stakes, the plot die introduces a wide spectrum of outcomes due to Opportunities and Complications (see the “Plot Die” section of this book’s introduction). These narrative side effects create an interesting mix of results.

When rolling the plot die, you’ll commonly get a mix of good and bad: either succeeding with a Complication or failing with an Opportunity. These results contribute to a compelling narrative, progressing your story while introducing interesting twists or new ways forward. The upcoming sections for each skill include examples of how Opportunities and Complications might impact a test.

Occasionally, you’ll roll a success with an Opportunity or a failure with a Complication (especially when you roll a natural 1 or 20). These are the highest highs and lowest lows, when you either gain exhilarating momentum or stop dead in your tracks. These can be good moments to pivot the action to other characters, using your momentum to help others or giving someone else a chance to step in after your failure.

TRYING AGAIN

When you fail a skill test, you might be able to try again—if time and the situation allow. Failure sometimes just costs precious time, and the clock keeps ticking with each reattempt. But in other situations, failure carries more consequences, and attempting again can require taking bigger and bigger risks.

Ultimately, it’s up to your GM how many times you can reattempt a test before misfortune catches up with you. When you try again, potential risks might simply be narrative, or the GM might include mechanical effects like the following:

- ◆ Losing focus due to strain or unforeseen outcomes.
- ◆ Losing health due to danger posed by the test.
- ◆ Raising the stakes and risking a Complication, such as getting caught or breaking the device you’re working on.

WORKING TOGETHER

When you work with others to attempt a task together, you don’t all make separate tests; rather, whoever is leading the effort makes one test, and they gain an advantage for each character helping them. You can often choose the leader based on who has the best skill modifier, though in some situations, you might not have a choice.

Assisting allies in combat can be challenging, as every second matters. If you want to help in combat, you must use the Aid reaction (see “Actions and Reactions” in Part 5).

The GM may ask you to describe exactly how you’re contributing to a test. Characters can only help with tests they could reasonably complete themselves. For example, a character can’t assist with a task that requires an expertise or tools they don’t have. Additionally, if the task requires physical contributions, each character helping must be able to reach and contribute to the task.

CHANGING DIE SIZE

Some abilities let you change a die's **size**; this doesn't refer to its physical measurements, but to how many sides it has.

When you make a test with a die whose size is increased, replace it with the next largest die (and vice versa when decreasing). For example, an attack that originally deals 1d4 damage might increase its die size as you gain levels; allowing you to roll 1d6 in place of it (and eventually a 1d8, 1d10, and then 1d12).

TARGETING FROM A DISTANCE

Some tests target other characters (or objects) from a distance. The "Targeting and Range" section of Part 5 defines which characters are eligible targets for various tests. Note that if you can't sense a character, you usually gain a disadvantage on tests to directly affect them (such as with surges and weapon attacks).

AGILITY (SPEED)

Agility reflects your capacity to maneuver within your environment, steer a mount, execute acrobatic feats, and pilot vehicles with precision. When your reflexes, mobility, or maneuverability are challenged by a task, you test Agility.

GAINING ADVANTAGE

You might Gain Advantage with Agility by ...

- ◆ Nimblly rolling to attack at an unexpected angle.
- ◆ Bobbing and weaving quickly to throw your opponent off-balance.
- ◆ Slipping inside an opponent's guard, making it harder for them to defend against attacks.

ATHLETICS (STRENGTH)

Athletics reflects your physical prowess: brawn, endurance, and resistance to harm and physical adversity. Athletics can allow you to overcome an obstacle with feats of strength such as lifting, pushing, climbing, jumping horizontally and vertically, and pulling. Athletics is also used to make unarmed attacks, as described in the "Weapons" section of Part 3.

JUMPING

While moving, a character can generally jump a horizontal distance equal to their own size without making a test, and a vertical distance equal to half their size (see "Movement and Positioning" in Part 5). For longer jumps, they must make an Athletics test. This test's DC is determined by the GM, but as a general guideline, a 40-foot jump on Roshar would be nearly impossible (DC 30) for a Medium character.

GAINING ADVANTAGE

You might Gain Advantage with Athletics by ...

- ◆ Leaping onto a foe to throw them off guard.
- ◆ Seizing an enemy's shield to get an opening to attack.
- ◆ Flexing menacingly to shake an opponent's resolve.

AGILITY OR ATHLETICS?

Agility governs fine, flexible, or reflexive movements of the body, whereas Athletics reflects an aptitude for vigorous, resistant, and proactive movements. Flexibility, contortion, and reaction speed tend to be the sole domain of Agility rather than Athletics. However, some problems can be solved with either skill; for example, to navigate a gap in a rooftop, you could use Agility to run along an outstretched beam or use Athletics to simply vault across.

CRAFTING (INTELLECT)

Crafting uses your ingenuity and knowledge to design and build physical objects with what you have on hand. When you're crafting commonplace items like simple machines and traps, pottery and woodworking, sketches and sewing, or impromptu tools, you test Crafting to determine your success.

CRAFTING COMPLEX ITEMS

If you want to create more complex items like weapons, armor, equipment, buildings, grand works of art, and fabrials, you need to have a corresponding expertise to attempt a Crafting test. (Full item crafting rules do not appear in this Beta Rules Preview.)

REPAIRING ITEMS

In general, it's assumed that characters can competently maintain their equipment. But when it suits the story, the GM might call for a Crafting test to repair or reassemble an important item.

GAINING ADVANTAGE

You might Gain Advantage with Crafting by ...

- ◆ Scooping dust or dirt into a pouch to use as a makeshift powderbomb.
- ◆ Attaching rope or cloth to a weapon, making its trajectory harder to track.
- ◆ Deploying an improvised device to flash light into someone's eyes.



DECEPTION (PRESENCE)

Deception measures how well you can mislead others with blatant dishonesty, clever insinuations, exaggerations, and strategic omissions. Using this skill can include carefully chosen words, but also emotional manipulation, deflection, falsified evidence, and misleading body language.

LONG-DISTANCE DECEPTION

When trying to deceive others from afar—such as via spanreed communication, letters, or messenger—uncontrollable variables make Deception more difficult. A long-distance recipient is less likely to be fooled by a convincing performance, and more likely to employ unseen aid and evidence. As a result, you make Deception tests with a disadvantage if your target can't sense you.

GAINING ADVANTAGE

You might Gain Advantage with Deception by ...

- ◆ Pretending to aim or swing from a certain direction, only to change at the last moment.
- ◆ Wearing the enemy's uniform on a hectic battlefield.
- ◆ Lying to your foe and rattling their composure.

DEDUCTION (INTELLECT)

To understand the world, one must observe, question, and test. Through logic, reason, accruing evidence, and interpreting it, you can test Deduction to more confidently navigate the many uncertainties that surround you.

GAINING ADVANTAGE

You might Gain Advantage with Deduction by ...

- ◆ Inferring a foe's weaknesses from observing their movement.
- ◆ Reflecting on a character's rhetoric to discern their motives.
- ◆ Considering someone's past actions to deduce their future goals.

DISCIPLINE (WILLPOWER)

Discipline determines your ability to control your outward reactions and responses to unsettling circumstances. Discipline can help you maintain composure in the face of fear, anger, pain, or sorrow. This doesn't mean you don't feel these emotions, but you can think and act with exceptional clarity and poise even under great duress.

OVERCOMING THE ODDS

Discipline can be used actively, such as when putting on a brave face while approaching a formidable foe. However, it can also be used reactively to shake off fear, doubt, distraction, and similar challenges. The GM might sometimes have you test Discipline to avoid an unwanted effect or to later overcome it.

GAINING ADVANTAGE

You might Gain Advantage with Discipline by ...

- ◆ Waiting until the perfect moment to strike.
- ◆ Unnerving the foe by holding firm despite their advance.
- ◆ Marching into obvious danger without showing fear.

HEAVY WEAPONS (STRENGTH)

Heavy Weapons represents your experience wielding the most devastating weapons of warfare. You'll test Heavy Weapons when you attack with or otherwise use weapons that are literally heavy, such as axes and hammers.

HEAVY VS. LIGHT WEAPONRY

Weapons that use this skill tend to have greater reach and heft than Light Weaponry, increasing their lethality but reducing their maneuverability and precision. The "Creative Maneuvers" section of Part 5 suggests creative ways you might fight with your heavy weapon.

GAINING ADVANTAGE

You might Gain Advantage with Heavy Weapons by ...

- ◆ Distracting foes by winding up a dangerous-looking swing.
- ◆ Dramatically drawing a sheathed heavy weapon.
- ◆ Performing a practiced kata with the weapon, demonstrating your skill.

INSIGHT (AWARENESS)

Insight measures your ability to discern the true feelings of others, see through deceptions, and use your intuition to determine if a situation is off. When your social instincts, emotional intelligence, and gut reactions are challenged by a task, you test Insight.

GAINING ADVANTAGE

You might Gain Advantage with Insight by ...

- ◆ Manipulating the right emotions to provoke a sloppy—and revealing—response.
- ◆ Determining what the enemy is most distracted by on the battlefield.
- ◆ Observing your foe to discover their fears and weaknesses.

FEELINGS AS INFORMATION

Perception helps you collect facts about your surroundings. By contrast, Insight helps you interpret your subconscious impressions of other characters' words, body language, and similar cues. Of course, your biases can lead you astray, making your feelings less trustworthy. Existing biases might cause you to gain a disadvantage on an Insight test—or if you fail an Insight test or gain a Complication on one, you might obtain misleading information.



INTIMIDATION (WILLPOWER)

Intimidation reflects your ability to induce fear in another character and thereby ensure their compliance. When you project physical dominance, issue a threat (whether explicit or implied), or intentionally catastrophize a situation, you test Intimidation.

INSINCERE THREATS

Most threats include some degree of exaggeration, whether that's overstating your willingness to make good on the threat or your ability to do so. If a threat is plausible to the receiving party, bluffing doesn't affect how the test is made. However, if you're feigning something preposterous, such as claiming to be a fearsome warrior while you're visibly ill and can't stand up, you make your Intimidation test with a disadvantage.

GAINING ADVANTAGE

You might Gain Advantage with Intimidation by ...

- ◆ Singing, humming, or speaking to contentious rhythms (if you're a singer).
- ◆ Mocking your enemy.
- ◆ Displaying signs of "the Thrill."

LEADERSHIP (PRESENCE)

Leadership represents your ability to inspire people, draw attention, and command allies. When you appeal to someone's better nature or sense of right and wrong, you test Leadership. You can also use this skill to delegate tasks, manage a crowd, bait an enemy, or direct allies who aren't strictly under your command.

GAINING ADVANTAGE

You might Gain Advantage with Leadership by ...

- ◆ Challenging an adversary to a one-on-one duel.
- ◆ Calling nearby allies to cover your advance toward the enemy.
- ◆ Asking a friendly NPC or Companion to help.

LIGHT WEAPONS (SPEED)

Light Weapons represents your facility with smaller armaments that are wielded with finesse rather than raw strength. You'll test Light Weapons when you attack with or otherwise use knives, short swords, bows, slings, and similar weapons.

LIGHT VS. HEAVY WEAPONS

Though light weapons don't have the same range and damage as heavy weapons, they're more quick, subtle, and precise. The "Creative Maneuvers" section of Part 5 suggests creative ways you might fight with your light weapon.

GAINING ADVANTAGE

You might Gain Advantage with Light Weapons by ...

- ◆ Feinting with an intricate flourish, drawing a foe's attention away from the real threat.
- ◆ Conspicuously patting a concealed weapon, calling attention to its presence.
- ◆ Throwing a weapon as a distraction from some other action.

LEADERSHIP OR PERSUASION?

When you test Persuasion, you're typically convincing someone to help you by negotiating, appealing to logic or self-interest, and pointing out the practical implications of a decision. When you test Leadership, you're usually seeking to inspire, appealing to higher ideals, and charismatically taking control of a situation. Some problems can be solved with either skill, though the DC for each test may vary significantly depending on your target and your own intentions.



Your talent for leadership is impressive. I have rarely seen a man—king or commander—organize people for defense as well as you did here today

LORE (INTELLECT)

Lore establishes your familiarity with history, current events, folklore, religions, places, and science. When a character attempts to recall information that could reasonably be available to them based on their background, the character tests Lore.

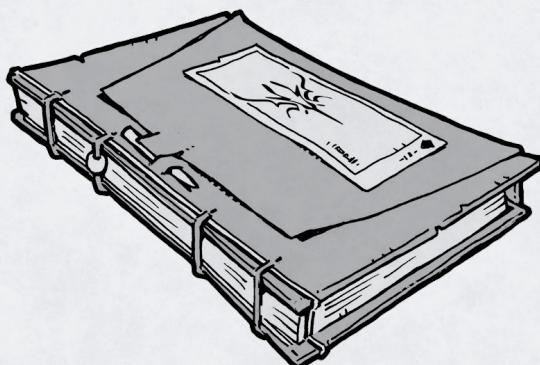
LORE AND EXPERTISE

In addition to the general Lore skill, your expertises represent areas of specific knowledge (see the upcoming “Expertises” section). If you want to recall basic information relating to an expertise of yours, the GM should generally give you the information without a test. By contrast, if you want to know secret, forbidden, or otherwise obscure knowledge about a subject, you might have to test even if you have an expertise. If you succeed on a test to recall such hidden knowledge but you don’t have the relevant expertise, you might not know all of the key details required to have the full picture.

GAINING ADVANTAGE

You might Gain Advantage with Lore by...

- ◆ Demonstrating how your target’s actions don’t line up with the beliefs they claim to uphold.
- ◆ Recalling your target’s inherent weaknesses or reservations.
- ◆ Recognizing the useful properties of something in the environment.



MEDICINE (INTELLECT)

Medicine measures your ability to heal yourself and others through your knowledge of anatomy, surgery, and the mind. You’ll test Medicine when you attempt to diagnose maladies, treat mental or physical illnesses, or determine a corpse’s time and cause of death.

Many characters who are adept with Medicine carry surgical supplies (see “Items” in Part 3) to make their ministrations more effective.

USING MEDICINE IN COMBAT

If you have at least one rank in Medicine, you can spend 2 focus and Use a Skill (see “Actions and Reactions” in Part 5) to make a DC 15 Medicine test to treat a conscious ally within your reach, or you can make the same test with a disadvantage to treat yourself. On a success, your target recovers health equal to your ranks in Medicine.

USING MEDICINE WHILE RESTING

During a long rest, you can make a DC 20 Medicine test to treat an ally’s injury (see “Damage, Injury, and Death” in Part 4), or you can make the same test with a disadvantage to treat yourself. On a success, the duration of a shallow or vicious injury is reduced by 1d4 days. Once a character has been treated in this way (whether successfully or unsuccessfully), they can’t be treated in this way again during that long rest.

GAINING ADVANTAGE

You might Gain Advantage with Medicine by...

- ◆ Identifying an injury from earlier in the battle on the target that you can exploit.
- ◆ Thinking of a specific medicine that could be used in this moment.
- ◆ Helping ease an injured ally’s pain to make what they’re doing easier.

PERCEPTION (AWARENESS)

Perception signifies your ability to notice details about your surroundings. When you inspect the area around you, attempt to detect a hidden character or item, or try to recognize something from your memory or a description, you test Perception. (The upcoming “Stealth” section contains rules for detecting hidden characters.)

Much like this game doesn’t restrict your senses to sight and hearing, you don’t need access to all senses to test Perception. The upcoming “Senses” section provides guidance on navigating the world with limited senses, but in general, each character tests Perception in the same way regardless of which senses they can access.

GAINING ADVANTAGE

You might Gain Advantage with Perception by ...

- ◆ Spotting something in your environment to use to your advantage.
- ◆ Using depth perception to gauge the exact distance between you and a target.
- ◆ Observing a weakness in an enemy’s stance.

PERSUASION (PRESENCE)

Persuasion reflects your charisma, social fluency, and assumed trustworthiness. When you barter, debate, reason, or appeal to self-interest, you test Persuasion. While Deception and Intimidation tests might allow you to pressure an unwilling target into compliance, you’ll usually test Persuasion if you’re seeking agreement and a reasonably amicable outcome.

Attitudes. People are more likely to agree with you if they already find you pleasant, intelligent, and trustworthy. If you have a good rapport with someone—or a particularly strained relationship—the GM may choose to decrease or increase the DC to reflect the target’s attitude toward you.

GAINING ADVANTAGE

You might Gain Advantage with Persuasion by ...

- ◆ Negotiating the terms of a duel.
- ◆ Distracting a foe with clever banter.
- ◆ Making a genuine offer of peace.

STEALTH (SPEED)

Stealth represents your ability to avoid or escape attention. When you attempt sneaking, hiding, blending into a crowd, or other physical activities to avoid notice or lose pursuers, you test stealth.

HIDING IN COMBAT

In combat, you can Use a Skill (see “Actions and Reactions” in Part 5) to attempt to hide from a character, making a Stealth test against their Spiritual defense. You can hide only if you’re in cover, if you’re in an area where your target’s primary sense is obscured (such as darkness), or if your target has no line of effect to you (see “Targeting and Range” in Part 5). If you are attempting to hide from more than one character, compare your test result to each character’s Spiritual defense.

Each character who you succeed against loses track of you and can no longer sense you, and they remain unaware of your exact location until you attack or take another action that would logically expose your position. As ►, you can covertly signal one or more allies you can sense, revealing your position to them. A character searching for you can Use a Skill to make a Perception test to search for you; the DC for this test equals your Spiritual defense, and it gains a disadvantage if you’re in cover, if you’re in an area where the character’s primary sense is obscured, or if they don’t have a line of effect to you. On a success, that character senses you.

GAINING ADVANTAGE

You might Gain Advantage with Stealth by ...

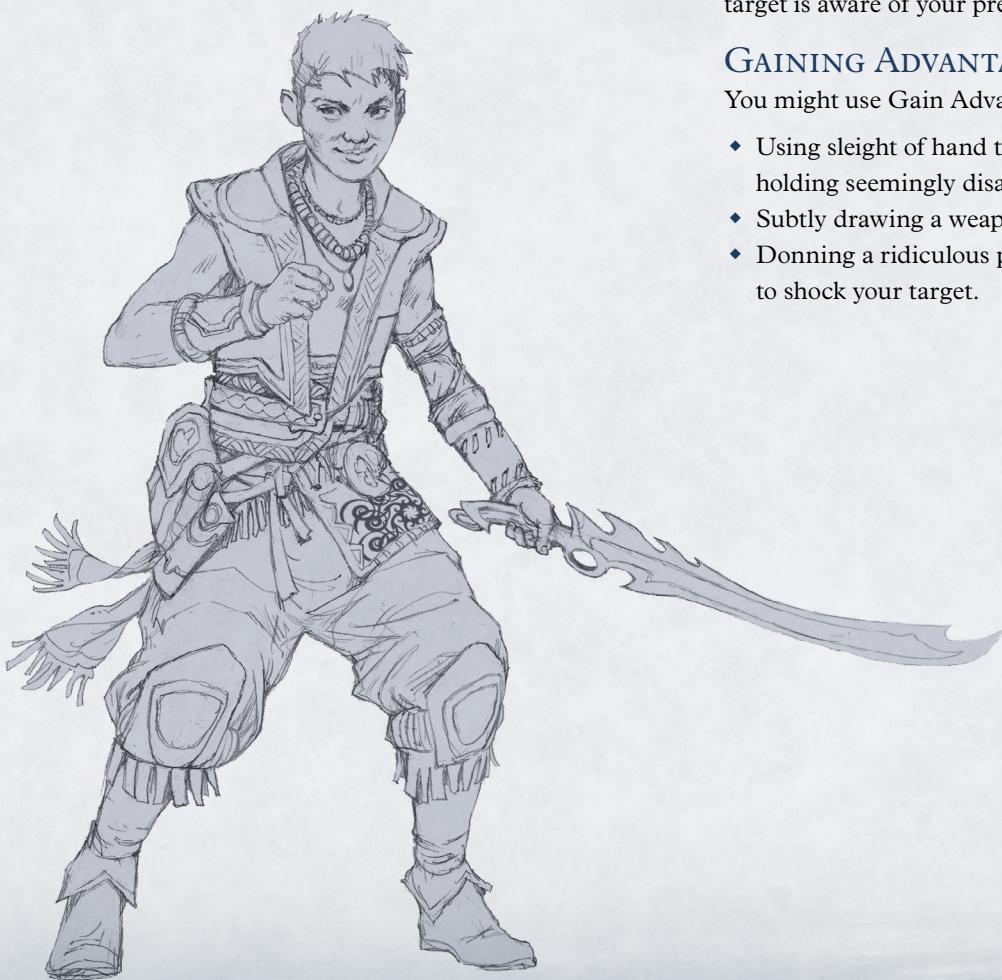
- ◆ Briefly ducking out of view to disguise what you’re doing.
- ◆ Using an object you had hidden up your sleeve.
- ◆ Feinting one direction before moving in another.

SURVIVAL (AWARENESS)

Survival indicates your competence in obtaining vital resources and shelter, avoiding environmental threats, and understanding animal anatomy and behavior. When you track someone or something, interact with wildlife, or navigate an unfamiliar territory, you test Survival.

FORAGING IN NATURE

During a short rest, a character can try to collect resources instead of recovering. To do this, the player forgoes rolling recovery dice and instead tests Survival to identify useful natural resources and safely collect some. For example, a character might painstakingly milk knobweebs in the Shattered Plains during their short rest, producing one dose of potent antiseptic (see “Equipment” in Part 3). The DC for foraging depends on where the character is foraging and what (if anything) they’re specifically looking for. The GM might deny this option if an area has nothing noteworthy to hunt or gather, or if foraging would be too risky.



GAINING ADVANTAGE

You might Gain Advantage with Survival by ...

- ◆ Working with an animal companion to coordinate attacks.
- ◆ Using knowledge of the terrain to find a favorable position to act.
- ◆ Adjusting a ranged attack based on weather conditions.

THIEVERY (SPEED)

Thievery covers all manner of tasks that require precise manual dexterity or are useful in skullduggery. When you pickpocket, lockpick, perform sleight of hand, escape from bonds, tie knots, or create disguises, you test Thievery.

PICKPOCKETING IN COMBAT

You can Use a Skill (see “Actions and Reactions” in Part 5) to make a Thievery test to pick the pocket of a character within your reach. When you make this test, raise the stakes. The DC of this test equals the target’s Cognitive defense, and you gain a disadvantage if the target is aware of your presence.

GAINING ADVANTAGE

You might use Gain Advantage with Thievery by ...

- ◆ Using sleight of hand to make something you’re holding seemingly disappear into thin air.
- ◆ Subtly drawing a weapon to catch your foe unawares.
- ◆ Donning a ridiculous piece of pre-prepared costuming to shock your target.

SENSES

Your **senses** help determine how you can perceive and interact with the world. This can be straightforward in an open field on a sunny day, but senses become more complicated when the elements obscure your senses—or when a Lightweaver’s illusions hide the truth of the world.

Your senses encapsulate not just your vision, but your hearing, smell, touch, and even your intuition. Someone with excellent hearing might navigate pitch darkness by their practiced ear. This game doesn’t have separate rules for sight versus other senses; instead, it’s up to you and the GM to decide what **primary sense** you most heavily rely on to navigate the world.

SENSES RANGE

Under most conditions, it’s assumed that all characters can sense things from a reasonable distance, at the GM’s discretion. However, when your primary senses are entirely **obscured**, this limits how far away you can detect things. Depending on your primary sense, it could be obscured by the roaring cacophony of a highstorm, by the pitch black during the “hateful hour” of night when no moons are visible, and so on.

Your **senses range** determines how far away you can easily sense when your primary sense is obscured. Your Awareness score determines this range, as shown on the Senses Range table.

SENSES RANGE

Awareness	Senses Range
0	5 feet
1–2	10 feet
3–4	20 feet
5–6	50 feet
7–8	100 feet
9+	Unaffected by obscured senses

Within this range, you don’t have any trouble detecting things with the help of your other senses. But outside of this range, you can’t detect objects and characters, and must move closer or try to target them without senses (if you are aware of them).

TARGETING WITHOUT SENSES

If you can’t detect something with your senses, it’s hard to affect it with many abilities. For example, if an ability targets “a character you can sense” but your senses are obscured, you can’t target anyone outside your senses range.

Even if an ability allows you to target characters you can’t sense, you gain a disadvantage on most tests against them (see “Targeting and Range” in Part 5).

SENSING HIDDEN CHARACTERS AND OBJECTS

No matter how good your senses are, you can’t automatically see through any kind of deception, nor can you spot hidden characters or objects. If an illusion designed to trick you is obscuring an object, or an object is purposefully hidden from your ability to sense it (such as with the Stealth skill), you must succeed on the usual skill tests to spot it.

SENSES AND DISABILITIES

If you usually rely on a sense and suddenly lose it, this can disrupt your perception of the world; for example, if you rely on sight but someone throws crem in your eyes, you might temporarily gain the Disoriented condition. However, if you’re accustomed to having limited access to one or more senses (such as with some disabled characters), you already rely on other senses to interact with your surroundings.

If you create a disabled character who has adapted to other senses, you can make Perception tests (and all tests) the same as an abled character. However, if you’d like that disability to affect not only your story, but also the game’s rules, you can work with the GM to decide when your limited senses might make some tests impossible, impose a disadvantage on others, or even grant an advantage (reflecting your practice with other senses).

EXPERTISES

Each character has unique areas of knowledge acquired through their upbringing, training, interests, and other life experience. When your character specializes in a particular area, you gain an **expertise** on that topic. This represents your unique knowledge and ability in a particular niche, which can't be matched by others who don't have that expertise.

USING EXPERTISES

Every character starts with two cultural expertises (described in much more detail in the *Stormlight Handbook*), plus additional expertises equal to your Intellect attribute score. You gain an additional expertise each time your Intellect score increases by 1. You might also gain expertises from other character creation choices, talents, rewards, experiences in adventures, or training during downtime.

CHOOSING EXPERTISES

Unlike attributes, defenses, and skills, there isn't a finite list of expertises. Each expertise names a general area of knowledge, but it's up to you how your character gained an expertise and what knowledge it confers to you. For example, one character with the Military Life expertise could be a singer who served in Odium's forces, while another could be a human who absorbed their knowledge of warfare from being raised in the Alethi culture. Though these two characters share the same expertise, their knowledge might be drastically different.

When choosing an expertise, consider what cultures, weapons and armor, and areas of study your character has significant experience with; this can be from your backstory or influenced by current adventures. The “Expertise Categories” section provides examples of common expertises, but with your GM's permission, you can create a new expertise instead.

The more specific an expertise, the greater its narrative impact. For example, if your character has the Religion expertise, you have general knowledge of all Rosharan religions, but you might need to test Lore to recall obscure details about Stone Shamanism. By contrast, with your GM's permission, you might choose an expertise in Stone Shamanism; this expertise won't help you with tests about Vorinism, but you'll know much more about Stone Shamanism without needing to test for it.

EXPERTISE BENEFITS

An expertise doesn't directly add any abilities to your character sheet, but it can assist you during the game in several ways.

Assumed Knowledge. It's assumed that you automatically know all the basic facts about your area of expertise. When another character might need to test Lore, Deduction, or Insight to learn anything about that topic, you don't have to test to recall basic information.

Advanced Thinking. Beyond your automatic knowledge of the basics, your depth in a particular subject allows you to attempt tests that would be impossible for other characters. For example, if your party wants to figure out how the enemy's intricate new fabrial works, only characters with the Fabrial Crafting expertise can make a Deduction test to learn that information.

Expert Crafting. Some specialized items (such as fabrials) can't be crafted without a specific expertise.

Item Expert Traits. Most weapons and armor, along with a few other items, have expert traits (see Part 3). These traits grant additional benefits to characters with the specified expertise.

Known Languages. If you have a cultural expertise for a specific nation or culture, you can communicate with those who share its language or languages. It's up to you how well you know those languages—you might be fluent with no discernable accent, or you might only know enough words to conduct basic trade.

For other expertises, you might know special jargon or codewords connected with that subject. The Underworld expertise could allow you to communicate covertly with local thieves' guilds, while the Engineering expertise could help you talk circles around a mere layperson.

EXPERTISE CATEGORIES

All expertises fall into one of five categories: armor, cultural, specialist, utility, or weapon. These categories are primarily descriptive, and you can have more than one expertise from the same category; however, some talents and other abilities apply only to expertises from certain categories.

This section describes the five categories of expertise and gives examples of common expertises that qualify for that category.

ARMOR EXPERTISES

Armor expertises pertain to maintaining and wearing a specific type of non-Invested armor. (Some rare types of armor, such as Shardplate, require specialist expertises rather than armor expertises.)

If you have an armor expertise, you’re well versed in cleaning, maintaining, and even creating that kind of armor. You can use the expert traits of that armor (described in Part 3), as you know how best to wear and use it in combat.

CULTURAL EXPERTISES

Cultural expertises pertain to regional, social, and linguistic knowledge for a culture, nation, or societal group.

If you have a cultural expertise, you’re deeply knowledgeable about that group’s traditions, customs, and superstitions. You also know their history and current politics. You can communicate with others from that group through spoken language, signed language, other forms of communication, or all of the above.

Most cultural expertises correspond to a nation, such as Alethi, Azish, Herdazian, Listener, or Veden. A character can also have an expertise in a part of society—for example, High Society, Military Life, Traveler, or Underworld.

SPECIALIST EXPERTISES

Specialist expertises pertain to restricted spheres of knowledge, such as wielding Shardblades and Shardplate. These can only be granted by a talent, reward, or permission from your GM.

If you have a specialist expertise, you have significant knowledge about a subject that’s been lost to history or is otherwise inaccessible to the average person. On Roshar, this knowledge primarily includes Shards, fabrials, the lost history of the singers, and the lost history of the Radiants.

You might gain a specialist expertise in topics such as Shardblades, Shardplate, Fabrial Crafting, Odium’s Forces, or the Knights Radiant.

UTILITY EXPERTISES

Utility expertises pertain to tools, trades, technical knowledge, and similar areas of study.

If you have a utility expertise, you’re practiced in an area of technical knowledge, such as creating a certain type of equipment or specializing in a discipline like military planning and strategy. You are skilled in specific techniques, specialized equipment, and technical jargon related to your area of expertise.

Utility expertises include Animal Care, Armor Crafting, Engineering, Equipment Crafting, Mental Health Care, Military Strategy, Religion, or Weapon Crafting.

WEAPON EXPERTISES

Weapon expertises pertain to the maintenance and wielding of a specific type of weapon. (Some rare weapons, such as Shardblades, require specialist expertises rather than weapon expertises.)

If you have a weapon expertise, you’re adept in cleaning, maintaining, and even creating that kind of weapon. You can use the expert traits of that weapon (described in Part 3), as you know how best to wield it in combat.

Weapon expertises include any non-special weapon listed in Part 3, such as longspear, shortbow, or sidesword. You can also take an expertise in Improvised Weapon or Unarmed Attacks expertise, despite them being special weapons.

CREATIVE USES OF EXPERTISES

People’s knowledge of the world is infinitely varied and complex, and areas of study constantly grow and change as new discoveries are made. As a result, it’s impossible to define all the knowledge and capabilities that an expertise grants you. Instead, an expertise merely guides you on which subject matters your character specializes in. It’s up to you and your GM to decide what you know based on where and when in the cosmere you find yourself.

If you believe that one of your expertises should allow you to attempt a test, automatically know something, or give you some other situational benefit, ask your GM! Expertises are tools to help creatively tell your story—it’s okay to stretch and come up with cool new uses for them.

ITEMS

ADVENTURING THROUGH THE STORM- AND war-torn world of Roshar can be a perilous endeavor, and you'll need gear to survive and thrive. In addition to spheres—Roshar's currency—you'll use adventuring kits, weapons, armor, and equipment to meet your basic needs while journeying throughout the continent.

Unless otherwise specified, you can use any of the items in this chapter without any special expertise. However, some weapons and armor have **expert traits**, giving benefits that only apply if you have an expertise in that weapon or armor.

SPHERES

The primary currency in most nations on Roshar is spheres. Each **sphere** is a gemstone encased in a glass bead, slightly flattened on one side to keep it from rolling away. The glass beads are always the same size, but the size and type of gemstone inside determines the sphere's value. From smallest to largest, the three sizes of gem are:

Chip. Chips only contain a small sliver of a gem; these are worth one-fifth of a mark.

Mark. Marks are worth 5 chips (or one-fourth of a broam).

Broam. Broams contain a sizeable gem and are worth 4 marks (or 20 chips).



*"Those spheres are luck, you hear me?
Keep them with you and always keep
them infused."*

For simplicity, this game tracks money using only one denomination, “marks” (sometimes abbreviated “mk”)—this always refers to a diamond mark.

However, on Roshar, spheres are not only counted in chips, marks, and broams, but each of those is worth a different amount depending on which gem it is. Spheres can be made of diamond, garnet, heliodor, topaz, ruby, smokestone, zircon, amethyst, sapphire or emerald. These have different values depending on how useful they are in Soulcasting—diamonds are the cheapest, whereas emeralds are used to Soulcast food, making them immensely valuable. You can find these conversions on the Sphere Values table, but you don't need to remember these gems; if you ever receive spheres in other denominations, the GM will simply tell you their value in diamond marks.

SPHERE VALUES

Gemstone	Chip	Mark	Broam
Diamond	0.2	1	4
Garnet, heliodor, topaz	1	5	20
Ruby, smokestone, zircon	2	10	40
Amethyst, sapphire	5	25	100
Emerald	10	50	200

USING SPHERES

In addition to serving as currency, spheres serve two practical purposes in this game.

Spheres can be infused with Stormlight, holding the energy and maintaining it for days before it leaks away. Spheres with Stormlight are called “infused,” while spheres with no Stormlight are called “dun.”

Though chips can't hold much Stormlight, infused marks and broams are valued in part because they're bright enough to shed light in dark places. The “Equipment” section later in this chapter presents a lantern you can fill with infused spheres.

WEAPONS

After the arrival of the Everstorm, it's dangerous to travel unarmed, and even the most peaceful characters often take up weapons for self-defense.

This section outlines the most common weapons found on Roshar. The Weapons table includes the following columns:

Type. The general type of weapon—but feel free to creatively describe your own, as long as it uses the same statistics.

Skill. The skill you test when attacking with this weapon.

Damage. How much damage the weapon deals when it hits or grazes.

Range. How far away the weapon can attack (see the upcoming “Weapon Range” section).

Traits. Special rules that apply to that weapon (see the upcoming “Weapon Traits” section).

Expert Traits. Special rules that apply only if you have an expertise in that weapon. Some weapons remove an undesirable trait if you have expertise, rather than adding a desirable trait; for example, if you have an expertise in Longswords, your longsword loses its Two-Handed trait so you can wield it with one hand.

Weight. The weapon’s weight.

Price. The weapon’s standard price.

See the “Attacking” section of Part 5 for the full rules about attacking using these weapons.

WIELDING WEAPONS

Each weapon requires one hand to **wield** unless otherwise specified in its traits. You can use the Interact action to draw a weapon you’re carrying and grasp it in your hand; when you do, you are wielding that weapon and can use it to attack or perform other abilities.

OFFHAND WEAPONS

While wielding more than one weapon, you must choose which one is in your **main hand**. Attacks with that weapon are made as usual.

When you wield a weapon that’s not in your main hand, it’s in your **offhand**. Before you use the Strike action using a weapon in your offhand, you must spend 2 focus.

Some characters might wield their weapons using methods other than hands. Work with your GM to determine how these weapons are drawn and held; in general, you can’t wield more than two weapons (or one two-handed weapon) at a time, regardless of whether you use your hands to do so.

AMMUNITION

If your weapon has the Loaded or Ranged trait, you don’t need to purchase its ammunition or track it on your character sheet (unless the weapon uses special ammunition). However, the Loaded trait does limit how many shots you can make with a weapon before reloading. Unless the GM decides you’re in an unusual situation where ammunition is unavailable, it’s assumed that you can always obtain or improvise standard ammunition for your weapons.

WEAPON RANGE

Weapons can only attack targets within a certain range. Each weapon is classified as either a melee weapon or a ranged weapon.

MELEE WEAPONS

You can use a **melee weapon** to attack a target within your reach (see “Targeting and Range” in Part 5). If the Weapons table lists a modifier after a melee weapon’s range (such as “melee +5”), increase your reach by that amount when attacking with that weapon.

RANGED WEAPONS

You can fire ammunition from a **ranged weapon** at targets within and beyond your reach. This trait lists two numbers in parentheses; the first number is the weapon’s short range, and the second is the weapon’s long range (see “Targeting and Range” in Part 5 for more information on reach and ranges).

WEAPON TRAITS

These rules apply to any weapon with that trait listed in its entry on the Weapons table.

Cumbersome [X]. To wield this weapon easily, your Strength score must be equal to or greater than the number indicated in brackets. If your Strength is lower than that number, you gain a disadvantage on all attacks using this weapon and are Slowed while wielding it.

Dangerous. The GM can spend ⚡ from an attack with this weapon to cause you to also accidentally graze an ally within the weapon’s reach or range. This deals the usual damage for a graze.

Deadly. When you hit a target with this weapon, you can spend ♦ to cause the target to immediately suffer an injury.

Defensive. While wielding this weapon, you can take the Brace action without having nearby cover.

Discreet. This weapon is less obtrusive than others, and thus less likely to be confiscated in secure settings. While you are not wielding it in combat, you gain an advantage on any test you make to disguise this weapon, to hide it on your person, or to convince others not to take it from you.

Indirect. This ranged weapon can arc shots over cover and obscuring terrain. While you can sense a target that is not in your line of effect, you can still attack them with this weapon if there is a reasonably open path for your projectile to indirectly arc to them. Your target can't benefit from the Brace action against attacks made with this weapon.

Loaded [X]. This weapon stores ammunition equal to the number indicated in brackets. To make a ranged attack with this weapon, you must spend 1 stored ammunition. As ▶, you can reload this weapon to full ammunition. The GM can spend ⚡ from an attack with this weapon to reduce the stored ammunition to only one shot remaining after the current attack.

Momentum. When you attack using this weapon, if you moved at least 10 feet in a straight line toward your target on your turn, you gain an advantage on the attack.

Offhand. While wielding this weapon in your offhand, it only costs you 1 focus (instead of 2) to use the Strike action with it.

Pierce. Damage dealt with this weapon ignores the target's deflect value. Do not reduce the damage dealt by attacks made with this weapon.

Quickdraw. You can use the Interact action as ▶ to draw this weapon.

Thrown (X/Y). You can throw this weapon at targets, making a ranged attack when you do (see "Ranged Attacks" in Part 5). This trait lists two numbers in parentheses; the first number is the weapon's short range, and the second is the weapon's long range (see "Effect Range" in Part 5), both in feet. You can use this weapon to attack targets within the long range of this weapon. However, if your target is outside of short range, your attack gains a disadvantage. Once the weapon is thrown, it is lost until you recover it from your target.

Two-Handed. This weapon requires two hands to make an attack with it.

Unique. This weapon has unique rules detailed in the weapon description.



Szeth rose from his crouch, loose white clothes rippling, jaw clenched against his sins. He struck out, his weapon flashing with reflected torchlight. Elegant, wide swings. Three of them, one after another. He could neither close his ears to the screams that followed nor avoid seeing the men fall. They dropped round him like toys knocked over by a child's careless kick. If the Blade touched a man's spine, he died, eyes burning.

IMPROVISED WEAPONS

In the heat of the moment, you may wish to attack with an object that isn't a traditional weapon (like hitting someone with a pot) or use a weapon in an unconventional way (like swinging a shortbow at someone like a staff). If you can pick an object up in one or both hands, you can use it as an improvised weapon!

SPECIAL TRAITS

When you make an attack with an improvised weapon, the GM determines which non-special light or heavy weapon it is most similar to. Make the attack as though with that weapon, adding the following special trait:

Fragile. When you attack with an improvised weapon, the GM can spend  to cause the improvised weapon to break following the attack's resolution.

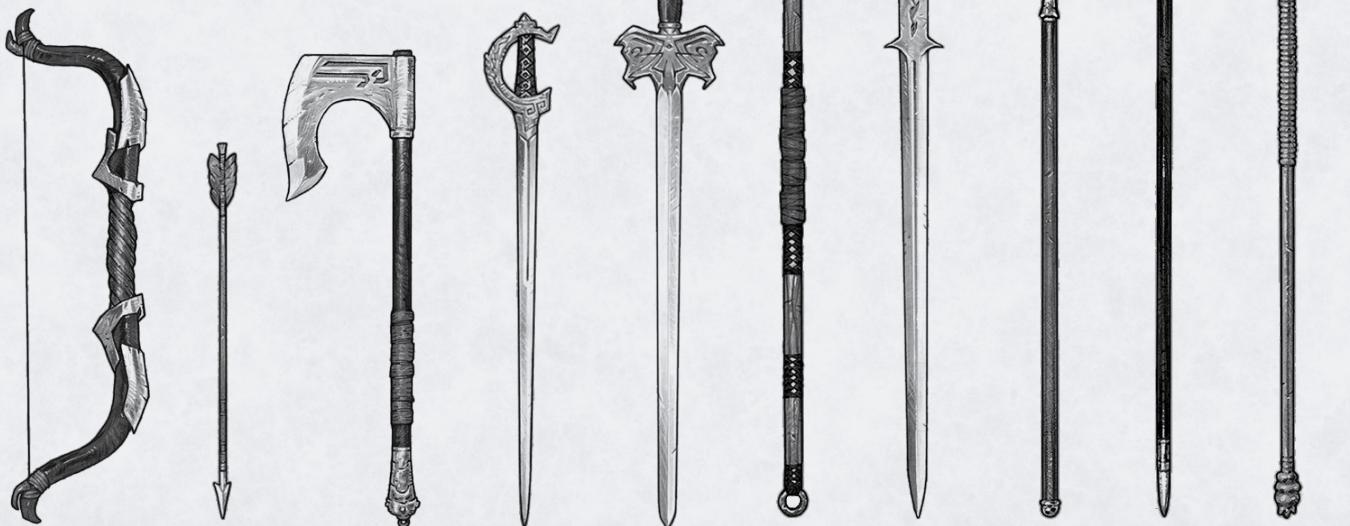
You can choose Improvised Weapons as a weapon expertise, despite it being a special weapon. If you do, you benefit from the expert traits of the similar weapon, even if you don't have expertise in that similar weapon.

WEAPONS IN POLITE COMPANY

Despite the constant presence of war on Roshar, or maybe because of it, weapons are not welcome in most "polite" parts of society throughout the world. Openly carrying a weapon in settings such as a market or at a party will often draw attention, hostility, or the authorities. If you want to carry a weapon in such context, you will usually have to conceal it (such as with a Stealth test or other tricks).

Light weapons tend to be seen much more commonly off the battlefield than heavy weapons. Their presence doesn't have the same chilling effect on friendly conversations between strangers, and they're wielded by people from all walks of life. Weapons with the Discreet trait are even more acceptable (or easier to hide) in most contexts.

*Weapons of
Eastern Roshar*



UNARMED ATTACKS

Punches, kicks, thrown elbows, headbutts, and bites are examples of unarmed attacks. Any character can make an unarmed attack using Athletics.

SPECIAL TRAITS

Unarmed attacks add the following special traits:

Always Available: Despite being listed as a weapon, unarmed attacks are intrinsic to each character.

You don't have to be holding a weapon to make an unarmed attack, you can make an unarmed attack even if each of your hands is holding something, and you can't be disarmed of your unarmed attacks.

Strength Training: When you make an unarmed attack, its damage die is based on your Strength score.

Strength	Unarmed Damage
0–2	1 (no die roll) impact
3–4	1d4 impact
5–6	1d8 impact
7–8	2d6 impact
9+	2d10 impact

You can choose Unarmed Attacks as a weapon expertise, despite it being a special weapon.

SHARDBLADES

Shardblades are some of the most priceless items on Roshar. These weapons are 5–6 feet long, at least a handspan wide, gleamingly ornate, and shockingly light. They can cut through nearly anything like a hot knife through chull lard, and their bonded owner can summon them from thin air.

Shardblades are composed of an unknown metal, with a gemstone fitted somewhere within their hilt or guard. Unlike non-Invested weaponry, Shardblades can cut cleanly through almost any non-living material—including non-Invested stone and metal—with the ease of slicing through water. In addition, Blades pass through living organisms without the usual mark or injury, slicing through soul rather than flesh and bone. When the core of a limb is “severed” by a Shardblade, everything beyond that cut becomes Blade-dead—gray and lifeless. If this happens to a character’s spine or head, their eyes burn out and they instantly die.

BONDING A SHARDBLADE

You can use a Shardblade’s attached gem to bond to that blade. This process usually takes about 5 days, though you can break this bond with only a few moments of concentration. Once you bond to a Shardblade, you can summon it anywhere by willing it to happen—ten heartbeats later, the blade coalesces from mist into your hand. If your bonded Shardblade leaves your hand, it instantly dissipates again unless you will it not to.

You can have multiple Shardblades bound at a time, but each Shardblade can be bound to only one character at a time. You can only bond another character’s Shardblade if they are dead or willingly broke their bond.

SPECIAL TRAITS

Shardblades add the following special traits:

Summoning/Dismissing: A Shardblade takes ten heartbeats to summon. When you use the Interact action to draw your Shardblade, it doesn’t materialize in your hand until the start of your next turn. You can dismiss your Shardblade with a mere thought, and it disappears into mist until you need it again.

Spiritual Injury. When a Shardblade causes a target to make an injury roll (either by dropping them to 0 health or triggering the Deadly trait), roll on the Shardblade Injuries table to determine the injury (instead of the table in Part 5):

SHARDBLADE INJURIES

Injury Roll	Injury
16+	Flesh Wound. No lasting effects.
1–15	Spiritual Injury. The target suffers a permanent injury. Any severed flesh turns gray and lifeless. No non-Invested healing can recover this injury.
0 or lower	Death. The target dies.

SPECIALIST EXPERTISES

The expert traits of each weapon and armor require a specific expertise (see “Expertises” in Part 2). For most weapons and armor, you can choose that expertise when creating or leveling up your character. However, some items from this chapter require specialist expertises to benefit from expert traits. The following specialist expertises can only be obtained through either talents, rewards, or training (see “Downtime” in Part 4):

Shardblade, Half-Shard, Warhammer, and Shardplate.

WEAPONS

Type	Weapons Skill	Damage	Range	Traits	Expert Traits	Weight	Price
Light Weapons							
Javelin	Light	1d6 keen	Melee	Thrown (30/120)	Indirect	2 lb.	20 mk
Knife	Light	1d4 keen	Melee	Discreet	Offhand, Thrown (20/60)	1 lb.	8 mk
Mace	Light	1d6 impact	Melee		Momentum	3 lb.	20 mk
Rapier	Light	1d6 keen	Melee	Quickdraw	Defensive	2 lb.	100 mk
Shortspear	Light	1d8 keen	Melee	Two-handed	Thrown (20/60)	3 lb.	10 mk
Sidesword	Light	1d6 keen	Melee	Quickdraw	Offhand	2 lb.	40 mk
Staff	Light	1d6 impact	Melee	Two-handed, Discreet	Defensive	4 lb.	1 mk
Shortbow	Light	1d6 keen	Ranged (80/320)	Two-handed	Quickdraw	2 lb.	80 mk
Sling	Light	1d4 impact	Ranged (30/120)	Discreet	Indirect	1 lb.	2 mk
Heavy Weapons							
Axe	Heavy	1d6 keen	Melee	Thrown (20/60)	Offhand	2 lb.	20 mk
Greatsword	Heavy	1d10 keen	Melee	Two-handed	Deadly	6 lb.	200 mk
Hammer	Heavy	1d10 impact	Melee	Two-handed	Momentum	3 lb.	40 mk
Longspear	Heavy	1d8 keen	Melee + 5	Two-handed	Defensive	9 lb.	15 mk
Longsword	Heavy	1d8 keen	Melee	Two-handed	Loses Two-handed	3 lb.	60 mk
Poleaxe	Heavy	1d10 keen	Melee	Two-handed	Melee reach +5	5 lb.	40 mk
Shield	Heavy	1d4 impact	Melee	Defensive	Offhand	2 lb.	10 mk
Crossbow	Heavy	1d8 keen	Ranged (100/400)	Two-handed, Loaded [1]	Deadly	7 lb.	200 mk
Longbow	Heavy	1d6 keen	Ranged (150/600)	Two-handed	Indirect	3 lb.	100 mk
Special Weapons							
Improvised Weapon	As similar weapon	As similar weapon	Melee	Unique	Unique	—	—
Unarmed Attack	Athletics	Unique	Melee	Unique	Momentum, Offhand	—	—
Shardblade	Heavy	2d8 spirit	Melee	Dangerous, Deadly, Unique	Loses Dangerous	4 lb.	Priceless

ARMOR

Type	Deflect Value	Traits	Expert Traits	Weight	Price
Uniform	0	Presentable	—	5 lb.	40 mk
Leather	1	—	Presentable	10 lb.	60 mk
Chain	2	Cumbersome [3]	Loses Cumbersome	25 lb.	80 mk
Breastplate	2	Cumbersome [3]	Presentable	30 lb.	120 mk
Half Plate	3	Cumbersome [4]	Cumbersome [3] instead of [4]	40 lb.	400 mk
Full Plate	4	Cumbersome [5]		55 lb.	1,600 mk

ARMOR

With war raging all across Roshar, armor is a very common sight, though it is still often frowned upon in polite society. Wearing armor may result in standing out like a sore thumb, getting turned away from certain locations, or gaining a disadvantage on tests made to influence civilians in most non-military contexts, such as banquets, markets, or churches.

This section outlines the most common types of armor found on Roshar. You can only benefit from one type of armor at once. The Armor table includes the following columns:

Type. The general type of armor—but feel free to creatively describe your own, as long as it uses the same statistics.

Deflect Value. Reduce all incoming impact, keen, and energy damage by the deflect value of the armor you are wearing.

Traits. Special rules that apply to that armor (see “Armor Traits” below).

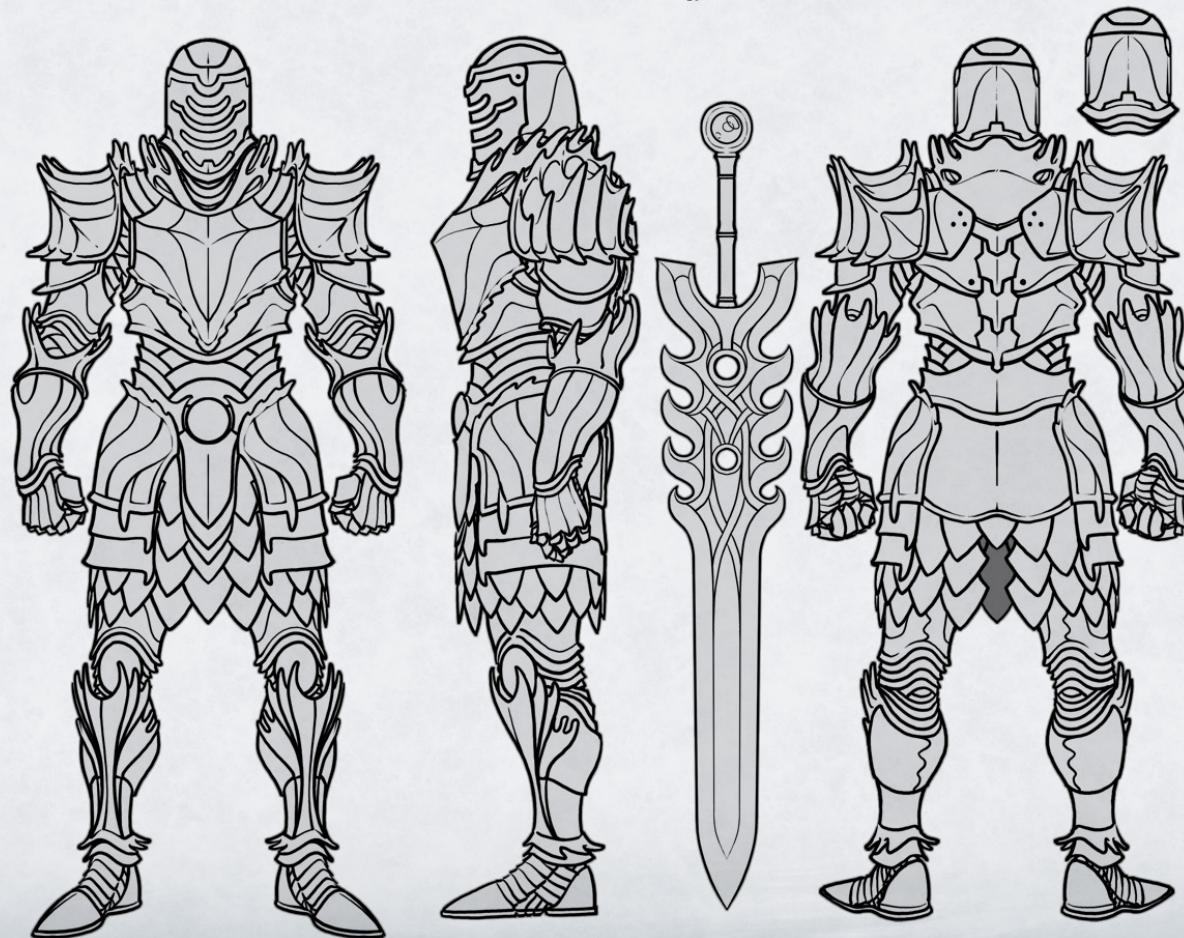
OTHER SPECIAL WEAPONS & ARMOR

The full *Stormlight Handbook* includes other special weapons: Radiant Shardblades, the massive weapons known as Shardbows or Shardhammers, and fabrial shields called Half-Shards. It also details one of the *Stormlight* setting’s most iconic items: the magical power armor called Shardplate.

Expert Traits. Special rules that apply only if you have an expertise in that armor. Some armors remove an undesirable trait if you have expertise, rather than adding a desirable trait; for example, if you have an expertise in Chain Armor, your chain loses its Cumbersome trait so you can wear it with any Strength score.

Weight. The armor’s weight.

Price. The armor’s standard price.



ARMOR TRAITS

These rules apply to any armor with that trait listed in its entry on the Armor table.

Cumbersome [X]. To wear this armor easily, your Strength score must be equal to or greater than the number indicated in brackets. If your Strength is lower than that number, you are Slowed while wearing this armor and you gain a disadvantage on all Speed tests.

Dangerous. The GM can spend \star from your tests when you are wearing this armor to cause an ally within 5 feet of you to take 2d6 impact damage as you injure them with your uncontrolled motion.

Presentable. This unobtrusive armor is presentable to wear in public in a non-military context. You do not suffer undue attention for wearing this armor or gain a disadvantage on tests for doing so in conversations.

EQUIPMENT

Beyond weapons and armor, Rosharans use many tools and resources in everyday life. The Equipment table presents items commonly applicable to your adventures, followed by a description of each item's benefits.

Some items in this section have variable prices, as many different types of that item can be found across Roshar. For example, Vorin wine ranges dramatically in value, and some reference books are much rarer than others. The GM chooses how much an individual item costs within its range, and might grant tangential benefits to the higher-priced varieties. For example, spending extra money on a blue wine, rather than a red, might lower your DC on a test made to influence a connoisseur.

Item marked with an asterisk (*) on the Equipment table are included for narrative purposes and do not have any specific statistics or rules. Other items are described in more detail in the *Stormlight Handbook*, with a few examples provided here.

Anesthetic. Usually made from fathom bark or winterwort, you can apply a dose of anesthetic ointment to an injury during a Short or Long Rest to reduce its recovery time by 1d4 days. Each injury can be treated with anesthetic only once per day.

Antiseptic (potent). Knobweed milk, fourleaf sap, and lister's oil can all be used to make a strong antiseptic. A dose can be applied during a Short Rest to restore 2d6 health to a character.

Antiseptic (weak). A dose of weak antiseptic, such as that made from larmic mucus, can be applied to a wound during a Short Rest to restore 1d6 health to the character.

Book (reference). Each reference book contains information on a particular topic, such as a historical era, engineering, biology, architecture, or crafting a particular type of fabrial, and so on. When you have time to reference a book while making an Intellect test related to its topic, you are considered to have an expertise in the topic (see "Expertise Benefits" in Part 2).

Candle. While lit, the candle sheds light in a 15-foot radius. It burns for up to 6 hours before becoming unusable.

Crowbar. You can use a crowbar to gain an advantage on an Athletics test where the crowbar's leverage can be applied.

Ear Trumpet. Distant sounds heard through an ear trumpet can be perceived as though at half the distance. At the GM's discretion, more powerful ear trumpets may be available at higher prices.

Flint and Steel. A flint and steel can be used to light fires, using ▶ to light abundant fuel within reach. Starting a fire under more challenging circumstances can take 1 minute or more. Herdazians often wear a tool called a sparkflicker as jewelry or other ornamentation; they can use this like flint and steel by quickly running their crystalline, caparace-like fingernails along it.

Grappling Hook. A grappling hook is typically attached to the end of a rope to aid in scaling or descending from walls and cliffs. While you have a grappling hook securely anchored atop such a vertical obstacle, it grants an advantage on any Acrobatics or Athletics test made to climb the obstacle using the attached rope.

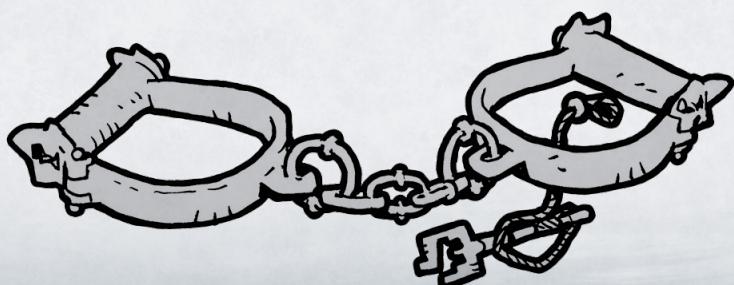
You can use an Interact action to attach the grappling hook to a hold within reach without making a test. Additionally, you can throw it at a suitable anchor within 20 feet of you by making an Athletics or Agility test against a DC set by the GM, securely attaching on a success.

Lantern (oil). While lit, this lantern sheds light in a 30-foot radius. It burns for up to 6 hours per pint of oil.

EQUIPMENT

Name	Weight	Price	Name	Weight	Price
Alcohol (1 serving)	0.2 lb.	0.5–50 mk	Lantern (sphere)	2 lb.	20 mk
Alcohol (bottle)	2–4 lb.	1–300 mk	Lock and key	1 lb.	50 mk
Anesthetic (5 doses)	1.5 lb.	75 mk	Lockpick	0.5 lb.	5 mk
Antiseptic (potent, 5 doses)	1 lb.	50 mk	Magnifying lens	0.2 lb.	400 mk
Antiseptic (weak, 5 doses)	1 lb.	25 mk	Manacles	6 lb.	10 mk
Backpack*	5 lb.	8 mk	Mirror (handheld)*	2 lb.	25 mk
Barrel*	70 lb.	15 mk	Musical instrument	0.5–20 lb.	1–50 mk
Blanket*	2 lb.	2 mk	Net (hunting)	5 lb.	4 mk
Book (reference)	1–5 lb.	10–500 mk	Net (fishing)	15 lb.	10 mk
Bottle (crem)*	3 lb.	0.5 mk	Oil (1 flask)	1 lb.	1 mk
Bottle (glass)*	2 lb.	1 mk	Paper or parchment (1 sheet)*	0.1 lb.	0.5 mk
Bucket*	2 lb.	1 mk	Perfume (1 vial)*	0.5 lb.	20 mk
Candle	0.2 lb.	0.2 mk	Pick (mining)*	10 lb.	10 mk
Case (leather)	1 lb.	4 mk	Poison (weak, 1 dose)	0.2 lb.	20 mk
Chain (thick, 10 feet)	10 lb.	20 mk	Poison (effectual, 1 dose)	0.2 lb.	50 mk
Chain (thin, 1 foot)	0.5 lb.	20 mk	Poison (potent, 1 dose)	0.2 lb.	120 mk
Chest*	25 lb.	30 mk	Pot (iron)*	10 lb.	8 mk
Clothing (common)	3 lb.	2 mk	Pouch*	1 lb.	1 mk
Clothing (fine)	6 lb.	50–200 mk	Pulley system	12 lb.	100 mk
Clothing (ragged)	1.5 lb.	0.5 mk	Rope (50 feet)	5 lb.	30 mk
Crowbar	3 lb.	10 mk	Sack*	0.5 lb.	0.2 mk
Ear trumpet	1 lb.	50 mk	Scale	3 lb.	20 mk
Flask or tankard	1 lb.	1 mk	Shovel*	5 lb.	8 mk
Flint and steel	1.5 lb.	4 mk	Soap*	0.1 lb.	1 mk
Food (ration, 1 day)	0.5 lb.	0.2 mk	Spyglass	1 lb.	500 mk
Food (street, 1 day)	1.5 lb.	3 mk	Surgical supplies	3 lb.	20 mk
Food (fine, 1 day)	0.5 lb.	25 mk	Tent (two-person)*	20 lb.	10 mk
Grappling hook	4 lb.	10 mk	Treatment (medical, 1 dose)	0.2 lb.	10 mk
Hammer (handheld)*	3 lb.	4 mk	Tuning fork	0.5 lb	50 mk
Ink (1-ounce bottle)*	0.2 lb.	40 mk	Unencased gem (infused)	0.01 lb	2 mk
Ink pen*	0.1 lb.	0.1 mk	Vial (glass)*	0.2 lb.	4 mk
Jug or pitcher*	4 lb.	2 mk	Waterskin*	1 lb. (empty)	1 mk
Ladder (10-foot)*	20 lb.	5 mk	Wax (1 block)*	0.5 lb.	2 mk
Lantern (oil)	2 lb.	20 mk	Whetstone*	1 lb.	0.2 mk

*These items are included for narrative purposes and do not have any specific statistics or rules.



Lantern (sphere). This lantern provides a locked cage, a bit less than 1 foot in diameter, into which infused spheres can be placed to shed light. Depending on how full of infused spheres the lantern is, it sheds a different radius of light: 60 feet when entirely filled, 30 feet when at least half full, 15 feet when at least quarter-filled, and 5 feet when at least 1 mark or broam is within it. The lock can be opened with its key (which comes with a purchased lantern) or a successful DC 15 Thievery test.

Lock and Key. This sturdy lock can be opened with its key or a successful DC 20 Thievery test. At the GM's discretion, locks that require higher DCs may be available at higher prices.

Lockpick. You can use a lockpick to gain an advantage on Thievery tests made to pick a lock. The GM can spend  from the roll to cause the lockpick to break (after the test is resolved).

Magnifying Lens. You can use a magnifying lens to gain an advantage on skill tests made to appraise or inspect a small or highly detailed item.

Manacles. These metal restraints, which come with a key, can bind the wrists or ankles of a Large or smaller character. They can be escaped with a successful DC 25 Agility test, broken by a successful DC 25 Athletics test or by dealing 15 damage directly to them, or lockpicked with a successful DC 20 Thievery test. At the GM's discretion, manacles that require higher DCs may be available at higher prices.

Musical Instrument. Every culture of Roshar has its preferred instruments and musical stylings. Instruments are often used for enjoyment, passing the time, or busking for chips. When you use an instrument for a similar purpose, make a skill test related to the instrument (Agility for a stringed instrument, Athletics for drums, Discipline for an instrument with many keys, or any other skill you and the GM agree is appropriate). If you have an expertise in that instrument, you gain an advantage on the test.

Oil. Oil generally comes in a 1-pint flask made of dried crem. Oil is flammable and can be used to fuel oil lanterns, to create dangerous terrain in a space, or as an improvised weapon (sling), coating the target in oil in addition to the normal damage on a hit or graze. Following the attack, regardless of the result, the crem flask breaks and any remaining oil is lost (other than what coats the target).

Rope. Rope is usually made of seasilk (or less commonly, lavis grain or rockbud fibers) and sold in 50-foot lengths that can be cut and tied to change its length as needed. It can be cut by dealing 2 damage directly to it, or ripped apart with a successful DC 20 Athletics test.

Surgical Supplies. This satchel contains enough bandages, salves, splints, and other medical supplies to be used 10 times. When you make a Medicine test to treat a wounded character (or to similarly use these medical supplies), you can expend one of this satchel's uses to gain an advantage on the test.

Treatment (medical). Rosharan surgeons cure ailment with a variety of treatments, generally made from bitterleaf or bloodivy. During a Short Rest, you can use a dose of such a treatment to cure a character of one of the following conditions, given that its source isn't a permanent injury: Disoriented, Exhausted (reduces the penalty by 1), or Stunned.



To the surgeons, it didn't matter if you were an enemy—they were helping any who needed their attention.

FABRIALS

From modern conveniences like spanreeds to ancient relics like Soulcasters to technological breakthroughs like half-shards, fabrials fill many roles in the societies of Roshar. In some regions, fabrials are quite common, while in other parts of the world, they are especially rare.

These marvelous Stormlight-powered devices perform a variety of functions. A simple fabrial might merely heat a home, while others are priceless artifacts that transform materials into other materials.

A fabrial is constructed by trapping a spren within a gemstone; the type of spren determines the fabrial's function, then the gemstone is surrounded by complex metal latticeworks to fine-tune its effects. More complex fabrials contain multiple gems (and spren trapped within them).

A fabrial's effects are powered by Light held within its gemstones, and like spheres, the gems must be recharged after their Investiture is expended.

CHARGES AND ACTIVATION

The gem at the core of a fabrial is charged with Investiture. Each fabrial can hold a certain number of **charges**, determined when that fabrial is crafted.

Unless otherwise specified, you can activate a fabrial you're touching by using the Interact action. An activated fabrial expends 1 charge to produce that fabrial's effect, which lasts for the duration specified. It continues to spend more charges until you deactivate it as ▷ or until it runs out of charges.

A fabrial's charges can be recharged during a short rest by draining the Stormlight from unencased gemstones (see "Equipment") or from a Radiant's current Investiture. The fabrial regains 1 charge for each unencased gem or point of Investiture infused into it.

Alternatively, a fabrial can always be fully recharged by being left out in a highstorm (as with spheres).

UNIQUE FABRIALS

Beyond the common fabrials in the following section, many cutting-edge fabrials push the limits of this technology. These experimental devices can produce effects that people never dreamed possible through technology. Some mimic the capabilities of Radiant surges, while others miniaturize larger fabrials. The only ways to acquire a unique fabrial are to find one, be gifted one, or, in the case of inventive characters, to craft your own (using rules detailed in the *Stormlight Handbook*).

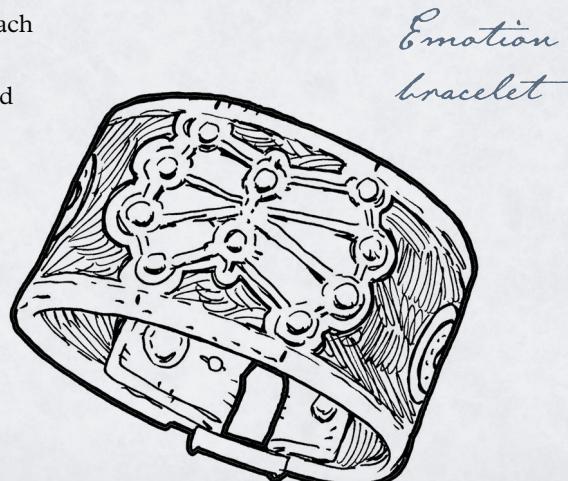
EXAMPLE FABRIALS

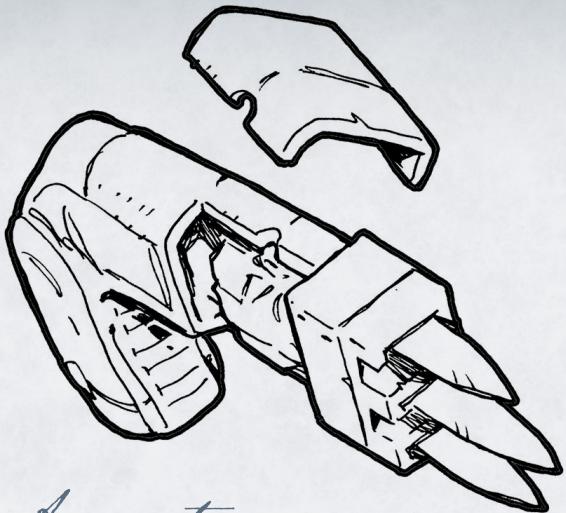
During the time of *The Stormlight Archive* novels, some fabrials are regularly produced or used throughout Roshar. These fabrials can be purchased and used much like the other items in this chapter. Other fabrials, like the Soulcasters created during the time of the Knights Radiant, are priceless.

STANDARD FABRIALS

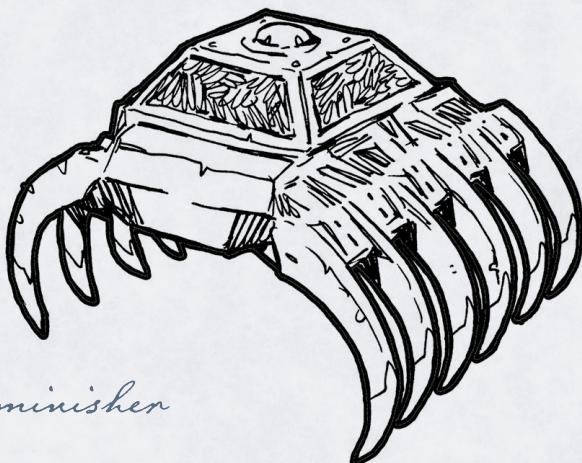
Name	Charges	Weight	Price
Emotion bracelet	3	0.2 lb.	200 mk
Painrial (augmenter)	3	1 lb.	750 mk
Painrial (diminisher)	3	1 lb.	750 mk
Spanreed (1 pair)	3	1 lb. each	100 mk

Emotion bracelet (3 charges). Emotion bracelets blink or change color in the presence of different emotions. The bracelet's wearer can spend 1 charge as ▷ to gain an advantage on an Insight test against a humanoid within 10 feet of them.

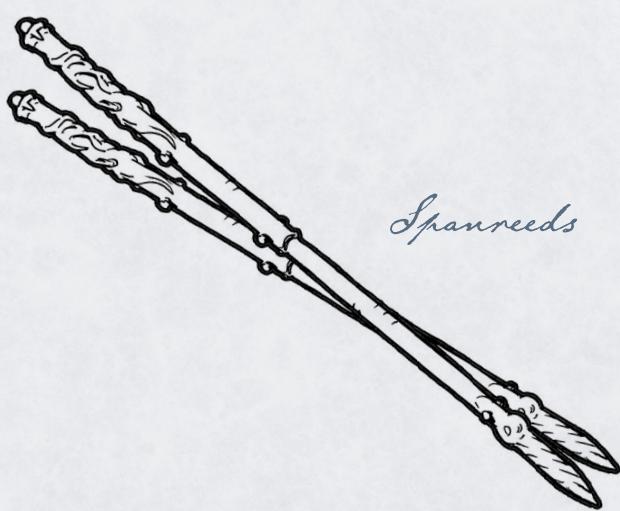




Augmenter



Diminisher



Spanreeds

Painrial (augmenter; 3 charges). The augmenter painrial increases a target's sense of pain. It is a melee weapon that uses the Light Weapons skill and deals 1d6 vital damage. On a hit, you can spend any number of charges to add your skill modifier to the damage one additional time for each charge spent.

Painrial (diminisher; 3 charges). The diminisher painrial decreases the wearer's sense of pain. When you take damage, you can use ↪ and spend 1 charge to reduce the damage by 1d4.

Spanreed (3 charges). Spanreeds come in pairs, with each reed conjoined to the other, allowing for the bearers of each to communicate over long distances. Each spanreed is a writing utensil with an infused ruby at the top. When one bearer twists the ruby, their spanreed causes the paired spanreed's ruby to blink, signaling that communication is requested. When the other spanreed bearer is ready, they twist their spanreed's ruby, and the two reeds begin to move in parallel. By taking turns writing, the bearers can conduct written conversations. A spanreed expends 1 charge for every 5 days it is active.

GOALS AND REWARDS

During a full Cosmere RPG campaign, characters will mark advance in two meaningful ways. First, at certain milestones during a campaign, you can gain a level when indicated by the GM. This represents reaching a meaningful milestone in your growing experience and practice. Second, you can complete personal goals and earn rewards that grant you powerful items, relationships, or abilities.

While the whole party might be working toward a broader objective, each goal and its subsequent reward is personal to you and your story. One character might be working towards earning a Shardblade in a duel. Another character might be a Radiant trying to find the Words to swear the Third Ideal of their order. Yet another might be trying to earn the favor of the mysterious Sleepless.

Full rules for goals and rewards appear in the *Stormlight Handbook*.

ADVENTURING

THIS CHAPTER COVERS THE BASICS OF HOW TO GO adventuring in Roshar, suggesting how you can use this book’s rules to facilitate that. Some of this guidance is roleplay focused, such as exploring how to pace your story and how to use the game’s three scene types to weave interesting adventures. The later sections of this chapter focus on specific rules you’ll commonly use across all scene types: how to use your senses, how various conditions can impact you, and how to handle damage, injury, and death.

ROLEPLAYING

As your game unfolds, it follows a standard rhythm, as outlined in this book’s introduction:

- ◆ The GM sets the scene.
- ◆ The players decide what they do.
- ◆ The GM narrates the results.
- ◆ During this cycle, you and the other players act out the roles of your characters. It’s your job to determine how your character speaks, thinks, and acts.

TIME

Just like any story, the flow of time is at the heart of roleplaying. Sometimes, the story moves quickly, covering large amounts of time. Other times, every heartbeat matters and the action unfolds moment by moment, detailing every movement your character makes.

The GM sets the pace of time based on how each situation is unfolding. This isn’t a formal process, but often a subtle one, where the GM shifts the timescale they are discussing. For example, you might shift quickly between the slow-paced “you travel through the Purelake for several hours” and the fast-paced “you dive for cover when you spot the ominous shapes of Fused flying low over the water.” In this case, the GM didn’t formally proclaim time was moving differently, but the needs of the story changed it on the fly.

As you play out an adventure, the story naturally ebbs and flows in this way. Sometimes you’ll “zoom out” to allow time to pass by or events to unfold, and other times you’ll “zoom in” on events that play out in detail. Detailed moments like these—known as scenes—are explained in the next section.

Faster-flowing parts of your story are more flexible. In these scenes, long stretches of time pass, allowing you to rest between difficult days, to travel for long stretches of time, or to engage in downtime activities between the active moments of an adventure. Most of these moments can be handled like a montage in a movie, but some things (like resting and downtime activities) can have rules implications that are discussed later in this chapter.

SCENES

When the action “zooms in” and your individual actions have consequences, the scene is called a **scene**. These sequences in the game range from harrowing fights to tricky negotiations to explorations and discoveries.

Most of this game’s rules focus on scenes, as these typically need more guidance than fast-flowing narratives. Most scenes can be categorized as one of the following:

Combats occur when one or more characters engage in a physically hostile conflict. In fights and battles, every second matters, positioning requires precision, and lives are on the line. Part 5 presents guidelines for combats.

Conversations focus on scenes where you’re communicating with other characters and the outcomes are uncertain and hold meaningful implications for the game’s story. These could involve heated arguments, tense negotiations, intricate deceptions, and much more. Part 6 includes guidance for conversations.

Endeavors highlight times you’re trying to traverse, explore, discover, pursue or sneak. In these scenes, your main opponent isn’t usually other characters—instead, it’s the environment or situation itself. Part 6 also presents key rules for endeavors.

Not all sequences you want to portray fit nicely into a single scene type—for example, you might begin with a conversation that quickly devolves into combat. And as with all rules of this game, the scene rules are guidelines. The GM may alter them, use parts, or mix and match them to best tell the story of your adventure. For example, you might use a combat action to throw a punch in a conversation, or resist the social influence of an NPC who is trying to have a conversation with you during a chase endeavor.

SPLITTING THE PARTY

Sometimes the story necessitates splitting up your group of player characters. You might do this to accomplish multiple things at once, or perhaps so characters can pursue opposing objectives.

However, splitting the party can introduce a lot of challenges for pacing the story, as your scenes need to shift between two or more different groups, leaving those who aren't in the current scene with little to do at the table. The *Stormlight Handbook* provides guidance for GMs on how to run the party while split, but your game will likely run smoother if you keep everyone together when it suits the story. Games are most fun when everyone can participate.

TRANSITIONING BETWEEN SCENES

Momentum is essential to good gameplay. The GM should do their best to keep players excited and motivated to continue the campaign. When one scene's main goal has been accomplished (or failed), it's generally time to wrap up the scene and move on to the next.

Answering one question often presents another. The characters may celebrate dethroning a predatory highlord through social skullduggery, only to learn that someone worse has succeeded him. After successfully crafting a new fabrial to aid the war effort, the characters may find the raw materials needed to produce more are in short supply and can only be obtained by infiltrating an enemy-occupied treasury.

When one scene rolls into the next, you carry over the state of your character's statistics. Your current health, focus, and Investiture remain the same until you get a chance to recover them, whether through abilities or by spending a meaningful amount of time resting (see "Resting" at the end of this chapter).

Sometimes scenes happen in quick succession, and what happens in one can have a dramatic impact on your character's abilities and resources in the next. At other times, especially after particularly intense scenes, the party may need a break to recover, or the story may simply need to fast-forward until the next major development. This time between meaningful scenes is called downtime.

EVENTS

Sometimes, the GM might introduce impending circumstances within scenes that count down to something occurring that will shake up the scene. These are called **events**. They can be either positive or negative and acts as ticking clocks that is separate from the main objective of a scene. Events are an optional tool that builds anticipation and adds dimension to any type of scene. Your GM might incorporate two or three events throughout a game session, either divided up between scenes or in the same scene if the stakes are high and a lot is happening at once. Some sessions might not include events at all. When included, events shouldn't feel like random twists, but intentional devices to increase story tension in important scenes.

It is helpful to think of an event as similar to an Opportunity or Complication, but with a larger scope of impact, such as a highstorm bearing down on the group, the building outrage of a crowd at an unfair duel, the arrival of the city guards on your scuffle with a ghostblood agent in a back alley, or the timer to Dalinar opening a perpendicularity to refuel your Stormlight during a massive battle.

When the GM introduces an event, they are foreshadowing something that is not yet in play, but will likely come to fruition during the scene. Typically, an event is triggered once a predetermined number of dedicated Opportunities or Complications fill its track.

EVENT

Triggers when the final Complication is assigned:



Highstorm Arrival

INTRODUCING EVENTS

Events are always planned and instigated by the GM unless otherwise indicated, such as by a talent. When a GM is ready to introduce an event, they announce what it is and whether it is positive or negative, then put an event card in the middle of the table (a card is not necessary, but is a nice visual reminder that the event is in play).

Every event includes a track with two or more Opportunity or Complication slots. When someone rolls a plot die while an event is on the table, the result of the die can progress the event.

CONTRIBUTING TO EVENTS

The players and the GM can choose to contribute to event tracks by spending Opportunities and Complications to fill slots. In doing so, they forgo other possible effects these results would typically have. Strategically weighing the impact of immediate consequences from spending an Opportunity or Complication in a standard way against bigger, long-term consequences of using it to contribute to an event track adds great story tension in high-stakes scenes.

OPPORTUNITIES

With an Opportunity, a player may choose to fill one slot toward a positive event, or spend the Opportunity on something else. At times, it might make more sense to spend an Opportunity on an immediate benefit such as recovering focus that is sorely needed for a talent. Other times, the best option may be to progress an event that could turn the tide of an entire battle in the group's favor.

COMPLICATIONS

With a Complication, the GM may choose to fill one slot toward a negative event, or spend the Complication on something else. This flexibility helps the GM time when a negative event is triggered, such as a chasmfiend bursting into the scene just as the characters are about to best their opponents in battle.

NPC CONTRIBUTIONS

Just as the PCs contribute to events, NPCs may as well, except their Opportunities can fill slots toward events that have negative implications for the characters, and their Complications can fill slots toward events that have positive implications for the characters.

DOWNTIME

Scenes account for most of the time you'll spend playing this game, but between them, your characters' lives go on—perhaps to hide, rest, work, or wait. If you're just taking a break for a few hours or a night, those rules are covered in the “Resting” section at the end of this chapter. However, longer periods between scenes offer **downtime**, in which individual characters can progress without being restrained by their party's shared goals. During downtime, a GM presents each player with an opportunity to explain what their character does in this open time. Some activities might be done in tandem with other party members, but characters often want to go their own way for a while.

Each day of downtime you spend dedicated to rest and recuperation counts as two days toward healing an injury (see “Injuries” later in this chapter).

Other downtime activities, from research and crafting to training in a new expertise or revising the talents you've selected for your character, are detailed in the full *Stormlight Handbook*.

CONDITIONS

Many effects can apply a **condition** to you (for example, “you become Slowed”). These alter your abilities for the duration of that effect (see the upcoming “Durations” section).

If an effect doesn't state its duration (or a way to end the effect early), all the rules you need for determining that are in the condition itself.

Conditions only apply to characters, not objects. If a rule tells you to apply a condition to a target, but you're targeting an object, it ignores that condition.

CONDITIONS LIST

This game includes the following conditions, listed in alphabetical order.

Afflicted. You slowly take damage over time. In combat, at the end of each of your turns, you take the amount and type of damage specified by the effect that gave you the condition.

Out of combat, you take that damage every 10 seconds and after each time someone attempts to remove the condition.

Determined. When you fail a test, you can add an Opportunity to the results. When you do, remove the Determined condition.

Disoriented. Your senses are disrupted, making most tasks difficult. You can't use reactions (➊). Your senses count as obscured at all times, and Perception tests (and other tests to use your senses) gain a disadvantage

Empowered. When a Radiant swears an Ideal, they become Empowered, granting a burst of unrestrained power. You gain an advantage on all tests and your Investiture refills to your maximum at the start of each of your turns. This condition is removed at the end of the current scene.

Enhanced. While Enhanced, one of your attributes is increased, and can even stretch beyond the normal limits.

Unlike most conditions, Enhanced has a cumulative effect, and you can have this condition for more than one attribute at a time. When you gain this condition, you gain the stated bonus to the specified attribute for all gameplay purposes, except for your defenses and resources (health, focus, and investiture). These values do not change.

For example, if you have a Speed of 3 and become Enhanced (+2 Speed), you gain the following benefits:

- ◆ +2 bonus to your Agility, Light Weapons, Stealth, and Thievery skills
- ◆ Increase your movement speed to 40 feet per action.
- ◆ Add +2 to any talents that directly scale off of your Speed.

Exhausted. While Exhausted, you feel fatigued and everything increases in difficulty.

When you gain this condition, it states a negative number in parentheses; each time you make a test, apply a penalty equal to this number. When you finish a long rest, reduce your Exhausted penalty by 1.

Unlike most conditions, Exhausted has a cumulative effect. When you gain a second instance of this condition, add its listed penalty to your current Exhausted penalty.

For example, if an effect makes you Exhausted (-2), you subtract 2 from all tests; if a different effect then makes you Exhausted (-1), that increases your Exhausted penalty, so you now subtract 3 from all tests.

Focused. You are engaged and intent on your task. Abilities that cost focus to activate have their cost reduced by 1.

Immobilized. Your movement rate becomes 0 and you can't move or be moved by other effects.

Prone. You are lying flat on the ground. Until you spend 5 feet of movement to stand up and remove the

condition, you are Slowed and melee attacks against you gain an advantage. You can use the Brace action without a shield or cover.

After you become Prone while climbing or flying, you fall and take damage as usual (see "Falling" in Part 5).

Restrained. Your movement rate becomes 0. You gain a disadvantage on all tests other than those to escape your bonds.

Slowed. Your movement rate is halved. If you become Slowed in the middle of movement, halve your remaining movement (rounded up).

Stunned. In combat, on your turn, you gain two fewer ► and don't gain a reaction. Out of combat, you are overwhelmed, making you move and react slower to your situation at the GM's discretion.

Surprised. You don't gain a reaction at the start of combats, and you must take a slow turn and gain one fewer ►.

Unconscious. You are Unconscious. Your movement rate becomes 0, you can't move or communicate, and you are unaware of your surroundings. When you gain this condition, you fall Prone and drop anything you were carrying. You can't take any actions, reactions, or otherwise interact with your surroundings, other than to take in Stormlight to heal yourself (if you are Radiant). In combat, you always go slow, but you can't do anything on your turn.

You can choose to regain consciousness at the end of any of your turns (no action required) or when an effect heals you to at least 1 health. When you do so, other characters can sense you're conscious, you remove the Unconscious condition, and if you are at 0 health, you recover 1 health. But be careful: with such low health, you could easily suffer another injury, this one potentially more dangerous or deadly.

DURATIONS

Some effects (such as conditions) specify that they last a certain number of rounds. If you're in combat when that effect begins, note whether it does so in the fast PC phase, the fast NPC phase, the slow PC phase, or the slow NPC phase (see "Turn Phases" in Part 5). The effect lasts until the beginning of that phase on the next round.

Other effects state exactly when they end. For example, if an effect ends "at the end of your next turn," it doesn't matter if your next turn is fast or slow—the effect ends when that turn does.

DAMAGE, INJURY, AND DEATH

The risk of injury or death is nearly constant during the True Desolation. These rules will help when you suffer damage or injury.

DAMAGE

When you are dealt **damage**, you reduce your current health by that amount. If you are wearing armor, your deflect will reduce the amount of keen, impact, or energy damage you suffer.

After you are reduced to 0 health, you become Unconscious and suffer an injury (see “Conditions” and “Injuries” in this chapter), putting you at risk of serious injury or death. If your injury doesn’t kill you, you remain Unconscious until you choose to regain consciousness.

DAMAGE TYPES

Different weapons, surges, and other effects deal different **damage types**. The type doesn’t usually change an effect, but other rules (such as armor’s deflect value) may affect some damage types.

Most effects state what type of damage they deal. If an effect “deals extra damage” but doesn’t specify the type, the effect deals the same type as the underlying damage dealt.

Certain types of damage are reduced by any armor a character is wearing. When you suffer energy, impact, or keen damage, reduce that damage by your deflect value. When determining what damage type various effects in your story deal, use the following guidelines:

Energy. Fire, lightning, and any form of heat or energy.

This damage type is reduced by your deflect value.

Impact. Crushing or bludgeoning attacks, and effects such as a hammer blow or a boulder flung with Gravitation. This damage type is reduced by your deflect value.

Keen. Anything that slices, punctures, or impales. This damage type is reduced by your deflect value.

Spirit. Effects that damage not just your physical body, but your spiritual one. Spirit damage is usually dealt by Shardblades, but a few surges can also do so. This damage type is **not** reduced by your deflect value.

Vital. Poisons, suffocation, extreme cold, or anything that puts your constitution to the test. This damage type is **not** reduced by your deflect value.

INJURIES

Your health represents your general physical wellbeing and stamina. As you recover health, you quickly heal minor wounds like scrapes and bruises. But when you suffer particularly grievous harm (such as being reduced to 0 health), you may suffer an **injury** that takes a while to heal, or never heals at all.

You always suffer an injury when reduced to 0 health, but other effects (such as talents and weapon traits) can also cause injuries. The GM might also decide to inflict an injury if the story calls for it.

INJURY ROLLS

When a player character or major NPC (such as a recurring character) suffers an injury, they must make an **injury roll**.

When you make an injury roll, roll a d20 and apply the following modifiers:

Armor. Add the deflect value of any armor you’re wearing.

Abilities. Add any relevant modifiers from talents or other abilities.

Injuries. Subtract 5 from the roll for each injury you already have. (Unlike skill tests, the result of an injury roll can be a negative number!)

Compare the result to the Injury Duration table to determine the duration of injury suffered, then see “Injury Effects” below.

INJURY DURATION

Injury Roll	Duration
-6 or lower	Death. The character dies (see “Death”).
-5 to 0	Permanent Injury. The character suffers a permanent injury.
1 to 5	Vicious Injury. The character suffers a temporary injury with a duration of 6d6 days.
6 to 15	Shallow Injury. The character suffers a temporary injury with a duration of 1d6 days.
16+	Flesh Wound. The character suffers a temporary injury for the remainder of the day.

INJURY EFFECTS

Each injury remains until it heals (or potentially forever, for permanent injuries). When your character suffers an injury, you decide its effects, based on what caused the injury and on your intention for your character's narrative.

The Injury Effects table suggests some effects an injury could have, and how you might describe it in the story. Feel free to choose any entry on the table, roll a d8 on the table, or work with your GM to create a custom effect.

INJURY EFFECTS

d8	Effect	Narrative Suggestions
1–2	Exhausted (-1)	Any injury that lowers your overall stamina.
3	Exhausted (-2)	Any injury that lowers your overall stamina.
4–5	Slowed	Injured leg or foot, or any injury that lowers your overall speed.
6	Disoriented	Injured head, or widespread injury that overwhelms your senses.
7	Surprised	Overwhelmed due to the shock of an injury.
8	Can only use one hand	Injured arm or hand, or any injury that lowers your overall coordination.

MINOR NPCs AND INJURIES

If a nameless foe or otherwise minor NPC suffers an injury, they are immediately defeated. When it fits the story, the PC inflicting the injury can choose whether the NPC dies or becomes Unconscious with an injury. If Unconscious, the NPC can't regain consciousness until they recover at least 1 health from another source; unlike PCs, NPCs can't choose to regain consciousness on their own.

RECOVERING FROM INJURIES

Temporary injuries heal after the specified duration—or if you recuperate during downtime, you heal twice as fast (see “Downtime” earlier in this chapter). A few talents and other effects can also heal an injury.

Permanent injuries won't heal without supernatural intervention, but your character can adapt to injuries, including permanent ones. Losing a limb or use of a sense when you're accustomed to having it certainly presents

practical challenges, but you can adapt with training, practice, specialty fabrials, or the support of loved ones.

Injuries and Disabilities. While characters can suffer injuries during their adventures, each player has the freedom to reject any injury effect and choose something else that fits their story. This game's injury rules aren't intended for use when creating new characters with disabilities, nor to model how characters with disabilities operate in this game.

For example, if you create a character who doesn't have full use of all senses (such as a blind character), you don't gain the Disoriented condition. Instead, you follow the general character creation rules (unless you choose otherwise), since you're assumed to have various techniques and tools for navigating daily life. Narratively, you might have certain logical limitations due to being unable to see—but you also have certain advantages, such as not relying on sight and not being deceived by purely visual illusions. If your character uses a mobility device such as a freechair fabrial, your movement rate is determined by your character's Speed attribute, just as it is for any character.

Similarly, if you suffer a permanent injury during your adventures, you might eventually learn to compensate, removing the effects of any conditions it applied. In the story, you still experience the injury's narrative effects, but you've found ways of adapting, and to represent that, you might even remove that injury's mechanical condition.

Portraying Injuries and Disabilities. If you suffer an injury, you're encouraged to research the ways real people have adapted to similar injuries and disabilities, then try to realistically portray them without stereotypes. Autobiographical sources provide the best insight. While the GM might work with you to suggest the mechanical implications of an injury, you should lead this discussion—and unlike most areas of gameplay, you always have final say regarding how an injury affects your character.



“A one-armed Herdazian is still twice as useful as a nobrained Alethi.”

DEATH

Characters in this game are hardy and can usually withstand multiple grievous injuries before succumbing to them. Each injury your character suffers, though, imposes a cumulative -5 penalty on further injury rolls, and if an injury roll you make results in a -6 or lower, your character dies. When this happens, your character can cling to consciousness just long enough to speak their final words, imparting one last wisdom, making one last quip, or saying one last goodbye. Their Cognitive aspect then leaves their Physical form, remaining in Shadesmar for a short period before their soul rejoins the Spiritual Realm, from whence it came.

Once the scene your character dies in ends, you may choose to take a moment to describe their soul's passing into the Beyond. This is an opportunity for a more introspective, peaceful farewell. Whether they expect to join the fight to reclaim the Tranquiline Halls or slip gently into nothingness, this is the ending to their journey, and their final destination remains unknown.

If you die, your active surge effects end if they don't require spending Investiture each round. However, any other infused surges on your body or objects continue until the infusions run out of Investiture.

There are rare circumstances in which the surge of Progression or use of Old Magic can reattach a lingering soul to its body. However, the soul must be willing.



RESTING

In between scenes, you'll (hopefully) find time to rest and recuperate. This gives you an opportunity to recover, eat, tend to your wounds, and plan for the days ahead. There are two types of rests: short rests and long rests.

SHORT REST

A **short rest** is any uninterrupted period of an hour or longer in which you're able to relax, recover, and tend to wounds.

When you finish a short rest, you can choose to roll your **recovery die** (see "Willpower" in Part 2) to determine how much you recover. Add the result to your current health, your current focus, or a combination of the two. For example, if you roll a 5 on your recovery die, you might choose to recover 3 health and 2 focus.

Or if you prefer, you can forgo recovery yourself, and instead spend your rest time to gain one of the following benefits:

Tend to Others. You can provide medical assistance to one or more willing allies you're resting with. When you do, they add your Medicine modifier to their recovery die roll.

Forage. You can use Survival to forage for resources (see "Survival" in Part 2).

Other. If you want to accomplish tasks while the rest of your party rests, you can forgo the benefits of resting to try to get things done. In general, anything that would require a skill test is too demanding to accomplish while also getting rest.

Some talents and other effects allow you to use or activate them during or after a short rest. Unless otherwise specified, you can benefit from these even if you also recover health and focus (or engage in one of the above activities).

LONG REST

A **long rest** is any uninterrupted period of eight hours or longer in which you are able to get meaningful rest. This typically involves some time for relaxation and a full night's sleep—or a half day's sleep, since missions behind enemy lines require finding sleep wherever you can. When you finish a long rest, you recover all your lost health and focus, and you reduce your Exhausted penalty by 1 (see "Conditions"). As with short rests, some talents and effects activate when you rest, and you can recover during the same rest you benefit from those.

COMBAT

WAR HAS DEFINED ROSHAR THROUGHOUT ITS history, and with the coming of the True Desolation, it now consumes the continent. No matter where your adventures bring you, you'll need to use sword, spear, and surge to protect yourselves, your allies, and your Ideals.

When conflict breaks out that requires more resolution than just a skill test or two, it becomes a **combat** and uses the rules in this chapter. This might be a massive battle with many combatants with various motivations, a one-on-one duel between two Alethi lighteyes, or even a nonviolent scene where seconds and positioning matter.

Many of the rules in this chapter can be useful out of combat, though they won't be an exact fit. For example, many actions (and their rules) can be helpful in conversations and endeavors—but time flows differently in those scenes, so you won't be taking fast or slow turns to determine how many actions you get. In and out of combat, you can work with the GM to use whatever rules help with the current scene and story.

ORDER OF COMBAT

In a fight, everyone acts simultaneously and every second counts. To represent this, this game divides time into a series of **rounds**. During each round, the PCs, enemies, and other participants each get a chance to take one **turn**. On your turn, you perform **actions**, which represent the things you can do during the scene.

ROUNDS AND TURNS

Each round, you can choose to take your turn **fast** or **slow**. If you act fast, you take your turn first before any enemies go—but you only get two actions to perform on your turn (see “Gaining Actions and Reactions”). If you instead choose to go slow, you act after any fast enemies, but you get three actions.

You can change your choice each round, and your decision doesn't need to be made at the start of the round. If other PCs have resolved their fast turns and you decide you also want to act fast, you can decide in that moment to take the next turn.

You're encouraged to coordinate with other players who are taking the same kind of turn as you—but if you can't decide who should go when, the characters with the highest Speed go first. On a tie, whoever rolls highest on a d20 goes first.

TURN PHASES

Each round of combat follows this sequence:

Fast PC Turns: Any PCs who want a fast turn go in any order, gaining two actions each.

Fast NPC Turns: Any enemies or other NPCs who want a fast turn go in any order the GM chooses, gaining two actions each.

Slow PC Turns: The remaining PCs take their turns, gaining three actions each.

Slow NPC Turns: The remaining enemies and NPCs take their turns, gaining three actions each.

Begin the Next Round: Once every character has taken one turn, the round is over and the next one begins. Repeat these steps until the combat is resolved.

If allied NPCs are fighting alongside the PCs, they take their turns at the same time as the enemy NPCs. It is up to the GM what order they resolve during that step.

GAINING ACTIONS AND REACTIONS

At the start of combat, unless you are Surprised, you gain a **reaction** (↙), which lasts until the start of your first turn.

Additionally, at the start of each of your turns, you gain **actions** (▶) and a **reaction** (↙) that you can use during the scene. (See the upcoming “Actions and Reactions” section.)

TEN HEARTBEATS

A single round of combat can take a while to resolve, but it represents a very quick span of time. Even though the players conduct their turns in sequence, this reflects a story where everyone acts simultaneously in a chaotic mess of battle. If a battle's exact timing matters to an element of the narrative, each round of combat is assumed to take about ten seconds.

You gain one reaction (➡) regardless of how fast your turn is. Additionally, you gain two actions (▶) if you are going fast, and three actions (▶▶) if you are going slow. You may also gain additional actions from talents or other abilities.

Your reaction lasts until the start of your next turn (or until you use it); it can be used in response to specific triggers at any point in a round. Actions can only be taken during your turn, so any remaining at the end of your turn are lost.

SURPRISE

Many combats begin with one side ambushing the other—or certain characters in the scene may just be caught totally unaware by the fight breaking out. In these cases, the unsuspecting characters gain the Surprised condition.

The GM determines who is Surprised at the start of a combat. If one side is trying to be stealthy or deceptive ahead of the fight, they might test their Stealth against the other party's Perception, or their Deception against the other party's Insight. Any opposing character who fails to notice becomes Surprised.

At the end of each character's first turn, they lose the Surprised condition.

ACTIONS AND REACTIONS

Nearly everything you do in combat takes time, so there are limits on how much you can do each turn. You'll track this by using the actions and reactions you get at the start of your turn (which run out quickly), along with free actions (which you can use more freely).

The actions, free actions, and reactions presented in this section are available to all characters. Talents and other effects can grant you additional options for your actions, free actions, and reactions.

ACTIONS

Actions can only be taken on your turn in combat, and each action can only be used once per turn unless stated otherwise. This includes those from talents and other effects, regardless of whether those actions are given a specific name.

Some actions take more time than others. Each action in this book lists how many actions you must spend to activate it: either ▶, ▶▶, or ▶▶▶. (See “Order of Combat” for rules on how many actions you can use on your turn.)

On your turn, you can spend your available ▶ to use any of the actions listed below, or any actions granted by your talents or other effects (such as the Breathe Stormlight action available to Radiants).

BRACE (▶)

Raise a weapon with the defensive trait (such as a shield) or hide in cover within 5 feet of you to defend yourself against incoming attacks. All attacks against you gain a disadvantage for as long as you keep weapon raised or stay behind cover (attacking or moving both disrupt this). If you're using a weapon with the defensive trait, you can move it around to protect yourself regardless of where the attack is coming from. If you're using cover, you're only protected against attacks from the other side of that cover, and your cover must be substantial enough to realistically defend you against the attack.

For example, hiding in cover could involve pressing yourself against a wall or ducking behind an obstacle, but if an enemy rounds the corner, they can attack you without disadvantage.

DISENGAGE (▶)

Carefully step away from an enemy, defending yourself so they can't use the opportunity to attack. Move 5 feet. This movement doesn't trigger Reactive Strikes.

GAIN ADVANTAGE (▶)

Use one of your skills to seek an advantage over your opponent, such as through clever tactics, unexpected feints, or superior strength. Explain how you are gaining advantage on an enemy and make a test using a relevant skill against their corresponding defense. On a success, your next test against that enemy **using a different skill** gains an advantage. (See “Skills” in Part 2 for examples of tests to Gain Advantage.)

INTERACT (▶)

Quickly interact with an object you can reach. This action usually doesn't require a skill test (as with the Use a Skill action). Examples of quick interactions include:

- ◆ Opening or closing a door.
- ◆ Picking up an item.
- ◆ Drawing or sheathing your weapon.
- ◆ Retrieving something from your pack.
- ◆ Passing something to another character.
- ◆ Quickly eating pancakes.
- ◆ Removing or donning a simple piece of clothing.

You can use the Interact action more than once per turn.

MOVE (►)

Move a distance up to your movement rate (see “Speed” in Part 2). If you are crawling or being stealthy, you become Slowed for this movement, reducing how far you can move. Leaping or climbing as part of the movement may require an Agility or Athletics test.

You can use the Move action more than once per turn.

STRIKE (►)

Attack using an unarmed attack or a weapon you’re wielding against the Physical defense of a target. You can use the Strike action more than once per turn, but each attack must use a different weapon. If you attack using a weapon held in an offhand, you must spend 2 focus.

SPECIAL MANEUVERS AND CALLED SHOTS

You aren’t limited to a single manner of using your weapons—feel free to come up with unconventional moves. See “Creative Maneuvers” later in this chapter for more guidance on creatively using your weapons.

USE A SKILL (►)

Use one of skills to perform challenging tasks around the battlefield—for example, using Perception to search the environment, using Stealth to hide, or using Medicine to treat an ally. This action covers many creative tasks you might attempt.

If you have an idea that you don’t feel fits into this action, see the “Improvising an Action” sidebar for more options.

IMPROVISING ACTIONS

The rules for combat help coordinate the many variables that play into a complex and chaotic scene, but ultimately, rules are just there to support you and your character’s story. Your character is capable of doing nearly anything you can imagine, so don’t feel limited by just the actions listed in this book.

If you want to attempt something creative, describe it to your GM. Many things can be covered by broad actions such as “Use a Skill,” but for those that can’t, your GM will give you guidelines on whether a task is possible and how to determine if it works.

GRAPPLE (►►)

Use your strength and technique to grab your opponent or control them enough to keep them restrained and focused on you.

Make an Athletics test against the Physical defense of a character within your reach. On a success, they become Restrained until either you become Unconscious, you choose to end the effect (►), or they are no longer within your reach.

READY (►★)

Prepare one of your other actions to perform in response to something happening on the battlefield. Choose the trigger you are waiting for (such as a character taking a certain action or gaining a certain condition) and the action you want to use in response. If that trigger occurs before the start of your next turn, you can choose to use the chosen action in response to the trigger, even if it’s not your turn.

Your readied action must follow all other rules as if you were using it on your turn. For example, if you already used a Strike action with your weapon, you can’t ready a second Strike action.

* *You must spend the number ► required for the readied action plus one additional ► to use this action.*

RECOVER (►►)

Take a deep breath and steel yourself. Roll your recovery die, as if you just finished a short rest, to recover health and/or focus.

You can only use the Recover action once per scene.

SHOVE (►►)

Through strength and skill, forcibly maneuver your opponent. Make an Athletics test against the physical defense of a character within your reach. On a success, you move the target 5 feet. If you successfully Shove a character who has grappled you, it ends the Grapple effect.

FREE ACTIONS

Free actions (marked by ▷) follow the same rules as other actions, except they don't use one of your available actions. Unless a condition or other effect currently prevents you from taking actions, you can use an unlimited number of free actions on your turn in addition to your other actions.

However, like actions, each free action (including those from talents and other effects) can only be used once per turn unless stated otherwise.

BANTER (▷)

You can freely speak at any point during a combat, both during your turn or others' turns. However, because each round is only about 10 seconds of time, you can usually only speak a sentence or two per turn, and the GM may limit you if you go over.

More nuanced uses of speech such as persuading or deceiving something (basically, any uses of speech that require a skill test) require enough of your attention that they use the Use a Skill action.

DROP (▷)

You can drop any number of objects you are holding in your hands. (If you want to do so on someone else's turn, you must use the Ready action.)

REACTIONS

Reactions (marked by ↘) are performed when a specific event, known as a **trigger**, happens on the battlefield. Each reaction describes its specific trigger.

Though reactions can be triggered on your turn, they're typically triggered on another character's turn in response to something they do.

You usually only have one reaction per round. If an effect grants you more than one reaction at a time, you can't simultaneously use both of your reactions on the same trigger, but you can use the same type of reaction on two separate triggering events (for example, you can use Aid on two separate tests an ally makes on their turn).

You can spend your available ↘ to use any of the reactions listed below, or any reactions granted by your talents or other effects.

AID (↘)

You step in to help an ally. After an ally makes a skill test, you can use this reaction and spend 1 focus to grant them an advantage on their test.

To aid an ally, you must be prepared and in range to realistically assist them. For example, you might aid their attack by flanking and distracting an enemy you're engaged with, or if you're within speaking distance, you might coordinate with them to search for a hidden adversary.

AVOID DANGER (↘)

When you are imperiled by your surroundings—such as being shoved off a balcony or having a boulder falling toward you—you can use this reaction to attempt to save yourself. This might stop you from falling, dodge out of the way of the incoming environmental danger, or otherwise avoid the danger based on your situation.

Make an Agility test to avoid the danger. If doing so in reaction to a test (such as an attack or Shove action) the DC is equal to that test's result. Otherwise, the DC is 15. If you fail, you don't avoid the danger. If you succeed, you avoid the danger to a reasonable degree.

For example, if you're trying to avoid an area attack from the Division surge, the GM might say you move 5 feet on a success—if this movement gets you out of the area, you aren't hit, but if the area is larger, you'll likely still be affected. The more narrative-focused the danger, the more likely you can entirely avoid it, but any potential damage or repercussions are at the GM's discretion.

DODGE (↘)

When an enemy targets you with an attack, but before dice are rolled, you can use this reaction and spend 1 focus to add a disadvantage to their attack test. You can't use this reaction on area attacks or on those that target multiple characters, though you may be able to use Avoid Danger to move out of the way.

REACTIVE STRIKE (↘)

As an enemy falls back, you use the opening to attack. When an enemy voluntarily leaves the reach of a melee weapon you're wielding, you can use this reaction and spend 1 focus to make an attack using that weapon against the enemy's Physical defense.

ATTACKING

When you **attack** a target, you roll to see how well your attack hits. These attacks can be weapon attacks made using the Strike action, special attacks granted by talents, or even attacks that use the powers of the surges.

Attacks always include an **attack test**—a special kind of skill test with a few extra rules. The primary distinction between attacks and other skill tests is that attacks are meant to deal damage to their target.

MAKING AN ATTACK

All attacks follow these steps unless otherwise specified.

STEP 1: CHOOSE A TARGET

When you use an ability to make an attack, choose one or more eligible targets using the rules in that ability (and in the upcoming “Targeting and Range” section).

Number of Targets. Most attacks can only target one character at a time, but some allow multiple targets.

Melee Attacks. If you’re making a melee attack, your target must be within your reach.

Ranged Attacks. If you’re making a ranged attack, your target can be anywhere within the specified range.

STEP 2: ROLL THE ATTACK TEST

After choosing your target, make a skill test against their specified defense, gaining a disadvantage if the target isn’t in your line of effect. Each attack specifies which skill the attack test uses and which defense determines the test’s DC.

Damage Dice. At the same time as you roll the usual dice for your skill test, also roll the number of damage dice specified in the attack. But don’t add these damage dice to your test result—you’ll calculate them separately.

STEP 3: RESOLVE DAMAGE

The result of your skill test determines how much damage you deal to the target.

Miss. If your test fails, you **miss** the target, dealing no damage. However, when this happens, you can decide to graze them.

Graze. Whenever you miss one or more targets, you can spend 1 focus per target of your choice to instead **graze** them: this deals damage equal to the total rolled on the damage dice.

Hit. If your test succeeds, you **hit** the target. Deal damage equal to the total rolled on the damage dice plus your modifier for the skill you used for the test.

Critical Hit. Whenever you hit with an attack, you can find a weakness by spending an Opportunity, changing the hit into a **critical hit**. This maximizes the result of your damage dice against all targets of that attack. Treat all damage dice as if they rolled their highest number.

Remember that if the attack deals impact, keen, or energy damage, that damage is reduced by the target’s deflect value.

WEAPON ATTACKS

The most common way to make an attack is using a weapon, usually through the Strike action or special talents you’ve unlocked. Whenever you make a weapon attack, you choose a weapon you are currently wielding or an unarmed attack. The Weapons table in Part 3 specifies which skill to test and damage dice to roll for each weapon.

To attack a target, they must be within your reach (for melee attacks) or within the weapon’s specified range (for ranged attacks), and they must be in your line of effect.

UNARMED AND IMPROVISED WEAPON ATTACKS

While not made with standard weapons, rules for unarmed attacks and improvised weapon attacks are presented in the “Weapons” section of Part 3.

MELEE ATTACKS

Attacks against targets next to you are **melee attacks**. These must be made against a target within your reach—typically within 5 feet of your space, as described in the upcoming “Targeting and Range” section. Some weapons extend your reach further.

If your melee weapon has the Ranged or Thrown trait, you can also use it to make a ranged attack.

RANGED ATTACKS

Ranged attacks include firing ranged weapons, throwing weapons with the Thrown trait, or even potentially lashing objects towards your opponent with Stormlight. These must be made against a target within the weapon or attack’s specified range (see “Targeting and Range”).

Ranged attacks also require the following considerations.

RANGED ATTACKS AND REACH

When you make a ranged attack while you're within reach of an enemy, these attacks gain a disadvantage, as you must carefully avoid giving the nearby enemy an opening. If you are attacking a target who is within 5 feet of your ally, raise the stakes on the attack. If the attack misses your target and you roll a Complication, your attack automatically grazes your ally.

STABLE FOOTING

If you don't have stable footing—such as when swimming, flying in open air, or standing on a precarious perch—your ranged attack gains a disadvantage, as you must carefully stabilize yourself.

ATTACKS WITH MULTIPLE TARGETS

Some attacks have multiple targets. For these attacks, roll your attack test and damage dice as normal, then compare the results of this one test roll to the corresponding defense of each target, determining the result for each target individually. To graze multiple characters who you missed, you must spend 1 focus per target you want to graze.

Area attacks target all characters (or a specified subset of characters) within a physical area. Many surges allow you to make these powerful attacks, as do a few other abilities. When you make an area attack, follow the above rules for attacking multiple characters, and refer to the upcoming “Targeting and Range” section to determine the effect’s area.

CREATIVE MANEUVERS

Adding variety to combat is fun, whether you’re disarming your foe or pinning their hand to the table. To keep things simple, this game doesn’t provide separate rules for a long list of combat maneuvers, but that doesn’t mean they can’t be part of your story.

In general, if you want to execute a creative maneuver with your weapon, that falls under the Strike action (see “Actions and Reactions” earlier in this chapter). When you Strike, describe how you want to attack; if the GM agrees your maneuver is possible, they’ll choose a defense for you to target (and potentially impose one or more disadvantages depending on how complex your maneuver is). If this attack test succeeds, the GM determines any narrative or mechanical effects of your maneuver (in addition to the normal damage dealt).

Heavy weapons tend to favor maneuvers that damage things in the environment, drive back foes, or otherwise take advantage of the weapon’s weight and reach. When testing Heavy Weapons, the GM might apply fewer disadvantages to maneuvers that exploit these strengths.

Light weapons tend to favor precise maneuvers like cutting an important item free of the target’s belt or targeting a specific part of their body. When testing Light Weapons, the GM might apply fewer disadvantages to these sorts of maneuvers.

TARGETING AND RANGE

Many attacks, talents, and other abilities can only certain types of characters or objects, or only affect targets within a certain distance from you. Some of the following limitations primarily matter in combat, but if you’re using an ability in a conversation or endeavor, it’s up to the GM whether the same rules apply.

TARGETING CHARACTERS AND OBJECTS

At the GM’s discretion, some abilities can be used regardless of your target’s location or whether you can sense each other. Such abilities are often used to gather or share information (for example, making an Insight test while reading a letter, or making a Persuasion test while writing one).

However, if you want to directly apply a mechanical effect to a character or object (for example, restoring health, applying a condition, or otherwise altering their statistics), the following restrictions apply. As always, it’s up to the GM to decide what best fits the narrative; they might allow you to target something the rules don’t officially allow, or they might decide that in the current situation, you can’t reasonably affect a target regardless of the rules.

LINE OF EFFECT

Many abilities can’t be used if there are obstructions between you and your target. When an ability says you need a **line of effect** to your target, you can only target that character or object if an imaginary straight line could directly connect any part of your body to any part of the target without touching a solid object or passing through an unreasonably small opening (such as a crack in the door; this size is up to the GM’s discretion).

LOCATING AND SENSING TARGETS

Unless otherwise specified in an effect, you can only target a specific character or object if you know they're in a certain location within range. If you can't also sense them, it becomes much harder to target them.

Tests Without Sensing. If you believe you know where a character or object is but you can't sense them, you gain a disadvantage on any test (including an attack) that targets that character.

You can only test in this way if you're aware of the target's existence and potential location through other means (such as peering into Shadessmar or being told of their position). If you attempt such a test but are wrong about the target's location, the test automatically fails with no effect on the target, but your action is used and your resources are spent as usual. If this failed test was an attack test, you can't spend focus to change a miss to a graze.

Within reason, this rule doesn't apply to tests made to interact with the environment; for example, if you use the Elsecalling talent to teleport from the Cognitive Realm to the Physical Realm, you don't gain a disadvantage on your test to teleport, even though you can't sense your destination.

Automatically Applied Effects. To use an effect that's automatically applied when you choose to use it—in other words, one that doesn't require a test to determine success—you must be able to sense all characters and objects you're targeting. For example, if a talent allows you to replace a character's d20 roll with another number, you can't do so unless you can sense that character (or unless the GM decides it fits the narrative).

INFLUENCING A TARGET

Some effects require you to be able to **influence** your target. To do so, your target must be within a reasonable communication distance, be able to sense you, and be able to interpret the intent of your gestures, vocalizations, or similar communication. Unless otherwise specified, you don't need to share a language, as you can make your intent clear through pointing commandingly, gesturing rudely, shouting encouragingly, and so on.

EFFECT RANGE

Many abilities limit how far away you can apply their effects. All attacks are restricted to a certain range, as are most other tests and effects.

RANGE

Some abilities allow you to apply effects from a distance. These effects state a specific **range**—the farthest that effect can reach from its origin (which is usually you). Most abilities with range restrictions tell you the range in that ability's text. However, the range of weapon attacks depends on the weapon you use (see "Weapons" in Part 3).

Long and Short Range. All ranged and thrown weapons, as well as some abilities, specify both a short range and a long range (usually expressed in feet and separated by a slash). Tests within the **short range** are made as usual, but tests in the **long range** gain a disadvantage. For example, an axe with a range of "20/60" has a short range of 20 feet and a long range of 60 feet; if you use the axe to attack a character more than 20 feet away from you, the test gains a disadvantage, and you can't use the axe to attack characters more than 60 feet away from you.

REACH

Some abilities—and all melee attacks—require your target to be within **reach**; this applies whether you're reaching them using arms, claws, other appendages, weapons, or surges. This special range includes anywhere that's both in your line of effect and within 5 feet of your space (see "Size and Space" later in this chapter). Some weapons and effects can increase your reach beyond 5 feet (but no matter the distance, you must still have line of effect).

AREA EFFECTS

Some surges and other abilities can affect any character (or a specified subset of character) in a large physical area. Such **area effects** specify that physical area's size, usually in feet. This is often expressed as a square ("each character in a 10-foot square") or as a distance from an origin point ("each character within 5 feet of the fabrial"). However, these are abstractions for simplicity; areas typically don't need to be a perfect square or circle, and you're free to describe the effect and make exceptions in ways that make sense for that ability.

Within reason, each character whose space roughly overlaps with the specified area is affected. For example, even though a 10-foot square is technically two-dimensional, a character standing on a stool above ground level usually experiences the same area effect as a character sitting on the ground.

Placing Area Effects. When an ability allows you to choose an effect's area, you can place that area anywhere one of its edges touches the maximum range of the effect. For example, if an effect targets "a 10-foot square within your reach," the entire 10-foot square doesn't need to be within your reach, as long as you can touch one corner of it.

Area Effects and Senses. Because area effects create a phenomenon in a physical area regardless of who is in it, you can use them even if you can't sense any characters or objects within the area. (This is different than effects where you choose a specific character or characters; such effects typically require you to sense the target or at least know they exist.)

Area Effects and Obstacles. Most area effects can't penetrate solid obstacles like walls. It's up to the GM to decide whether an effect could reasonably extend past an obstacle or curve around a corner; for example, the Division surge's Incendiary Blast might be blocked by a sturdy wall, but the Cohesion surge's Sinkhole could suck in targets on both sides of that wall.

TARGET TYPES

Talents and other abilities often specify who or what you can target with an effect. These terms include the following, though as always, the GM makes the final determination.

Character. Most effects in this game target characters. This term encompasses player characters, NPCs, animals, and other entities that have statistics and some level of animation, consciousness, or independence. You are a character, so if a rule allows you to target "a character," you can target yourself.

Object. As a rule of thumb, if something isn't a character but it could reasonably be picked up or moved around, it probably counts as an object. A rock is definitely an object—but the mountain it came from probably isn't.

Enemy. An enemy is a character who is currently inclined to oppose your plans, resist your tests, attack you, act in a hostile manner, or otherwise be generally unenthused about your existence in the world.

Ally. Allies needn't be directly aligned with you, but they generally consider you with neutrality or friendliness. They're willing to help you or leave you to your own devices, and they won't interfere with you as long as you don't interfere with them. When you make a test against an ally's defenses, at the GM's discretion, that ally can choose for your test to automatically succeed. Note: you are not considered your ally.

You. This book is written primarily in second person, so it uses "you" a lot—but you still need access to the corresponding talent or other effect for that rule to count for you. "You" more specifically means "the intended audience for this rule, as expressed earlier in this section."

Target. When used as a noun, a target is a general term referring to anyone or anything you can apply an effect to, including characters and objects. Many rules in this book tell you to choose a "target" without specifying if that's a character or object. If unspecified, you can apply the effect to either (within reason). However, most rules assume you'll be targeting a character, so the effects might include things that objects can't do (like become Restrained). Ignore or modify any irrelevant effects when targeting objects.

Other Types. Some effects specify other targets that aren't defined in the rules—these are generally common-sense situations meant for flexibility. For example, some surges let you target a surface—this lets you affect many areas based on what makes sense in the story, rather than getting bogged down in a precise definition.

MOVEMENT AND POSITIONING

Battlefields are rarely flat, open terrain. Instead, you will often find yourself doing all sorts of climbing, jumping, or other stunts to get around the space. When you use the Move or Disengage action (or any other ability that moves you around the battlefield), keep these guidelines in mind.

SIZE AND SPACE

Each character can control a different amount of space in combat. A chasmfiend towering over the battlefield has a much wider reach than a lone soldier wielding a spear.

CHARACTER SIZE

All characters in this game are classified into five **size** categories. A character's size doesn't directly reflect their physical measurements, but rather, the amount of space that they control in combat.

Imagine a character controlling a three-dimensional area that's shaped roughly like a cube; the size of that area determines a character's size category, as shown in the Character Sizes table. (The GM has discretion over the exact shape and dimensions of each character's area, however; this needn't be a cube, depending on the nature of the character or effect.)

CHARACTER SIZES

Character Size	Area Controlled
Small	2.5 feet
Medium	5 feet
Large	10 feet
Huge	15 feet
Gargantuan	20 feet

SPACE

Each character fills a **space** the same as their size category. Their space isn't necessarily the exact area their body fills—it represents the area they can easily affect and move around in.

Unless otherwise specified, only one character can occupy a space at a time. This affects how many characters can move next to another object or character. If enough Large characters crowd around a Small one, there won't be room for anyone else to fit.

SQUEEZING THROUGH SMALL AREAS

Because characters don't actually take up the entire area in their space, they can **squeeze** into a space one size smaller than themselves. However, while squeezing in this way, you are Slowed, and attacks made against you gain an advantage (because you can't move around and avoid the danger).

MOVEMENT TYPES

The Move action and other movement abilities generally use your **movement rate** (see "Speed" in Part 2). However, if you want to fly, you'll need a separate **flying rate** (granted by effects such as the Gravitation surge).

STANDARD MOVEMENT

When you take the Move action or similarly move, you're generally assumed to be walking or similarly propelling yourself across the ground, bound by the laws of gravity. However, you can flavor this movement any way you wish—running, wheeling, skipping—as long as you follow the rules of the game.

The following rules apply to more challenging ways you might move using your movement rate.

Climbing, Crawling, and Swimming. When climbing, crawling, or swimming, you are Slowed for that portion of your move. If a climb or swim is extremely difficult (such as from a slippery surface or rough waters), you may need to succeed on an Athletics test to make progress.

Jumping. If part of your movement requires you to jump over a gap or up into the air, you can generally jump a horizontal distance equal to your size without making a test, and a vertical distance equal to half your size. For longer jumps, see "Athletics" in Part 2.

Sneaking. When you are sneaking (see "Stealth" in Part 2), you are Slowed. Additionally, you must stay out of your opponent's line of effect or risk being spotted.

FLYING

Each time you take the Move action or otherwise move while you have a flying rate, you can choose to either use your normal movement rate (thus moving along the ground) or your flying rate (thus moving through the air), not both.

While flying, you pass above the battlefield, so you don't have to worry about passing through the spaces of characters or terrain beneath you. However, you still have to navigate around characters and terrain in the air with you.

Using bows and other ranged weapons is difficult while flying. All ranged attacks gain a disadvantage due to your unstable footing (see "Ranged Attacks" earlier in this chapter).

If knocked Prone, you fall and potentially take damage (see "Falling" below).

MOVING AROUND OTHERS

You can move through the area occupied by a willing character. It's assumed that the two of you can navigate the space and stay out of each other's way. However, you can't move through the space occupied by an unwilling character, unless otherwise allowed by an effect. Either way, you can't end any movement in the same space as another character, friend or foe.

FORCED MOVEMENT

Some actions or abilities can force characters to move. This forced movement isn't affected by anything that affects that character's movement rate. Additionally, forced movement doesn't trigger the Reactive Attack reaction or other abilities that trigger when a character leaves your reach.

FALLING

When you fall from a height greater than 10 feet, you take damage from the impact. When you land, suffer 1d6 impact damage for every 10 feet you fell. If you take damage from the fall, you are Prone when you land.

TERRAIN

Certain terrain on the battlefield can affect combatants.

COVER

If there is a nearby obstacle that could reasonably block weapons, protect against projectiles, or make you harder to spot, you can use it as **cover**. When within 5 feet of cover, you can use the Brace action to gain an advantage against most incoming attacks.

DIFFICULT TERRAIN

Difficult terrain requires scrambling, slogging, or is otherwise difficult to move through. You are Slowed while moving through difficult terrain.

DANGEROUS TERRAIN

Dangerous terrain causes physical harm, such as walking over embers or spikes. When you move into or start your turn in dangerous terrain, you take the damage specified by that terrain. If terrain doesn't specify the damage, the GM can use the Dangerous Terrain table for inspiration.

DANGEROUS TERRAIN

Example Terrain	Damage
Wooden spikes	1d4 keen
Blazing fire	1d8 energy
Highestorm winds	1d12 impact

VARIANT: USING A GRID

In many combats, you can rely on the GM's descriptions of the environment and combatants, using the theater of your mind to imagine how the action unfolds. However, for more complex fights, some groups find that visual aids help them to keep track of the action and keep everyone on the same page.

In these cases, the GM commonly uses a set of **miniatures** to represent characters and a square **grid** to track distances and positioning. When playing in person, GMs often draw on large, erasable vinyl maps (available online or at your local hobby store). Terrain and obstacles can be drawn on the grid or represented by three-dimensional terrain. When playing online, GMs often use a virtual tabletop to display the terrain and character tokens.

If you're using a square grid to represent your combat, use the following guidance to adapt this book's rules to work with the grid.

TACTICAL GRID

Most groups use a grid of 1-inch squares. This size works with the Stormlight miniatures as well as most commercially available roleplaying miniatures.

On this grid, each side of a square represents 5 feet. Most sizes, distances, and ranges in these rules are divisible by 5, making them translate easily to this size. For example, a Medium character or effect fills a single 5-foot square. (If your group regularly uses a grid, you may wish to divide your movement rate and ranges by 5 to translate them into the corresponding number of squares, and note those numbers on your character sheet for easy reference.)

Some groups prefer to use a hexagonal grid; these work essentially the same as a square grid, but provide more realistic movement.

MOVEMENT

When moving your character, you move from square to square (or hexagon to hexagon) on the grid. Each new square represents you moving 5 feet. Regardless of whether you move horizontally, vertically, or diagonally, it costs the same 5 feet of movement. (Technically the diagonal is longer, but this rule dramatically simplifies movement during play.)

To enter a square, you must have at least 5 or more feet of movement remaining (or 10 or more if you are Slowed).

CORNERS

You can't move diagonally if you'd cross a corner that is obstructed by an enemy, wall, or other terrain feature that blocks the square.



RANGE AND LINE OF EFFECT

To determine your range or distance to other combatants, count the shortest route from you to the object as if you were moving there (if making a ranged attack, ignore obstacles that your projectile can reasonably fly over).

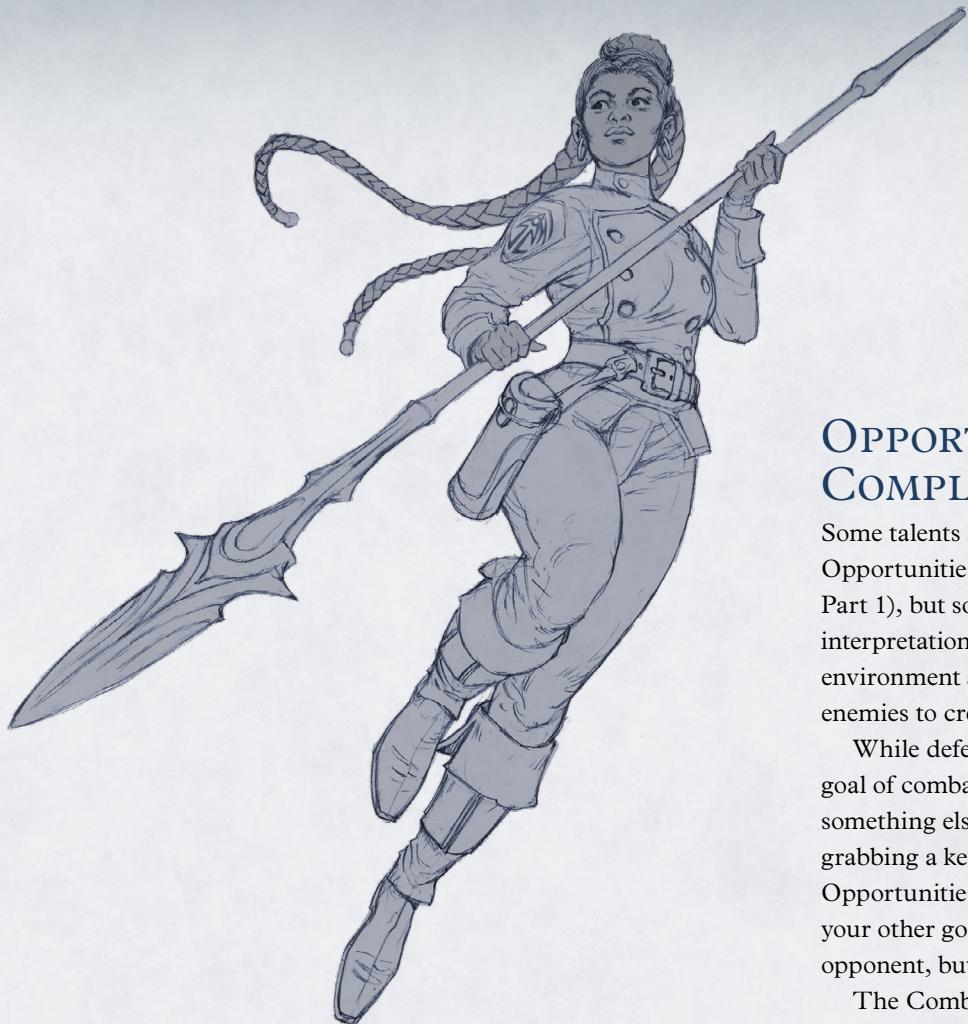
To determine if another square is in your line of effect (see "Senses" in Part 2), draw an imaginary line from a corner of your square to any corner of that square. If you can draw that line without passing through or touching a solid object, that square is in your line of effect.

SIZES AND AREAS OF EFFECT

Each character's space (see the earlier "Size and Space" section) fills a square or squares based on their size. If a miniature you're using doesn't quite match up to those dimensions, that's okay—for simplicity, just use the footprint of the miniature to determine how many squares it takes up on the battlefield. However, use the character's in-game size for calculating all other rules.

When determining areas of effect, their dimensions are outlined in increments of 5 feet, aligning to the lines of the grid. When determining an effect's point of origin, you can start the effect in any space adjacent to a space you occupy (the area does not need to include your space). If an effect only impacts a Small (2.5-foot diameter) area, it generally still affects one entire 5-foot square since that is the grid's smallest increment—but the GM may take some creative liberties with resolving the outcome when it suits the narrative.

*A kharnak
on land*



OPPORTUNITIES AND COMPLICATIONS IN COMBAT

Some talents and enemy profiles suggest uses for Opportunities and Complications (see “Plot Die” in Part 1), but some of the best stories come from creative interpretations of these plot die outcomes. Use your environment and the strengths and weaknesses of your enemies to create memorable and fun effects!

While defeating your enemies is usually a primary goal of combat, you’re often trying to accomplish something else (such as escaping, protecting others, or grabbing a key item). Think about ways you can use Opportunities and Complications to advance (or hinder) your other goals in the scene. Sure, you’re attacking an opponent, but why?

The Combat Opportunities and Complications table provides inspiration for potential outcomes. You or the GM might roll a d12 on this table, choose an entry, or create your own.

COMBAT OPPORTUNITIES AND COMPLICATIONS

Opportunity	Complication
Friendly reinforcements arrive.	Enemy reinforcements arrive.
A wounded enemy decides to flee or otherwise surrender.	An ally trips or stumbles, falling Prone.
An innocent bystander escapes to safety.	An ally or innocent is endangered and must be saved.
An enemy is distracted, granting an advantage on attacks against them.	An enemy is alerted to your presence.
An enemy drops their weapon or equipment.	You drop or damage your weapon or equipment.
You spot a vantage point or other environmental feature you can use against your opponent.	The rain picks up, making navigating around the battlefield more difficult.
You spot infused spheres in an opponent’s pouch that you could draw Stormlight from.	Some of your spheres suddenly go dun.
Your spren helps you out, pointing out something or distracting the enemy.	Your spren becomes distracted and can’t help you in a key moment.
You gain a brief respite from the chaos of combat and recover 1 focus.	You are shaken by something in the combat and lose 1 focus.
You spot a hidden opponent, revealing them to your allies.	You are too distracted and an opponent slips away from you without triggering a Reactive Strike.
In the heat of battle, an opponent accidentally reveals a detail you weren’t supposed to know.	You accidentally finish off an enemy you were trying to leave alive for questioning.
You get a bit of extra time to achieve your goal.	You lose time and your goal become more urgent.

GAMEMASTERING

WHILE THIS *BETA RULES PREVIEW* PRIMARILY addresses players and their experiences in the game, the remainder of these pages are speaking directly to you, the Gamemaster. Taking on the role of GM can be a daunting task. After all, your other players just have to worry about their one character, and you have to worry about not just them, but a whole cast of NPCs and how they fit in the story of a grand adventure!

Luckily, the rules of the game have been designed to help make your job as easy as possible. The plot die and Opportunities and Complications empower the players to help you tell the story, and the systems for different scene types give specific guidance to adjudicate tricky situations. Once you get into the rhythm of play, GMing the Cosmere RPG can be an incredibly fun and rewarding experience.

GETTING STARTED

The full *Stormlight Handbook* includes advice on all aspects of running this RPG, but for this *Beta Rules Preview* we have focused on how to use the unique systems of this game—and the unique features of Roshar—to run a compelling game.

The GM's role is to create a memorable, safe, and entertaining experience for your players and to ensure that everyone at your table has a good time. Remember that you are the adjudicator of the game. What you say goes. These rules are here to help you along, but they're just tools to be used when you need them, and disregarded when you don't. Feel free to bend and break rules presented here, adapting the game to create the best experience possible at your table.

USING THE PLOT DIE

The plot die is a powerful storytelling tool for creating dynamic, exciting, and unpredictable moments in your games. In points of tension, it can inspire a player character to greater feats than they thought possible, and in times of failure, it can be a glimmer of hope that gives a character the push they need to keep going. In other scenarios, it can create outstanding success, crushing failure, or success at a cost. All of these interactions can create powerful stories that you and your players will recount for years to come.

WHEN TO RAISE THE STAKES

As GM, you choose when to raise the stakes on a skill test, prompting the player to include the plot die in their roll (see “Using Cosmere RPG Dice” in Part 1). Knowing when and how to do so is key. Raise the stakes too often and it will stop being exciting, but use the plot die too sparingly and you'll miss out on its storytelling power.

The plot die needn't be used just on important and tense tests; you can raise the stakes to highlight any test as important to the story, a character, or the game session. For example, you might raise the stakes when a character finds a creative solution to a problem, when a character executes a high-risk but high-reward plan, or when a player leans into their character's motivations (such as choosing a “suboptimal” plan because it's consistent with their beliefs).

Generally, it is recommended that you raise the stakes on roughly 30% of rolls throughout the course of a game session. The next two sections outline scenarios in which you likely should or shouldn't use the plot die, using the example of a mission to sneak into Voidbringer-occupied Kholinar to rescue a captive highlord.

COLLABORATIVE PLOT DIE USE

When using the plot die, remember is that you are not alone as the GM. You have a game full of other players who are also invested in telling a compelling story. Encourage your players to ask to raise the stakes when they feel events are brushing up against their purpose, obstacle, and goals. This frees you to pay more attention to when raising the stakes makes sense for the scenario you've constructed, rather than also trying to worry about each individual PC.

Also, when an Opportunity or Complication is rolled, don't be afraid to open the floor for players to give their own suggestions. On Complications, especially, you may be surprised by how much harsher their recommendations are than what you may have had in mind, and how willing players are for their characters to suffer for the sake of a good story.

In addition to relieving some of your cognitive load, these methods have the benefit of giving your players a greater agency in what's happening. You'll notice the

whole group getting excited when the stakes are raised because, whether it's good or bad, something interesting is about to happen.

ALTERNATE SKILLS

Opportunity and Complication results can be as impactful as successes and failures. When resolving a skill test when the stakes are raised, consider that character's *other* skills. An Opportunity or Complication could represent one of those skills coming into play.

For example, a character could be grappling with an opponent using Athletics, and rolling an Opportunity could allow them to pick that opponent's pocket at the same time. Alternatively, a Complication instead could mean the opponent did the same thing right back to them!

LUCK AND FORTUNE

Opportunities and Complications don't necessarily need to directly relate to the actions of the character taking the test. Instead, they can represent incidental events happening at the same time or acts of luck or happenstance.

A character attempting to deceive a crowd in a city could roll a Complication, causing them to realize that someone they used to know is among the crowd. A character fighting aboard a Thaylen ship could roll an Opportunity that causes their opponent to tangle their leg in some of the rigging.

ADVANCING THE STORY

Ultimately, Opportunities and Complications are a tool to help deepen the story and move it in interesting directions, so you as the GM can use them to do exactly that. If you have a story event that you plan to reveal in a given scene, why not tie it to the roll of an Opportunity or Complication?

Maybe you were planning on having bandits ambush the party later in the scene. Instead of just having them pop up, you could wait until a Complication is rolled and have the bandits choose that moment to appear. Tying these events to the plot die makes them feel more like a natural part of the system unfolding instead of a contrived story beat.

USING EVENTS

Sometimes, you might have side effects in mind that are just too big in scope to trigger off of a single Opportunity or Complication result on a test. In these cases, you can lead up to an event (see "Events" in Part 4) by collecting multiple Opportunities and Complications.

CONVERSATIONS

Though Roshar is a world defined by war, politics and intrigue have played an equally important role in shaping its history. You will often pursue your goals not through the clashing of swords, but the exchanging of words.

Conversations encapsulate any social scenes where at least two characters are talking and attempting to achieve their goals through dialogue, such as negotiations, deceptions, interrogations, attempts at connection, and many more.

Many conversations can become adversarial. Certain attempts to convince, intimidate, lie to, or otherwise influence another person may require skill tests against their defenses to be successful. Even then, particularly resistant or stubborn characters may even be able to resist your attempts to influence them, and you will have to strategically wear them down to get what you want out of the conversation.

SETTING THE SCENE

Any type of scene, including a combat or endeavor, can transition into a conversation. The GM doesn't need to officially announce "you're in a conversation now."

At the start of a conversation or whenever goals or participants change significantly, the GM sets the scene, briefly describing who you're talking to, then asking what you want to achieve. Based on the goals you express, the GM gives you a sense of who needs to be persuaded, and of what. There isn't a right or wrong way to go about achieving your goals, so the GM can't give you a checklist of what to do. However, they should give you helpful context on the other participants' motives, needs, and desires (or at least the ones you would be aware of), allowing you to make relevant contributions to the conversation. Social interaction is complex and nuanced, so it's not always clear what people want or what tactics will appeal to them; it can help the flow of a scene for the GM to provide clear objectives.

ORDER OF CONVERSATIONS

Conversations in the game unfold much like a conversation in real life. Characters pontificate, interject, argue, talk over each other, and otherwise go back-and-forth in a very freeform manner. You can play this out either through communicating in your character's voice or describing your contribution in the third person. Each time you meaningfully influence the conversation, you are making a **contribution**.

During a conversation, time isn't tracked concretely as it is in combat, though certain rules allow the GM to adjudicate the flow of the conversation and determine how your attempts go over with any NPCs in the scene.

While many conversations you will find yourself having in Roshar will not be polite, it's important that out of character, everyone is still having fun and feeling involved. Characters generally contribute one at a time, and everyone in the scene should have a chance to participate. When everyone has had a chance to contribute (if they want to), this counts as one "round" of the conversation. This is not as structured as a round of combat, but can be used for timing abilities or other game effects.

It's a good idea for the GM to check back in with each player if their character hasn't weighed in recently. Even if a character's last contribution was to lean stoically against the back wall while others do the talking, make sure that's still what they want to be doing.

CONTRIBUTIONS

Any time a character tries to influence the direction of the conversation, push the participants one way or another, support someone, or gain more insight into the situation, they are making a contribution. These contributions aren't intended as rules to limit the scene, but to provide as much support for roleplay as your group finds helpful.

CONTRIBUTION OUTCOMES

How a given contribution is resolved depends on what you are attempting to accomplish. Some contributions just include a wry quip or flavorful interjection, while others have a significant impact on the conversation (and might require a skill test to resolve).

Most contributions work toward one of these five outcomes:

Influence a Person. Usually the main goal of a conversation, many contributions attempt to influence another person through lies, logic, intimidation, or other means. This contribution can change another character's opinion or behavior—though this may be difficult and usually requires a test against the Spiritual or Cognitive defense of the other character depending on the skill used. Even on a successful test, the other person might temporarily resist your influence by spending focus (see "Focus in Conversations" below).

Help or Hinder Efforts. Conversation can be a group effort, so you might help by augmenting an ally's arguments or undercutting an opponent's position. This contribution usually grants your ally an advantage—or your opponent a disadvantage—on their next test in the conversation.

Bolster an Ally. You can encourage, reassure, or otherwise bolster another person in the conversation. Focus is used to represent each person's resolve and patience for the conversation (see "Focus in Conversations" below), so these contributions can help restore a bit of focus to your target (the amount recovered is up to the GM).

Gather Information. You can scrutinize another person or the environment. Depending on difficulty, the GM might ask for a skill test against the Spiritual or Cognitive defense of the other character depending on the skill used, or they might simply give you the information you sought.

Inject Flavor. You can always interject to add flavor or context to a conversation. These contributions have no rules—they're just part of the fun of roleplaying.

WHEN TO TEST

If the outcome of a contribution is uncertain, or if it hinges on the skill of the character attempting it, they should perform a test (typically against the opponent's defense in the same category as the skill). Nearly any skill could be used in a conversation at the GM's discretion. Here are some examples of contributions that might require a test:

Persuasion. Using raw charm to convince someone to act against their better judgment.

Deception. Lying to convince someone of an untrue premise.

Intimidation. Browbeating someone to weaken their position.

Leadership. Inspiring someone to follow their better nature.

Perception. Observing someone to notice whether they take any suspicious actions.

Insight. Using empathy to understand someone else's position.

Deduction. Thinking through an opponent's argument logically to find flaws.

The table below provides inspiration for tests that result in an Opportunity or Complication.

Opportunity	Complication
You remember a helpful and relevant fact.	Something you thought you knew turns out to be a lie.
An observer is impressed with you.	An observer is scornful of you.
Your Radiant spren makes a helpful observation.	Your Radiant spren gets distracted by something.
You avoid someone realizing the intentions behind your actions.	You draw unwanted attention to yourself in the conversation.

USING ABILITIES IN CONVERSATIONS

While some talents, actions, and other abilities are focused on combat, you might find creative ways to use them for a contribution. Some abilities provide guidance for using them outside of combat (for example the Surgebinding abilities available to Radiant characters), while others are left to your creativity. It's always up to the GM whether you can use an ability to contribute, and how.

FOCUS IN CONVERSATIONS

Your focus represents your mental wherewithal, concentration, and patience, making it very important during conversations. Until you run out of focus, you can use it to avoid being influenced by other characters and to fuel special abilities granted to you by talents.

WHO CAN YOU INFLUENCE?

To influence someone, you must be able to communicate with them. Generally, they must be able to sense you or otherwise receive information. Sometimes, influencing someone requires complex arguments, while other times, a look or gesture is enough to get the point across.

If an ability affects a character you "can influence," it refers to any character who you can communicate with in an appropriately effective manner.

RESISTING INFLUENCE

Both NPCs and PCs tend to have a strong idea of who they are, and thus, what they will or will not do. So when you attempt to influence someone in a conversation, one successful skill test is rarely all that's required to change their mind.

When a character succeeds on a skill test against an opponent (or otherwise does something very persuasive), their opponent can choose to spend focus to **resist**

influence. The amount of focus required depends on how persuasive the GM decides the contribution is. If reasonably persuasive, an opponent must spend 2 focus to remain resolute. If an argument is extremely strong, the opponent must spend 4 focus instead.

In this way, focus can reflect each person's patience for or resistance to a particular argument or conversation. The GM can use an NPC's current focus as a timer to represent how much work it'll take to convince them. It might take several successful contributions to wear down a stubborn NPC with a lot of focus, but if the GM decides that a particular argument is incredibly persuasive or hits on a topic an NPC is unlikely to resist, they might choose to not resist at all.



PLAYER CHARACTERS AND INFLUENCE

In conversations, your opponents will usually be the ones resisting influence, not you. Depending on how the conversation goes, the GM might ask you to resist influence at some point—but the way you roleplay these situations is up to you, and you’re never forced to choose between spending focus and having your character believe or do something that doesn’t fit their story.

If you do start running low on focus (and thus narratively become more vulnerable to outside influence), you might decide you want to step away from the conversation as your focus runs low.

RUNNING OUT OF FOCUS

When a character is reduced to 0 focus, they become too frustrated, scattered, or distracted to effectively contribute to a conversation. They can no longer resist being influenced and might check out of the conversation entirely.

An NPC’s focus can be an effective timer or gauge for your progress in a conversation. While a pliable target like a town guard might give into your party’s persuasion quickly, a strong-willed NPC requires more convincing. For these characters, the GM can have them spend focus to resist the PCs’ influence, requiring the group to wear down the NPC with a few successful attempts. Once the NPC runs out of focus, they generally concede the point or become open to a compromise.

PLAYER CHARACTERS WITH NO FOCUS

If your character runs out of focus during a conversation, consider it a roleplaying cue to move to a different tactic based on how you think your character would react. A hothead might decide to start a fight, while a more reserved character might decide to give up on conversation and find more accommodating characters to talk to or other means such to pursue their goal.

When a player character loses focus, this never forces them to do something or believe an idea they disagree with. You can have your character change their mind if you wish, but it’s up to you to decide what the effects are and how this impacts the story.

ENDEAVORS

Sneaking into an enemy highlord’s manor, searching the winding streets of Yedaw for an elusive target, connecting the pieces of a tricky investigation—these high-stakes scenes are important to an adventure, but unfold much differently than a combat or a conversation. This section presents guidance on running these **endeavors**, determining how they unfold, and keeping them tense and fun. As with everything in this book, you can approach endeavors with as much structure or flexibility as you wish.

At its core, an endeavor allows you to work toward a defined goal while flexibly combining roleplaying and skill tests to determine the outcome and consequences of whatever you are trying to achieve. During endeavors, time flows at whatever pace best fits the story. At one moment you might be narrating a “zoomed-out” montage of events that span several hours, while the next you “zoom in” to focus on a tricky puzzle or environmental hazard.

The rules for endeavors are flexible and open. As the GM, you can create an endeavor for any type of scene, adding your own rules and permutations to make the scene feel thematic to the action as it is unfolding.

The *Stormlight Handbook* includes a full chapter dedicated to endeavors, including special rules for Discovery, Exploration, Mission, and Pursuit endeavors. However, the possibilities for endeavors are endless, and every endeavor begins with the same basic rules.

SETTING THE SCENE

Due to the sheer variety of types of undertaking endeavors can represent, and their more flexible handling of time, they are by far the most malleable type of scene. When your group begins to pursue any kind of objective that isn’t being represented by either combat or conversation, but is going to be played out in gameplay at the table, the GM should set the scene for an endeavor.

First, at the start of the endeavor, you should help the players understand their objective, as well as the environment and obstacles they are facing in achieving that objective. The objective is usually clear based on what brought the characters to this scene in the story—for example, the last remaining opponent in a combat fled and now they are chasing them through the city streets. However, in some cases you might have to lay out the players’ goal more explicitly.

Based on these elements, your role as the GM is to determine if you want to use a collective threshold for the scene, and if so, what number of successes or failures will be required before the endeavor concludes (see “Collective Thresholds” and “Setting the Threshold”). You don’t usually share this information with the players, but instead keep it in the background to inform how the story of the endeavor unfolds.

Finally, you outline any special rules that are in effect for the endeavor.

ORDER OF ENDEAVORS

Endeavors unfold following the guidelines for roleplaying outlined in Part 4: Adventuring, with the GM setting the scene, players deciding what to do, and the GM calling for tests and narrating the results based on what you are attempting.

Like in conversations, this action unfolds in informal “rounds” during which each member of your party has a turn to contribute to the group’s effort and discuss what their character is doing. Once each member has had a chance to weigh in with what they are up to, a new round begins.

Since time is malleable in endeavors, exactly how much time one of these rounds represents changes depending on the narrative flow of what’s happening in the scene. Generally, this ebbs and flows with the story, but if the exact time elapsed is every necessary for the resolution of an ability, just ask the GM how much time is passing during a given round.

You keep playing out rounds in this way until you succeed or fail at your objective, or until the group gets pulled into another scene such as a combat or conversation (see Completing Endeavors later in this section).

TAKING YOUR TURN

Each turn you describe to the GM what your character is doing, specifying what abilities you are using, then the GM decides how that action unfolds. Usually, they’ll have you make a test to decide how your actions unfold, but occasionally (especially if you are using powerful surges) they might just narrate the outcomes of your actions without requiring a test. You might decide to strike out on your own, or to team up with and help another character in their actions, in which case the GM might have you resolve your turns together.

On some turns, the GM might “zoom in” for more detail on your actions. For example, a group might be searching a city for a Ghostblood agent. Most of the other members are making tests to check with their contacts or scout out known safehouses. Each of these turns is a single test to see how their attempts are unfolding. However your attempt to bribe a guard bears some fruit. The GM decides to play out a few lines of dialogue between you and the guard, and the two of you have a mini conversation to decide how the exchange resolves. In this way, it’s up to the GM and the needs of the story to determine how much detail each turn gets.

COMPLETING ENDEAVORS

Depending on what your party is trying to accomplish, the endeavor might result in a positive outcome that meets your goal, or it might end more negatively. For example, a chase ends with your quarry either being caught or escaping. A murder investigation might result in identifying a suspect or your case might go cold.

An endeavor’s objective is usually something your group is collectively working towards. Each of your efforts contributes to the overall success, while each failure risks pushing the endeavor into failure. When working together in this way, your GM can use a collective threshold (explained later in this section) to track your group’s progress and give a rough idea of the pacing of the scene and when the narrative of the scene should be working towards a conclusion.

In endeavors where members of your group are working on different objectives and tracking individual progress would make more sense for the story, the GM can use the collective threshold rules but track each character’s successes and failures separately.

COLLECTIVE THRESHOLDS

To track your group’s progress toward a **collective threshold**, the GM first decides how complex the endeavor should be (see “Setting the Threshold”), then tracks the total number of successful and failed skill tests made toward the objective. This can be tracked out in the open, but is usually kept secret, just informing how the GM tells the story. When your group reaches the needed number of successes, you attain your goal, but if you collectively fail too many times first, the endeavor resolves unfavorably.

These thresholds aren't a concrete rule, but a guide on when it might feel satisfying to complete the endeavor. If you do something spectacular on your turn, the GM might count it as two successes. Conversely, if your group reaches the needed number of successes, but the GM feels the objective isn't quite met in the narrative, they might secretly require another success or two. When extending an endeavor like this, the GM should lower upcoming DCs and move the story toward completion.

Additionally, if you find other, creative solutions to the problem, you might be able to bypass the collective threshold altogether. The threshold is just a tool to help the GM track the general progress of your group, but ultimately the story takes precedent. If something spectacular or horrible occurs that would end the endeavor right there, the GM might decide to throw out the threshold and resolve the endeavor in whatever way makes the most sense for the story.

Setting the Threshold. The GM sets each endeavor's collective threshold by thinking about the overall complexity of your group's objective and how likely success feels in the narrative. The Collective Threshold Examples table provides inspiration for collective thresholds (and suggests an endeavor type for that scene) but do whatever fits the story.

COLLECTIVE THRESHOLD EXAMPLES

Complexity	Example	Successes	Failures
Simple	Apprehending a common criminal (Pursuit)	4	3
Basic	Determining the function of a mysterious fabrial (Discovery)	6	4
Average	Activating an Oathgate in occupied territory (Mission)	8	4
Intricate	Locating an ancient city lost to time (Exploration)	9	4
Insurmountable	Evacuating thousands of civilians before enemy troops arrive (Pursuit)	11	5

INTERPRETING SKILL TESTS

During an endeavor, GMs should encourage players to use their characters' skills creatively. It's obvious that a Discovery test will benefit from Deduction or an Exploration test will benefit from Survival, but every

endeavor should have options for characters to use their physical, cognitive, and spiritual skills. The upcoming sections give examples of skill tests that might be relevant in different types of endeavors, but with enough creativity, nearly any skill can fit.

Beyond skills, you can use other abilities to make progress in an endeavor. Some abilities, such as Surges, don't require a skill test but still make a demonstrable contribution to your group's progress. In these cases, the GM may add a success to the threshold without requiring any kind of test.

DETERMINING OUTCOMES

While creating an endeavor, the GM should plan for how the plot could proceed after the party succeeds or fails. On a success, the party might bypass a subsequent scene (or gain the upper hand when entering it). On a failure, the characters might trigger a combat or conversation (such as needing to fight guards after failing a Mission to infiltrate the palace).

GM TIP: ENDEAVORS AND FAILING FORWARD

Failing an endeavor should never stop the characters in their tracks. It's ok—even good—for a party to experience losses and setbacks, but they shouldn't start feeling stuck. When you set up an endeavor, plan both outcomes in ways that move the story forward. Success and failures should each open different plotlines and affect how the party enters the next scene.

For example, the party might've failed to catch the Ghostblood agent, but they did grab the agent's dropped knife, and its interesting glyph pair might open up a new investigation. Or the party might've ruined the fabrial before finishing their research on it, but the recovered materials reveal a clue on where they might find more.

Especially when tests are failing, Opportunities are a great way to seed in hints on how to move forward. Complications can also shake up the plot in an interesting way when paired with a failed Endeavor. For example, the characters failed to rescue an abducted ardent in time—and thanks to Complications, they become the main suspects in the ardent's disappearance. The party is then arrested by guards investigating the matter, and the characters have a chance to convince the guards of their innocence. If they succeed, the guards may be willing to share their own leads on the abduction and work together with the party.

CANON AND CONTINUITY

The *Stormlight Archive* novels provide a vast wealth of information and resources for roleplayers to incorporate into their games. Singers, spren, highstorms, Stormlight, and surgebinding are fundamental to the setting of Roshar. Knowing the particulars of different rockbud varieties or a culture's unique greeting can add flavor, but are not essential to good gameplay.

EVOKING ROSHAR

When roleplaying on Roshar, it's often the small touches that have the biggest impact on immersing you in the world. The GM and players can narrate singer characters humming to rhythms when they need to convey emotions, describe the flora retracting at a character's approach, and detail the spren that appear around the characters.

SPREN

Spren are nearly omnipresent on Roshar and can appear at displays of strong emotions or alongside the natural elements of the world. The Spren Types table lists common spren you can sprinkle into your storytelling.

CONTINUITY

When planning adventures, take into account the era and specific timeline of your campaign, using current events to add context and momentum throughout the campaign. Consider major developments for the singers and their forms, the Knights Radiant, the forces of Odium, international affairs, enemy occupations, and fabrial science during that timeline. However, just because something happened in the novels doesn't mean it has to happen in your game the same way—you can change the future (or even Roshar's history) to suit the story your group wants to explore.

YOUR ROSHAR

Before your group begins playing, discuss how closely everyone wants the game to follow canon. The freedom of your own, personal version of Roshar around your table means you and your group have even more potential to shape the future of Roshar. Some groups may wish to be unfettered by continuity, allowing their campaign to unfold in unexpected ways. This could be as dramatic as replacing the protagonists of the books with your group's player characters, or as subtle as adjusting the timing and particulars of existing canon events.

While this playstyle has the advantage of giving the players more freedom, it could cause your game to diverge from future events in the *Stormlight Archive*. If you don't want to worry about reshaping the future, you might instead create a campaign set in the distant past of Roshar, during the cycle of Desolations. Your party of heroes could be the greatest heroes of their generation, interacting with the Heralds and setting the course of history.

Regardless of which part of the timeline your game is set in, make sure trivia and corrections never overshadow gameplay. Some players may find it rewarding to consult an online wiki to help adjudicate the results of a Lore test, while others may prefer to improvise an answer and keep the game moving. Discussing everyone's preferences ahead of time can keep your game running smoothly.

CANON ROSHAR

The default campaign setting for the Cosmere RPG spans the first five novels in the series. The first book, *The Way of Kings*, shows the state of the world as the Era of Solitude comes to an end. During the second book, *Words of Radiance*, the Everstorm arrives and the True Desolation begins.

Most groups seek to play a game that largely integrates with the canonical story, allowing the world to change and grow alongside future novels and novellas. Roshar is a large and populous world, allowing for many important stories to coexist! It's also a time when profound changes to society have shaken societal traditions, facilitating a diverse range of character options and cultural interactions.

Perhaps your characters are members of the refounded Knights Radiant, taking direction from Dalinar or Navani and fighting beside heroes like Kaladin. Alternately, your group could be operating in the shadows to thwart the Ghostbloods or another secret society. You might be a group of Listeners working to free other singers from Odium's control. Whether your characters are headquartered in Urithiru or fighting behind enemy lines in Rall Elorim, the True Desolation era offers many opportunities for heroism and adventure.

If playing a canonical campaign, be thoughtful about spoilers. Has everyone in the group read and finished the series? If not, that's fine, as long as they're okay with spoilers that may arise. The group can work together to recall and contribute details during gameplay.

NEW PLAYERS AND CANON

A player who's completely unfamiliar with the books might choose to play as someone from a remote part of Roshar, so they can learn about their world along with their character.

GM STYLE

The GM might walk their players through the world of Roshar as a tour guide, sharing immersive lore when relevant. Or the GM might gloss over worldbuilding details in favor of keeping the setting more accessible to newcomers or to move the plot along at a brisk pace. Every GM is different, and both styles are valid. Ultimately, the focus is on telling a great story and building a great adventure with friends around the table!

Use your Session Zero (see the following section) to set expectations for your GM style and align with your group on expectations for canon and continuity.

SAFETY GUIDE

Roleplaying creates a strange type of magic. We get to play pretend, experiment, relieve stress, and belong to something special. Safety in RPGs refers to the comfort, acknowledgement, and space everyone at the table shares. Most people want to be considerate and collaborative during gameplay. The tools and tips in this section are rooted in common courtesy and customized to address delicate facets of games set in Roshar.

USING SAFETY TOOLS

Each group uses safety tools differently—some prefer formal tools and processes such as having a Session Zero before a campaign begins, while others rely more on informal conversations. The tools in this guide encourage comfortable and fair gameplay, but as with everything in this book, the GM and players can adapt these principles and combine them with additional tools as needed. While proactive measures help prevent problems, at times, intentional reactive aid is needed too. It's best to think of safety tools as evolving resources that continue stretching to meet the needs of everyone at the table.

SESSION ZERO

Many groups like to meet before the beginning of a campaign to plan together. A Session Zero is a collaborative preliminary game session where everyone

around the table can create characters, discuss setting, tone and themes, and mutually agree on expectations for the game as a whole. The following are suggested topics for a Session Zero.

Campaign Expectations:

Discuss the setting (timeline, where on Roshar, etc), theme, and tone of the adventure. You may also discuss how dangerous the setting is, homebrew, house rules, and potentially any changes to the canon that you foresee happening. As well, discuss campaign length – is this an ongoing, long campaign or a mini-campaign? This helps the table manage time commitment and expectations.

Table Expectations:

Discuss and mutually agree on how the game is played and table etiquette. How often will game sessions occur? Approximately how long will sessions last, and will there be one or more breaks for refreshment? Are cell phones ok at the table or does everyone want to keep gameplay free of distractions? Does everyone feel comfortable with the inclusion of some mature language and themes, or should the game be considered “family-friendly.”

Safety Tools:

While the use of a Session Zero is in itself a safety tool, here you can discuss lines and veils, x-cards, boundaries and consent, and conflict resolution tools to manage any difficulties that arise. Discuss how to handle situations where someone at the table goes against the guidelines that the table has created together.

Gameplay Guidance:

Briefly review how gameplay works and talk through any mechanics questions your players may have. It may be helpful to create rules cards or cheat sheets for them to reference key mechanics easily.

Character Creation:

While some players may prefer to create their characters on their own, players can discuss their character concepts, backstories, and how their characters fit into the group and the setting.

IDENTIFY FUN (AND UN-FUN) TOPICS

Games are about having fun together, so if anyone—including the GM—is uncomfortable with a topic, that's a sign the group should focus on other topics instead. By the beginning of a campaign, the GM and players should have decided what general themes to expect during gameplay, along with which to avoid. The upcoming “Lines and Veils” section can help in identifying topics to handle with caution.

As the GM, you're encouraged to compile this list into a shared document anyone can quickly reference during gameplay. Even if someone doesn't expect to be triggered or harmed by a topic at the table, it can happen during gameplay. At any time, the GM and players may pause gameplay to request adjustments.

LINES AND VEILS

Each person has a different comfort level on various topics. To easily share these with your group, “lines” and “veils” can communicate which topics you want to completely avoid, and which are okay to allude to as long as they’re quickly moved past. It’s okay if someone isn’t comfortable with a particular topic. People are more important than premises, and there are plenty of other topics to explore in a game.

LINES

Topics with a line are completely off the table—lines that shouldn’t be crossed. Topics that someone has “lined” shouldn’t be acted out, described, alluded to, or otherwise included in gameplay.

VEILS

Topics with a veil take place offscreen, if at all. Some veiled topics might “fade to black”—an upcoming event is hinted at, but then the metaphorical camera shifts to a different scene. Other veiled topics are only hinted at in past tense, perhaps as part of a backstory or historical event. Veiled topics shouldn’t be talked about in any specifics, and scenes with them should never be actively played out or central to the plot of the campaign.

LINES AND VEILS DURING PLAY

Even when a group is mindful of each other’s lines and veils, sometimes these topics can be mistakenly breached—or someone might even realize in the middle of a scene that they need to add a new topic to their lines or veils. When that happens, everyone works together to gently and efficiently cut the topic and move on.

CHECKING IN

Be aware of how others are feeling. If someone seems uncomfortable, ask them if they’re okay. Create opportunities for people to speak up and be heard. Breaks and reactive aid are great ways to help everyone feel more comfortable.

BREAKS

Sometimes, gameplay gets tense and emotionally charged. Other times, we get hungry or need to stretch. Whether it’s our minds or bodies that need a few minutes to rest, breaks can do wonders for group engagement.

REACTIVE AID

If you realize someone feels uncomfortable with a situation, address it. “I’m so sorry, I forgot there was a line there. I’ll be more careful. Let’s backtrack and I’ll approach this another way.” A quick and sincere apology goes a long way. When others remind you a topic is off the table, there is no need for embarrassment, defensiveness, or anger. You can simply thank them for the reminder and adjust accordingly.

By learning to resolve conflicts with respect and collaboration, you build trust with the people around you. If you’re not sure how to adjust a scene in an appropriate way, you can always ask for help. “How can we approach this instead?” Creative problem solving is a pillar of satisfying roleplaying, whether it’s in character or out of character.

TOPICS TO CONSIDER

When your group is deciding on lines and veils, or otherwise discussing topics to be mindful of, it’s okay to eliminate any subjects you wish—even those related to *The Stormlight Archive*. You may want to limit or omit various forms of discrimination from your group’s Roshar; however, don’t do so by erasing people or their identities! Rather, erase or challenge the ideas and policies that harm them.

If it helps, your group can draw inspiration from movie rating systems (such as G, PG, PG-13, and R) to decide how to handle topics like language, romance, and gore. For example, a group might decide they want language to be unrestricted but to otherwise keep scenes PG-13. Whatever you choose, just be sure you’re all on the same page about what that rating entails for topics like the following: abuse, gore, horror, language, and romance.

Your group might also decide to avoid specific in-world discrimination on topics such as the following: mental illness, speciesism, xenophobia, slavery, castes, gender roles, gender identity, sexuality, eye shade, neurodivergence, classism, and disability.

INCLUDING MARGINALIZATION RESPONSIBLY

Discrimination is a major theme in *The Stormlight Archive*. While some players may want to lean away from this for a more lighthearted experience, some players may want to lean into it. The following tips facilitate meaningful deconstructions of marginalization in gameplay.

DESIGNATE SPACE

In the *Stormlight Archive* books, we often witness prejudice first through the perspective of the person it's aimed at. This shifts the priority and power away from the perpetrator. The character might not outwardly stand up for themselves, but taking a moment to share their thought process and experience is powerful regardless. Harm can be acknowledged and denounced through the intentional allocation of narrative space.

If all players are okay exploring some aspects of prejudice against player characters, consider doing the following:

Seek Consent. Before any character is marginalized, the GM or player who is acting as perpetrator can check in with the targeted player to ensure they're aware of and comfortable with the direction of the scene that's about to unfold.

Shift the Point of View. When a player character is hurt or discriminated against by an NPC (or another player's character), rather than centering the character doing harm in the scene, you can give the player of the marginalized character more time to show their character experiencing and reacting to what was said or done.

Support Each Other. After a particularly tense scene, it's helpful for the GM and players to voice support for a marginalized character (either in or out of character).

These three approaches prevent glossing over—and thus normalizing—hate speech, slurs, and other harmful behaviors.

USE CAUTION WITH INTERPARTY MARGINALIZATION

In general, it's not a good idea for characters to marginalize each other based on identities that face persecution in real life (especially if the players engaging in this aren't from those identities). If a group unanimously feels that this kind of interparty conflict is necessary for the stories they want to tell, proceed with care and discuss beforehand any marginalization that might occur between characters. Keep in mind that real life slurs are never appropriate to use in gameplay. Regular check-ins are key to ward against game conflicts bleeding into real life conflicts.

TOPICS TO CONSIDER

The following topics are setting-specific and general subjects to keep in mind when discussing group safety. You may want to limit or omit various forms of discrimination from your group's Roshar. Do not erase people or their identities, erase or challenge the ideas and policies that harm them.

It's also important to decide how other topics like language, intimacy, and gore will be handled. Movie rating systems such as G, PG, PG-13, and R can expedite this process. Make sure everyone is clear on what the chosen rating entails and adjust specifics if needed.

Abuse. There are different types of abuse, including but not limited to emotional, verbal, and physical. Most games include some degree of violence. However, some groups may wish to play "cozy" games instead, where the stakes are low and danger is distant. Are there situations where violence, verbal abuse, and emotionally manipulative behaviors should be omitted or veiled, such as against children, between family members, or other vulnerable groups?

Asexuality. All populations on Roshar, regardless of species and culture, include a spectrum of asexual people. Herdazians have a long tradition of valuing people who aren't interested in sex or producing offspring. Singers, excluding when in mate form, are not expected to show any interest in sex.

Classism. While Vorin nations such as Jah Keved and Alethkar assign social classes based on eye shade, classism exists in most nations on Roshar. What tone does your group want to take when it comes to conflict between social classes?

Disability. Players are empowered to assume narrative control for their character's disability. The player and GM work together to determine a reasonable mechanic implication, if any, for a disability during character creation or after a session in which a character has been disabled.

Discrimination Based on Eye Shade. The spectrum of eye colors for humans on Roshar is different

from our own. Both darkeyes and lighteyes can have violet, blue, green, yellow, gray, or brown eyes. While characters in-world describe these as differences in color, they are more accurately described as differences in shade. For example, Szeth's green eyes are "dark," and Amaram's tan eyes are "light." Avoid assumptions that lighteyes always have blue, green, or gray eyes, or that darkeyes can only have brown or black eyes. Doing so helps mitigate spillover from real world racism.

Gender Identity. Breathing in Stormlight over time passively heals Radiants to their true genders. What do Heroic (non-Radiant) characters do when their assigned genders don't reflect who they are?



Gender Roles. Vorinism is one of many ideologies that impose strict gender roles on followers. Will your game include details such as female safehands, male illiteracy, and so on? Is being an ardent the only way for gender nonconforming characters to avoid social persecution? What about gender expectations based on other organizations and cultures?

Gore. What level of gore is everyone comfortable with? Mentions of blood and intact corpses only? Seeing gore in real life can be extremely traumatic. Fictional gore can trigger memories of real gore, or invite intrusive images and thoughts. As with all other topics, limits on gore should be taken seriously.

Horror. What aspects of horror are or are not conducive to a fun game for the group?

Intimacy. Limits around sexual content apply universally. For example, there should never be double standards for what is appropriate based on the genders of the characters involved. The GM and players should not have their characters intimately touch another character without consent. Some players may find any flirty, romantic, or sexually suggestive scenes uncomfortable, and can request they be omitted or veiled from the game entirely. It's important to note that attraction and consent between characters does not translate to attraction or consent between players.

Language. Do the ages or preferences of players call for mild language? Or, is everyone comfortable with swearing?

Mental Illness. *The Stormlight Archive* features many characters with mental illnesses. While some might correlate mental illness with becoming a Knight Radiant, they would be missing the point. The Nahel bond and journey of a Radiant has everything to do with personal growth. The need for introspection and change is innate in all of us. This need can come from various aspects of who we are, and does not need to be rooted in a mental illness. It's also worth noting that mental illnesses should never be gamified for entertainment value. Mental illnesses are particularly sensitive topics. If you want to build a character with a specific mental illness, do your research. Focus on the reality of living with that mental illness, not stereotypes associated with it. Does your character need this mental illness to tell the story you want to tell? Or can it be told another way? If you choose to proceed, do so with respect, knowledge, and empathy.

Speciesism and Singers. Singers are the indigenous people of Roshar. At the hands of humans, they've faced everything from dismissal, to slavery and genocide. Special consideration should be given for their plight. Do players of singer characters want to deemphasize marginalization against their characters, or make it a major theme and actively deconstruct it during gameplay (see “How to Include Marginalization Responsibly”)? Does the mistreatment of singers feel altogether too burdensome or personal for players to include at all? Either way, when discussing a game out of character, the GM and players should always afford singers the respect, empathy, and consideration humans are given.

Sexuality. Some cultures in Roshar only acknowledge heterosexual partnerships. In your Roshar, sexuality might not have any social implications. Which genders your character is attracted to and how they experience romantic and/or sexual attraction, if at all, doesn't have to be a major source of tension unless you want it to be. Singers, humans, and spren may experience attraction outside of their species, though care should be taken to acknowledge power dynamics and avoid exoticising or fetishizing potential partnerships.

Slavery. The enslavement of singers and humans is common in many nations on Roshar. Some, such as Kharbranth, are against human slavery, but do not protect the right of freedom for singers. Enslaved singers have had their minds and souls forcibly separated from their physical bodies. However, this makes their experience (or an awakened singer's memory of those experiences) no less horrific.

A CHANGING WORLD

During the True Desolation era, society across Roshar faces massive upheaval. In Alethkar alone, Queen Jasnah has abolished slavery, the newly refounded Knights Radiant have upended rigid gender roles, and society is moving away from the caste system of “lighthearted” and “darkeyed.” When choosing whether to roleplay marginalization, keep in mind that during the total war of the True Desolation, there are many in-world reasons for NPCs not to dwell on an individual character's race, gender, or sexuality. In a tumultuous and changing world, a character's actions and oaths matter more than their personal identity.

ADVERSARIES

The world of Roshar is an epic stage for heroic stories, for tales of broken people who become Radiant. But the road to radiance is not an easy one. Just as our favorite heroes—from Kaladin, to Shallan, to Dalinar—persevered through hardship, so too should yours.

In the Cosmere RPG, characters unite to stand against active, external conflicts. The *Stormlight World Guide* includes a wide range of adversaries that the GM can use to create obstacles (or allies) in the form of archetypal beasts and beings—from the terrifying chasmfiend to the lowly cremling, and from the regal Shardbearer to the ancient Fused.

This condensed chapter addresses the GM, focusing on the rules you need to read an adversary’s profile. It concludes with a few examples of adversaries appropriate for lower-level encounters.

USING ADVERSARIES

Each **adversary** in this chapter represents a type of character you can include in your adventures. The adversary’s **profile** begins with a description of who or what they are, meant to spark creativity and help you fit them into your unfolding narrative. At the end of each profile, you’ll find a **stat block** that represents the adversary’s game statistics and abilities.

ALLIES OR OPPONENTS?

Though the language of “adversary” implies opposition, none of the listed NPCs and creatures detailed in this chapter need be encountered in a hostile context. In the events of the *Stormlight Archive* novels, even the Fused—servants of Odium—are encountered in contexts of cooperation and mutual respect.

Other adversaries or beasts encountered by your player characters might not be opponents or opposition, but simply friends. These could be fellow soldiers or Shardbearers rendering aid on the battlefield, or a character’s loyal Ryshadium or axehound defending their chosen companion.

USING STAT BLOCKS

Each adversary profile includes a “Tactics” section, offering guidance if you’re uncertain how to run a specific stat block in combat. However, those tactics are only suggestions; feel free to adjust based on the flow of combat and the needs of a scene.

At the end of the adversary’s profile, their unique rules and statistics are detailed in a special section called a **stat block**. Adversary stat blocks offer a simplified version of the abilities and statistics of player characters, making them easier to run in combat.

Each stat block includes the following components. Unless otherwise specified, these follow the same rules as player characters.

TITLE

Depending on the adversary, their title might include their species, function, or other descriptors. In adventures, some major NPCs use a unique stat block with their given name, but the adversaries in this book have more general titles.

DETAILS

Beneath the adversary’s title, you’ll find details such as “Tier 2 Boss – Medium Humanoid.” This line provides the following information:

Tier. The adversary’s tier helps you choose appropriately challenging adversaries for each scene. (Rules for building balanced scenes appear in the *Stormlight Handbook*.)

Role. Adversaries are divided into three roles: Minion, Rival, and Boss. This represents their relative importance within that tier and their complexity in combat. See the following “Role” section for details on each role.

Size. As with player characters, an adversary’s size reflects the space they control in combat: Small (2.5 feet), Medium (5 feet), Large (10 feet), Huge (15 feet), and Gargantuan (20 feet or more, at GM discretion).

Type. An adversary’s type summarizes their fundamental nature (such as humanoid or animal). There’s no finite list of types and this doesn’t affect how their stat block functions. However, when it fits the story, some effects might affect certain adversary types (especially humanoids) in special ways.

ROLE

The second line of an adversary stat block lists their role along with other details (see “Details” above). Each role follows different rules:

Minion adversaries are weaker than other adversaries.

Each has the Minion trait: “The minion’s attacks can’t critically hit, and they are immediately defeated when they suffer an injury.”

Rival adversaries have no additional rules and present a standard challenge to adventurers.

Boss adversaries can challenge an entire party. They’re more threatening—and more complex to run—than other adversaries. Each has the Boss trait: “The boss can take both a fast turn and a slow turn each round. After an enemy finishes a turn, the boss can spend 1 focus to immediately use an extra ▶ or ▷. Additionally, they can spend 1 focus on their turn to remove a condition from themself.”

ATTRIBUTES AND DEFENSES

Adversaries use the same basic statistics as player characters, including the six attributes (Strength, Speed, Intellect, Willpower, Awareness, and Presence) and three defenses (Physical, Cognitive, and Spiritual).

RESOURCES

Like player characters, adversaries have health, focus, and (in some cases) Investiture, as described in Part 2.

Customizing Health. If you want to make an adversary a little easier or harder to defeat, you can adjust their health using the range provided in parentheses. For example, if an adversary’s health is “60 (48–72),” you can use the default value of 60, decrease it to 48, increase it to 72, or anything in between.

DEFLECT

An adversary’s deflect value is determined by their armor, natural defenses, and any special abilities they might have. The source of the deflect value is listed before the number. If the name of the source matches with a piece of armor from Part 3, the PCs may be able to acquire it after the enemy is defeated.

Reduce all incoming impact, keen, and energy damage by the deflect value listed in parenthesis.

MOVEMENT

An adversary’s movement rate determines how far they can travel when using the Move action.

A few stat blocks include special movement capabilities, such as swimming or flying.

SENSES

An adversary’s senses range determines the limit of their senses when their primary sense is obscured (see “Senses” in Part 2). Each stat block indicates which primary sense is common for that adversary, but you can change that to whichever sense fits an individual NPC’s story.

A few adversaries have special capabilities or limitations to their senses; these are noted in parentheses after their sense range.

IMMUNITIES

Some adversaries are immune to certain effects (usually conditions). For example, if a stat block says they’re immune to Immobilized, they can move freely despite being targeted with abilities that inflict the Immobilized condition.

As with all rules in this game, these immunities are up to GM discretion, and your players might find a creative way to bypass an adversary’s immunities.

SKILLS

Adversaries can use any skill listed in Part 2, but for simplicity, stat blocks only lists the skills they have ranks in. These skills are divided into Physical, Cognitive, and Spiritual, though not every adversary has skill ranks in each category.

If you want to use a skill whose modifier isn’t listed, just use the adversary’s associated attribute for that modifier (for example, adding their Strength attribute to an Athletics test).

LANGUAGES

For adversaries who can speak or understand languages, their stat block suggests what languages to use. Most sentient adversaries’ languages depend on their culture. Adjust these to match each individual NPC.

TRAITS

Traits are special rules that affect the adversary but don't directly require an action, free action, or reaction to use. For example, a trait might allow an adversary to gain an advantage or deal extra damage under certain circumstances. See "Actions" below for details on how to calculate statistics and spend resources for traits.

ACTIONS

Each stat block provides unique actions, free actions, and/or reactions for that adversary. These follow the same rules as PC actions do, so you can't use the same action more than once on a turn.

Adversaries can also use the actions, free actions, and reactions listed in Part 5; for example, any adversary can (and often should) use the Move action, the Gain Advantage action, and the Reactive Strike reaction.

ATTACKS

Most adversaries have at least one attack, which lists the outcome of a graze (if that attack can graze) and a hit. Some of these serve as the adversary's basic Strike action, while others include more powerful effects. Unless otherwise specified, all attacks are made against the target's Physical defense.

Unlike PC weapons—which have specific tags like Ranged or Two-Handed—an adversary's weapon name is merely descriptive, so it doesn't follow any special rules. It's up to you to decide how an adversary's attacks work within the story, and you can limit them when it makes sense to do so.

DAMAGE

Actions that deal damage include two options for determining damage: a single number, followed by parentheses with a formula for rolling dice. For example, if an attack deals "8 (1d4 + 6) keen damage," you can deal 8 damage, or you can roll a d4 then add 6 to the result.

Use the first number if you want to quickly deal damage without calculating the roll result; this number provides the average damage dealt by that die roll. Use the formula if you prefer the drama or unpredictability of rolling dice for damage.

ANCESTRIES AND ABILITIES

Some of the stat blocks for humanoids indicate a particular ancestry: for example, a Warform Singer is clearly a singer. However, many stat blocks (such as the Bandit or Soldier) are intended to function for any humanoid ancestry.

Feel free to alter stat blocks to represent an adversary's ancestry or other unique abilities. For example, you could represent a singer Bandit by borrowing some of the Warform Singer's traits and actions.

REACTIVE STRIKES

Adversaries can use the Reactive Strike reaction like PCs, spending 1 focus to attack when an enemy voluntarily leaves their reach. The adversary can make this attack using any attack action that costs ▶ and that lists a reach, but not one with only a range listed.

DUPLICATE NAMES

If an adversary's stat block action matches the name of an action from Part 5, these are considered duplicate actions (even though the adversary version may have some special features), so you can't use both on the same turn.

CALCULATIONS INCLUDED

If an action (or trait) requires a test or otherwise uses the adversary's statistics, the calculations are already done for you. For example, each attack lists the modifier for that test ("Attack +11"), so you don't have to reference their skills to figure out what modifier to add.

SPENDING RESOURCES

If an action (or trait) requires spending the adversary's focus or Investiture, this cost is noted either in parentheses after the action name (if you always spend it to use that action), or in the text of the action (if other considerations affect when you spend that resource).

OPPORTUNITIES AND COMPLICATIONS

Adversary tests can't raise the stakes, and thus they can't roll the plot die. However, adversaries can still be affected by Opportunities and Complications in the following ways.

ADVERSARY DIE ROLLS

Though adversaries don't roll the plot die, they can occasionally gain an Opportunity or Complication due to their d20 roll.

PC DIE ROLLS

When a PC rolls a Complication during a scene, a few adversaries (primarily bosses) have a special ability you can spend that Complication on. However, this ability brings with it a weakness: when a PC rolls an Opportunity, they can spend it on that adversary's Opportunity effect, hampering the adversary in some way.



OPPORTUNITY AND COMPLICATION IDEAS

If an adversary rolls an Opportunity on the d20, you can use any options provided in their stat block, or you can choose another effect that fits the story. Consider the following ideas:

- ◆ The adversary or their ally gains an advantage on their next test.
- ◆ The adversary gains 1 focus, up to their maximum.
- ◆ The adversary doesn't have to spend focus or Investiture on their next action that would usually have a cost.
- ◆ The adversary inflicts a condition on their target, which lasts until the start of the adversary's next turn.
- ◆ The narrative shifts in the adversary's favor.

If an adversary rolls a Complication (or a PC rolls an Opportunity) on the d20, allow the players to suggest how that unfolds. Consider the following ideas:

- ◆ The adversary or their ally gains a disadvantage on their next test.
- ◆ The adversary loses 1 focus.
- ◆ The adversary suffers a condition, which lasts until the end of their next turn.
- ◆ The narrative shifts in the party's favor.

AXEHOUND

Axehounds are a motley species, with distinct breeds across the Rosharan continent that are popular in their own regions. Unlike many creatures on Roshar, axehounds are not covered in hard carapace, but rather a flexible, smooth hide made of interlocking segments. They have six legs, fish-like tails, and ear holes on the sides of their head. They have both a jaw and a pair of mandibles, the latter of which they use to open the shells of prey.

Axehounds communicate their mood by moving their feathery antennae and through their call, which is referred to as “trumping” and sounds like two voices overlapping and echoing. While content, an axehound’s trumping reverberates like a hum, but this lowers to a bellow when they are in pain or enraged.

An axehound’s size is influenced by their breed. Larger stock can reach the height of an average human or singer’s waist, though smaller varieties are often quicker. Axehounds are predators and hunt creatures as small as cremlings and as large as hogs. In the wild, they live in packs and hunt together. Mother axehounds are viciously protective of their pups.

CULTURAL INFLUENCE

Despite differences in nations and cultures, axehounds have been universally domesticated, kept as loyal pets for households throughout Roshar. Breeding axehounds is a popular pastime for nobles, and owning an axehound with an enviable pedigree is a point of pride and worthy of boasting.

Well-trained axehounds often accompany hunting parties. Watching and betting on axehound fights is enjoyable to certain circles of people in some regions of Roshar.

Axehounds are often incorporated into Rosharan turns of phrase, typically as either metaphors or similes to describe a person’s behavior. A shamed person might be likened to a “scolded axehound,” while someone barely restrained from acting could be compared to a “chained axehound that caught the scent of blood.”

TACTICS

Axehounds are rarely encountered alone, as they hunt best with a pack. Their immediate goal is to knock an enemy prone with their Bite (with an advantage from Pack Instincts, if possible), allowing other axehounds to move in for the kill with their On the Hunt reaction. Axehounds typically swarm a single foe rather than disperse themselves amongst a party, and they often drag an unwitting enemy away from allies to more easily defeat them.

AXEHOUND

Tier 1 Minion – Small Animal

PHYSICAL		COGNITIVE			SPIRITUAL			
STR	DEF	SPD	INT	DEF	WIL	AWA	DEF	PRE
2	14	2	0	10	0	3	13	0

Health: 12 (9–15)

Focus: 2

Investiture: 0

Movement: 40 ft.

Senses: 40 ft. (smell)

Physical Skills: Agility +4, Athletics +4, Stealth +3

Spiritual Skills: Perception +5, Survival +4

Languages: none

TRAITS

Enhanced Senses. The axehound gains an advantage on non-attack tests that rely on smell.

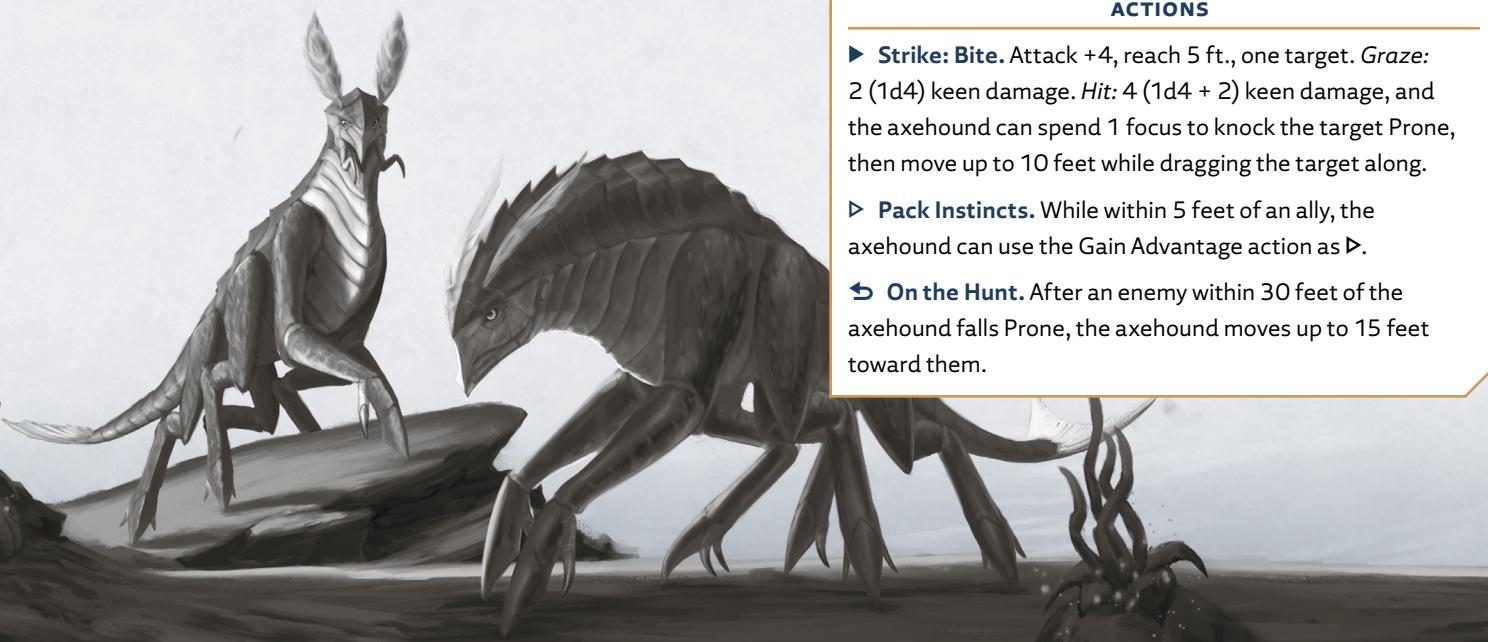
Minion. The axehound’s attacks can’t critically hit, and they are immediately defeated when they suffer an injury.

ACTIONS

► **Strike: Bite.** Attack +4, reach 5 ft., one target. *Graze:* 2 (1d4) keen damage. *Hit:* 4 (1d4 + 2) keen damage, and the axehound can spend 1 focus to knock the target Prone, then move up to 10 feet while dragging the target along.

► **Pack Instincts.** While within 5 feet of an ally, the axehound can use the Gain Advantage action as ▷.

↳ **On the Hunt.** After an enemy within 30 feet of the axehound falls Prone, the axehound moves up to 15 feet toward them.



BANDIT

Where there is conflict, there are those opportunistic enough to take advantage of it. Across the countryside of Roshar, people stoop to banditry when making an honest living proves too difficult—or when the cruelty of the world simply gives them no other option.

Even with the best law-minded efforts and sharpened steel, not every winding trade route or traveler's road can be dutifully patrolled—a situation made even worse in sparsely inhabited regions. Between highstorms, bandits stake out these roadways, restlessly waiting for passing merchant caravans loaded with valuable goods.

Most often, bandits wait for opportune times to strike and lighten these caravans of their loads through threats, violence, and even death. Bandits typically work in groups to prevent being outnumbered by travelers. Unfortunately, this can make their victims wary if their band grows too large. Therefore, bandits typically gather in small groups of highly skilled individuals, each of whom can hold their own in a fight.

ARMY DESERTERS

Though bandits can be found anywhere in Roshar, they were drawn like moths to flame toward the Unclaimed Hills. Once the Alethi armies established themselves on the Shattered Plains to begin the War of Reckoning, trade started up in order to supply the significant military presence.

But with an increase in trade came an increase in criminal activity—including banditry. The uninhabited nature of the Unclaimed Hills allowed bandits to thrive, and most of the Alethi highprinces were too focused on the war effort to care about putting an end to it.

However, the cruelty and oppression present in some of the warcamps drove many soldiers to desertion. Rather than face a noose or a slave's brand, deserters retreat to the Unclaimed Hills, banding together after betraying everything else in their life and utilizing their combat training to efficiently waylay travelers and merchants heading for the warcamps.

TACTICS

Bandits are simple but efficient attackers. They attack with their Shortbow from a distance, chipping away at an unsuspecting caravanner's health as they move in. Once within range, bandits are quick to ruthlessly debilitate foes with their Mace, stunning civilians, ending their lives, and making off with their ill-gotten gains.

BANDIT

Tier 1 Minion – Medium Humanoid

PHYSICAL			COGNITIVE			SPIRITUAL		
STR	DEF	SPD	INT	DEF	WIL	AWA	DEF	PRE
1	12	1	1	11	0	2	13	1

Health: 11 (8–13) **Focus:** 0 **Investiture:** 0

Deflect: 1 (leather armor)

Movement: 25 ft.

Senses: 10 ft. (sight)

Physical Skills: Agility +3, Athletics +3, Light Weapons +2

Cognitive Skills: Discipline +1, Intimidation +3

Spiritual Skills: Perception +3, Survival +3

Languages: defined by culture

TRAITS

Minion. The bandit's attacks can't critically hit, and they are immediately defeated when they suffer an injury.

Momentum. If the bandit moves at least 10 feet in a straight line toward a target then makes a Mace attack against them on that turn, the bandit gains an advantage on that attack.

ACTIONS

► **Strike: Mace.** Attack +2, reach 5 ft., one target. *Graze:* 3 (1d6) impact damage. *Hit:* 5 (1d6 + 2) impact damage.

► **Strike: Shortbow.** Attack +2, range 80/320 ft., one target. *Graze:* 3 (1d6) keen damage. *Hit:* 5 (1d6 + 2) keen damage.

► **Trip (Costs 1 Focus).** The bandit makes an Athletics test against a target within 5 feet of them, opposed by the target's choice of Athletics or Agility. If the bandit succeeds on this test, the target is knocked Prone.

CHULL

Found all across Roshar, chulls are a species of massive crustacean. There are many different breeds that vary in shape and size. They have large, porous stonelike shells which they can retract their head and thick legs into when they sleep. A sleeping chull resembles a boulder; this comparison is even more apt for wild chulls, as plants grow in the cracks and crevices of their shells.

Chulls move with a lumbering gait that is slower than a human's average walking pace. They sense the space ahead of them with their whip-like antennae, which grow at the same pace as their shell, allowing chulls to determine whether there's enough space for them to move through upcoming terrain. Their two large claws are strong enough to break bones, but chulls are typically docile and aggressive behavior is extremely unusual. Chulls are observed to be less intelligent than horses and are particularly stubborn creatures.

They are omnivores with a diet that includes both rockbuds and small creatures such as crabs or slugs, though domesticated chulls are typically fed grain.

CHULL

Tier 1 Rival – Large Animal

PHYSICAL		COGNITIVE			SPIRITUAL			
STR	DEF	SPD	INT	DEF	WIL	AWA	DEF	PRE
4	17	0	0	11	1	3	13	0

Health: 30 (23–38)

Focus: 3

Investiture: 0

Protection: Shell (+3)

Movement: 10 ft.

Senses: 20 ft. (sight)

Physical Skills: Athletics +6

Spiritual Skills: Perception +5

Languages: none

TRAITS

Beast of Burden. The chull's carrying capacity is 1,500 lbs.

Plodding Pace. The chull can only take the Move action once per turn.

ACTIONS

► **Strike: Pincer.** Attack +6, reach 10 ft., one target. *Graze:* 3 (1d6) keen damage. *Hit:* 7 (1d6 + 4) keen damage.

► **Defense Curl.** The chull retracts their head and legs to defend themselves until the start of their next turn. When the chull takes damage while retracted in their shell, that damage is halved. The chull can spend 1 focus at the start of their turn to maintain this effect for an additional round.

CULTURAL INFLUENCE

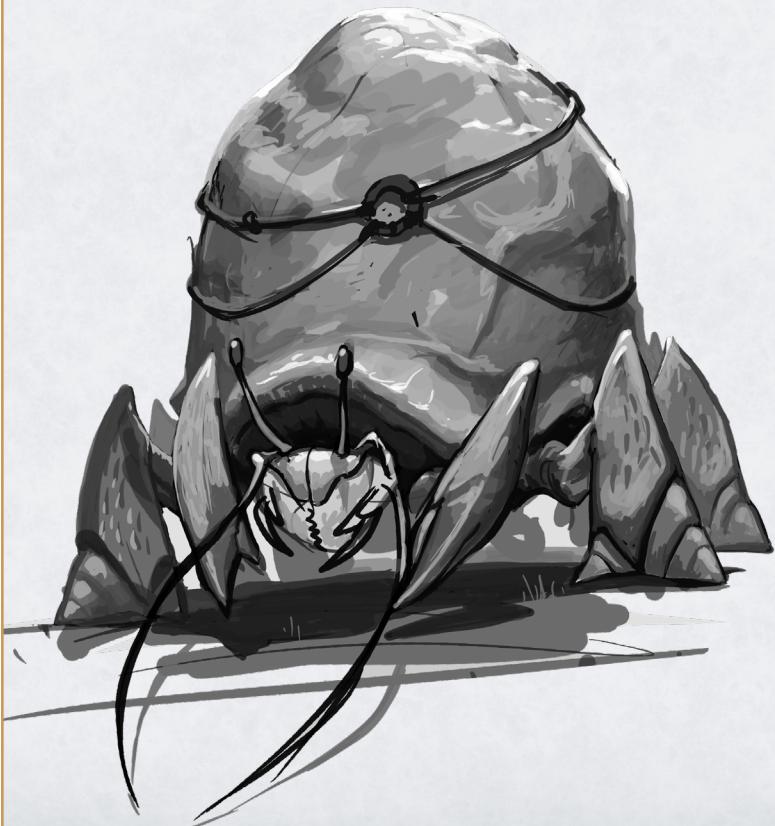
Chulls are valuable work animals; despite their slow speed, they are strong enough to pull wagons, carts, and other large, wheeled machinery. Their shells are not made of living material and chulls are not harmed if their shell is damaged or intentionally shaped. Some people sand down the top of a chull's shell to create a platform for sitting and attach the fittings for hitching carts directly into the shell.

The shells are also valued as a lightweight but durable crafting material. Chull meat is edible and is sometimes dried to create jerky.

Figures of speech that reference chulls are often used to imply that something or someone is large, slow of speed, or slow of wit—for example, calling someone a “lumbering chull” or comparing being dwarfed by an opponent to a “cremling at a chull's feet.”

TACTICS

Immensely docile, chulls almost always retreat into their shell with their Defense Curl during combat. However, if pushed to the brink, the chull may use their large claws to defend themselves—and a pinch from a chull hurts.



CITIZEN

The people of Roshar belong to a diverse array of cultural backgrounds, and each individual has their own hopes, dreams, and capabilities. Most ordinary people strive to avoid violence, protect their families, and pursue whatever prosperity they can find. Commoners and experts are the regular folk who characters might meet in any city or town.

Commoners are the typical citizens found in any nation across Roshar. A farmer, baker, weaver, scribe, or any other person who leads a simple life might be a commoner.

An expert, whether they're found in a major city or a remote village, is someone who stands out from the crowd. The expert might be a local leader, a headstrong youth, or savvy trader. More competent than the average person, experts are memorable citizens with strong convictions.

TACTICS

In combat, citizens will generally flee and seek safety unless their loved ones are in immediate danger. A commoner forced to fight will resort to improvised weapons, or use Distract to aid a more capable ally. Experts will usually act with caution, but might run into danger if they believe in a cause or see a chance for glory.

In conversations, commoners will usually concede to someone they consider more competent. An expert is more likely to stand their ground. If a character challenges their beliefs, the expert is more likely to resist by spending Focus (as described in the “Conversations” section of Part 5). If sufficiently provoked, they may use their Counter Argument skill, using their Stern Countenance to make things difficult for the characters.

*An Azish
bureaucrat (left)
and a Hendarian
rancher*



COMMONER

Tier 1 Minion – Medium Humanoid

PHYSICAL			COGNITIVE			SPIRITUAL		
STR	DEF	SPD	INT	DEF	WIL	AWA	DEF	PRE
0	11	1	1	12	0	1	11	0

Health: 10 (8-12)

Focus: 2

Investiture: 0

Movement: 25 ft.

Senses: 10 ft. (sight)

Physical Skills: Athletics +1

Cognitive Skills: Crafting +2

Spiritual Skills: Insight +2, Perception +2

Languages: defined by culture

TRAITS

Minion. The commoner's attacks can't critically hit, and they are immediately defeated when they suffer an injury.

Capable. The commoner has a utility expertise in one profession, and gains an advantage on skill tests related to that profession.

ACTIONS

► **Strike: Improvised Weapon.** Attack +1, reach 5 ft., one target. *Graze:* 2 (1d4) physical damage. *Hit:* 3 (1d4+1) keen or impact damage.

On a Complication, this improvised weapon is destroyed.

► **Strike: Unarmed.** Attack +1, reach 5 ft., one target.

Graze: no effect. *Hit:* 1 impact damage.

REACTIONS

↳ **Distract (Costs 1 Focus).** When an ally makes a skill test against an enemy who is within reach of both the commoner and ally, the commoner grants the ally an advantage on that test.

EXPERT

Tier 1 Rival – Medium Humanoid

PHYSICAL			COGNITIVE			SPIRITUAL		
STR	DEF	SPD	INT	DEF	WIL	AWA	DEF	PRE
1	12	1	1	13	2	2	13	1

Health: 18 (15-21)

Focus: 4

Investiture: 0

Movement: 25 ft.

Senses: 10 ft. (sight)

Physical Skills: Agility +2, Athletics +2, Light Weapons +2

Cognitive Skills: Crafting +2, Deduction +2

Spiritual Skills: Deception +2, Insight +4, Perception +4, Persuasion +3

Languages: defined by culture

TRAITS

Skilled. The expert has a utility expertise in one profession, and gains an advantage on skill tests related to that profession.

Stern Countenance. During a conversation, if the expert spends focus to resist a character's influence, that character loses 1 focus.

ACTIONS

► **Strike: Improvised Weapon.** Attack +2, reach 5 ft., one target. *Graze:* 2 (1d4) physical damage. *Hit:* 3 (1d4+2) keen or impact damage.

On a Complication, the improvised weapon is destroyed.

► **Strike: Unarmed.** Attack +2, reach 5 ft., one target.

Graze: no effect. *Hit:* 1 impact damage.

► **Counter Argument.** During a conversation, the expert makes a Persuasion test against a character's Spiritual defense. On a success, the target loses 2 Focus.

REGAL

While most spren who bond with singers are connected to the shards of Honor or Cultivation, Voidspren are powerful spren connected with Odium. Regals are singers who bond with Voidspren, gaining access to more powerful forms—but also becoming more susceptible to Odium’s influence.

Singers in these forms hum to new, malevolent rhythms, and may find that ordinary rhythms feel distant. Their newfound power emboldens them to become more assertive, and often feel increased aggression or apathy toward others. The Fused employ Regals as the lieutenants and adjutants of Odium’s forces, though some Regals work independently—or even against Odium’s interests.

STORMFORM

A singer who bonds with a stormspren is granted stormform. The Listeners were manipulated into reclaiming this form at the end of the Era of Solitude. They used its power to summon the Everstorm and return the Fused and Voidspren to Roshar, beginning the True Desolation.

Stormform grants a singer a subtle armor that is nearly as shielding as the bulky protection afforded by warform. That armor is accented by barbed carapace, which makes them difficult to grapple. The air around stormform singers is frequently electrified by flashes of red lightning. They are used as frontline soldiers to reinforce standard troops, or as elite units to carry out more specialized and important tasks.

ABILITIES

Despite the form’s lithe appearance, stormform can exceed the strength of warform, allowing a singer to leap chasms without a running start and climb sheer walls with ease. Stormform’s greatest power is the ability to summon lightning to electrocute their foes. Though deadly, this lightning is difficult to control.

Stormform is weak to water. While contact with a small amount only further diminishes their control over their lightning powers, if a stormform singer is drenched they are unable to even summon lightning until they fully dry off.

TACTICS

The stormform Regal is a cunning foe, one specialized in closing distance and defending themselves. The Regal uses Storm Leap to jump to a weak-looking foe, trying to goad the foe to take damage from Electrical Charge. Meanwhile, the Regal alternates between using their Shortspear and Bolt of Lightning to strike injured enemies. As a last resort, they use External Carapace for protection.

STORMFORM REGAL

Tier 2 Rival – Medium Humanoid

PHYSICAL		COGNITIVE			SPIRITUAL			
STR	DEF	SPD	INT	DEF	WIL	AWA	DEF	PRE
2	16	4	2	16	4	1	14	3

Health: 40 (30–50)

Focus: 6

Investiture: 5

Deflect: 2 (carapace)

Movement: 30 ft.

Senses: 10 ft. (sight)

Physical Skills: Agility +7, Athletics +5, Light Weapons +6

Cognitive Skills: Discipline +6, Intimidation +7

Spiritual Skills: Perception +4

Languages: defined by culture

TRAITS

Barbed Carapace. The warform can use their carapace like a shield, allowing them to use the Brace action as if they were in cover. Attempts to grapple the stormform gain a disadvantage unless the attacker also has armor or carapace.

ACTIONS

► **Strike: Shortspear.** Attack +6, reach 5 ft. or range 20 ft., one target. Graze: 4 (1d8) keen damage. Hit: 10 (1d8 + 6) keen damage.

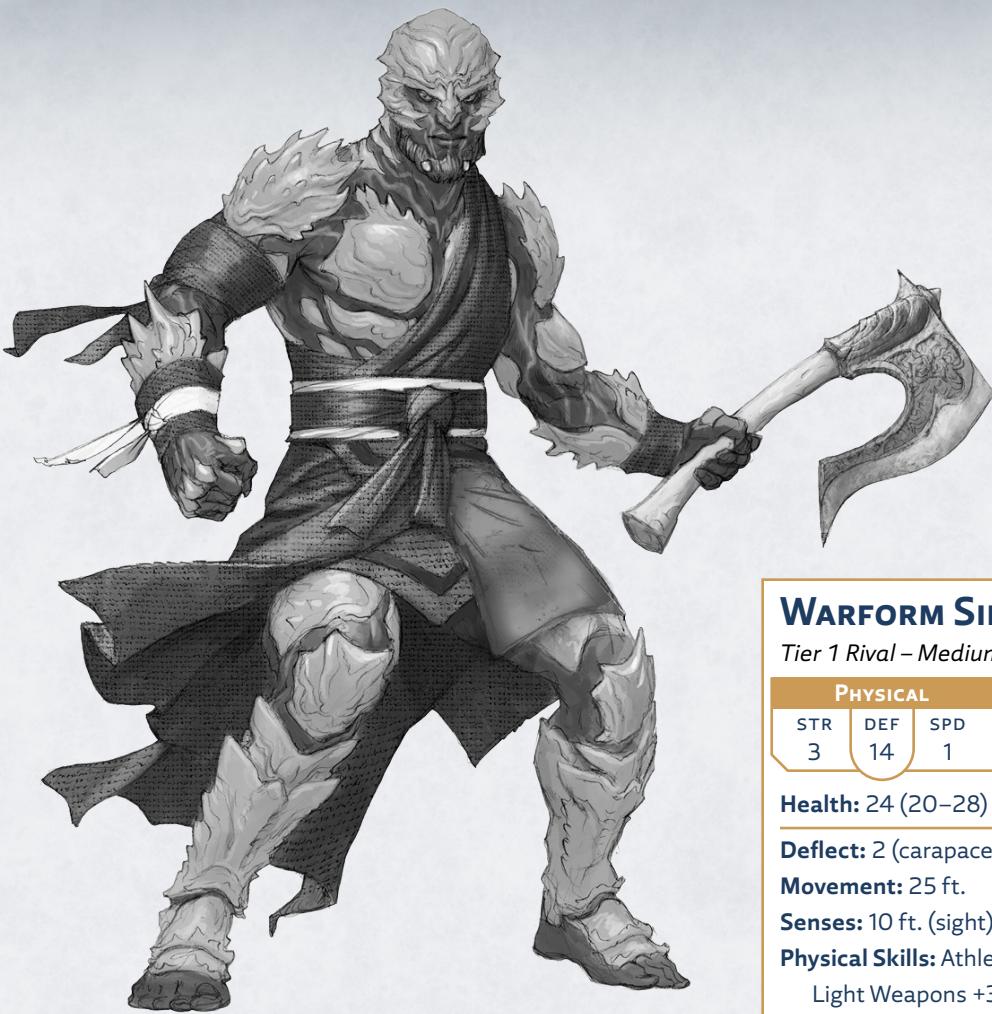
► **Bolt of Lightning (Costs 1 Investiture).** Attack +7, range 60 ft., one target. This attack gains a disadvantage unless the Regal spends 1 focus to ignore it. Graze: 8 (2d8) energy damage. Hit: 15 (2d8+7) energy damage.

► **Storm Leap (Costs 1 Investiture).** The Regal jumps up to 60 feet. If the Regal lands within 5 feet of an enemy, they can use the Gain Advantage action as ▷.

► **Electrical Charge.** Immediately after the Regal uses the Move action, they become electrically charged until the start of their next turn. While charged, they are immune to energy damage, and whenever the charged Regal is hit by an attack by an enemy within 5 feet of them, the attacker takes 4 (1d8) energy damage.



*Stormform
Regal*



WARFORM SINGER

Tier 1 Rival – Medium Humanoid

PHYSICAL			COGNITIVE			SPIRITUAL		
STR	DEF	SPD	INT	DEF	WIL	AWA	DEF	PRE
3	14	1	1	13	2	2	14	2

Health: 24 (20–28)

Focus: 5

Investiture: 0

Deflect: 2 (carapace)

Movement: 25 ft.

Senses: 10 ft. (sight)

Physical Skills: Athletics +5, Heavy Weapons +4, Light Weapons +3

Cognitive Skills: Discipline +5, Intimidation +4

Spiritual Skills: Leadership +4, Perception +4

Languages: defined by culture

TRAITS

External Carapace. The warform can use their carapace like a shield, allowing them to use the Brace action as if they were in cover.

Martial Experience. The warform can use two Strike actions on their turn, instead of just one.

ACTIONS

► **Strike: Axe.** Attack +4, reach 5 ft., one target. The warform can jump up to 10 feet before or after making this attack. *Graze:* 4 (1d8) keen damage. *Hit:* 8 (1d8 + 4) keen damage.

► **Strike: Shortbow.** Attack +3, range 100 ft., one target. *Graze:* 3 (1d6) keen damage. *Hit:* 6 (1d6 + 3) keen damage.

REACTIONS

↳ **Warpair Coordination (Costs 1 Focus).** After another warform within 5 feet of this warform takes the Move action, this warform moves up to their movement rate, ending their movement within 5 feet of the other warform.

SINGER

Singers bear some resemblance to humans, but their species has been on Roshar much longer and is physically distinct. Their skin is colored with swirls of red, black, and white, known as marblings, which can vary widely in pattern but are typically either red-black or red-white, with rare singers possessing skin of all three colors.

Singers' hair is generally orange-red or black, and their bodies are typically covered at least in part by a carapace, often covering their head and arms. Their eyes are gray-black, and their powerful teeth are capable of chewing through shells.

Singers take their name from their ability to communicate using special rhythms tied to Roshar itself. They also have the ability to change their form by forming a bond with spren; each form changes the singer both physically and mentally.

For many singers, this ability is relatively new; singers were called parshmen and enslaved by humans

for millennia after much of the species had portions of their Identity and Connection ripped away. They have since been healed by the Everstorm and restored to full self-determination.

SINGER FORMS

Singers' gemhearts, which are fused to their sternums, allow them to bond with spren, changing their form, appearance, abilities, and mentality indefinitely. Each form has a specific purpose that helps to make the singer more suited for a specific type of task, ranging from combat to artistic expression.

Those who face singers in combat are most likely to encounter them in warform or workform. In warform, singers become taller, bulkier, and have a full armor-like carapace; they also have increased strength, stamina, and durability, with an ability to heal themselves. When Odium's forces first clashed with Dalinar's coalition, many singers were inexperienced in battle or uncertain about their role in the conflict. As the True Desolation continues, under the supervision of the immortal Fused, singer armies have become a deadly match for human forces.

CULTURAL INFLUENCE

Singers are one of the major cultural forces on Roshar. As "parshmen" subjugated by humans, they became a large part of the economic engine of many nations and kingdoms. In addition, the Listeners, a community of singers based in the city of Narak, have been in conflict with the Alethi for years in the War of the Reckoning. Complicating both of these relationships are the Fused, ancient singer souls with the ability to possess the bodies of living singers and a deep hatred for humans, who command the newly formed singers to conquer Roshar in Odium's name.

TACTICS

The warform singer is a brutally efficient combatant, especially when fighting alongside their warpair. Warpairs descend on a target together with their Warpair Coordination and, using their Martial Experience, make multiple Axe attacks against a single foe to fell them. In a tight spot, the warform singer relies on their External Carapace for relief from an onslaught while their warpair continues fighting.

While nimbleform scouts rarely fight, they are experts at tracking creatures and surveying an area, and they can quickly glean an enemy's weakness using their Chosen Target action.

NIMBLEFORM SINGER

Tier 1 Rival – Medium Humanoid

PHYSICAL			COGNITIVE			SPIRITUAL		
STR	DEF	SPD	INT	DEF	WIL	AWA	DEF	PRE
1	14	3	3	15	2	3	15	2

Health: 20 (15–25)

Focus: 4

Investiture: 0

Movement: 30 ft.

Senses: 20 ft. (sight)

Physical Skills: Agility +5, Light Weapons +5, Stealth +4

Cognitive Skills: Crafting +4, Deduction +5, Lore +4

Spiritual Skills: Perception +5, Survival +5

Languages: defined by culture

TRAITS

Deadly Speed. At the start of each scene, if the nimbleform singer is not Surprised, they can take a fast turn before any other characters. (This does not count as their turn this round.)

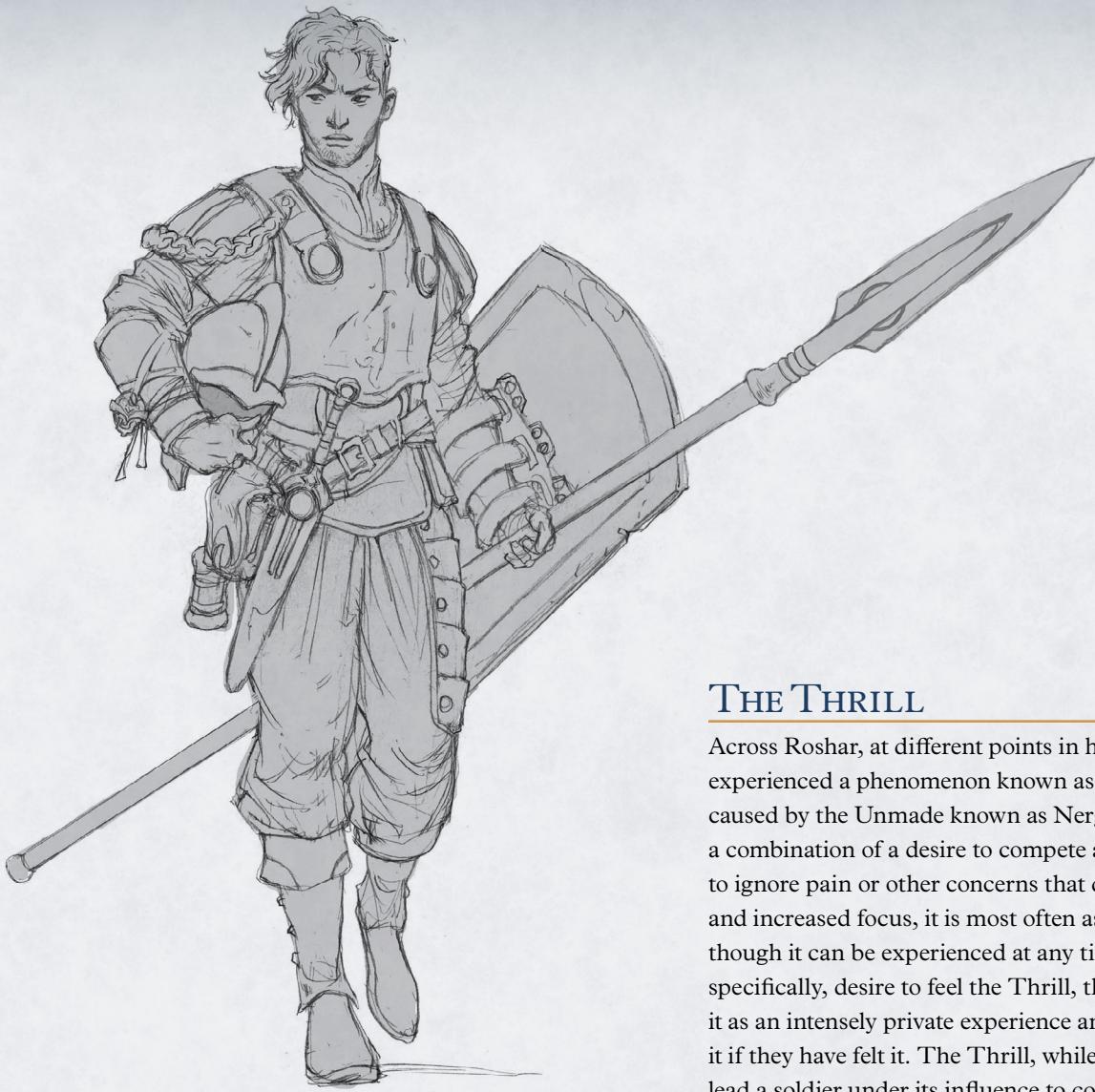
Keen Senses. When the nimbleform singer makes a Perception test, they can spend 1 focus to gain an advantage.

ACTIONS

► **Strike: Mace.** Attack +5, reach 5 ft., one target. *Graze:* 4 (1d8) impact damage. *Hit:* 9 (1d8 + 5) impact damage.

► **Strike: Shortbow.** Attack +5, range 80/320 ft., one target. *Graze:* 3 (1d6) keen damage. *Hit:* 8 (1d6 + 5) keen damage.

► **Chosen Target (Costs 2 Focus).** The nimbleform singer chooses an enemy they can sense within 120 feet of them. For 1 hour, when the nimbleform hits their chosen enemy with a weapon attack, they deal an extra 3 (1d6) damage. In addition, the nimbleform singer gains an advantage on Survival tests to track that enemy.



SOLDIER

There is no war without soldiers, and life on Roshar often involves war. Soldiers are the backbone in these large-scale conflicts and play many roles in the battles between major powers, striking blows at other soldiers as larger conflicts rage on. While many soldiers have no particular special abilities other than their training in warfare, which can vary from basic weapon operations to more specialized skills, and their large numbers can lead some to treat them as expendable, Roshar's military powers would be nothing without their soldiers on the ground.

The role and skill of soldiers varies from military to military, but generally they fall into three groups—rank-and-file soldiers, soldiers with specialized training, and officers and military leaders. Depending on their training, experience, and expertise, each type of soldier may pose a different threat and opportunity to those they encounter.

THE THRILL

Across Roshar, at different points in history, soldiers have experienced a phenomenon known as the Thrill, which is caused by the Unmade known as Nergaoul. Described as a combination of a desire to compete and win, an ability to ignore pain or other concerns that distract from victory, and increased focus, it is most often associated with battle, though it can be experienced at any time. Alethi soldiers, specifically, desire to feel the Thrill, though they think of it as an intensely private experience and do not speak of it if they have felt it. The Thrill, while exhilarating, could lead a soldier under its influence to commit especially heinous acts, as it gives the person experiencing it the ability to ignore their morality during the heat of battle.

TACTICS

Soldiers are trained to be effective on a battlefield. The spear infantry topples enemies with their Shield Bash and then strikes with their Shortspear. Their Military Tactics can be used to pin down fleeing targets or bolster their fellow soldiers, depending on how the battle is going.

Archers, meanwhile, fight at a distance, using Take Aim and Immobilizing Shot to immediately take the upper hand, then following up with Longbow shots.

The Thrill Berserker is overwhelmed with rage, willing to harm even their allies in an attempt to damage as many enemies as possible. Whenever they have the chance to hit at least two enemies, they use Berserker Rage. Be sure to keep Infectious Thrill in mind when characters attack the Thrill Berserker, raising the stakes when there are other characters nearby.

SPEAR INFANTRY

Tier 1 Minion – Medium Humanoid

PHYSICAL		COGNITIVE			SPIRITUAL			
STR	DEF	SPD	INT	DEF	WIL	AWA	DEF	PRE
2	14	2	1	12	1	2	13	1

Health: 14 (11–17)

Focus: 3

Investiture: 0

Deflect: 2 (chain armor)

Movement: 25 ft.

Senses: 10 ft. (sight)

Physical Skills: Athletics +4, Heavy Weapons +4, Light Weapons +4

Cognitive Skills: Discipline +2, Intimidation +3

Spiritual Skills: Perception +4

Languages: defined by culture

TRAITS

Minion. The spear infantry's attacks can't critically hit, and they are immediately defeated when they suffer an injury.

Martial Drill. At the start of each scene, if the spear infantry has their shield and is not surprised, they gain the benefits of the brace action until the start of their first turn.

Military Tactics. Once per round, the spear infantry can spend an additional 1 focus to use the Aid or Reactive Strike reaction without using their .

ACTIONS

- ▶ **Strike: Shortspear.** Attack +4, reach 5 ft., one target. *Graze:* 4 (1d6) keen damage. *Hit:* 6 (1d6 + 2) keen damage, and if the target is Prone, they take an extra 2 (1d4) keen damage.
- ▶ **Strike: Shortbow.** Attack +3, range 100 ft., one target. *Graze:* 3 (1d6) keen damage. *Hit:* 4 (1d6 + 1) keen damage.
- ▶ **Shield Bash.** The spear infantry makes an Athletics test against the target's Physical defense, knocking them Prone on a success.

ARCHER

Tier 1 Minion – Medium Humanoid

PHYSICAL		COGNITIVE			SPIRITUAL			
STR	DEF	SPD	INT	DEF	WIL	AWA	DEF	PRE
2	13	1	2	13	1	2	13	1

Health: 12 (9–15)

Focus: 3

Investiture: 0

Deflect: 1 (leather armor)

Movement: 25 ft.

Senses: 10 ft. (sight)

Physical Skills: Agility +3, Heavy Weapons +4, Light Weapons +3

Cognitive Skills: Discipline +3

Spiritual Skills: Perception +4, Survival +3

Languages: defined by culture

TRAITS

Minion. The archer's attacks can't critically hit, and they are immediately defeated when they suffer an injury.

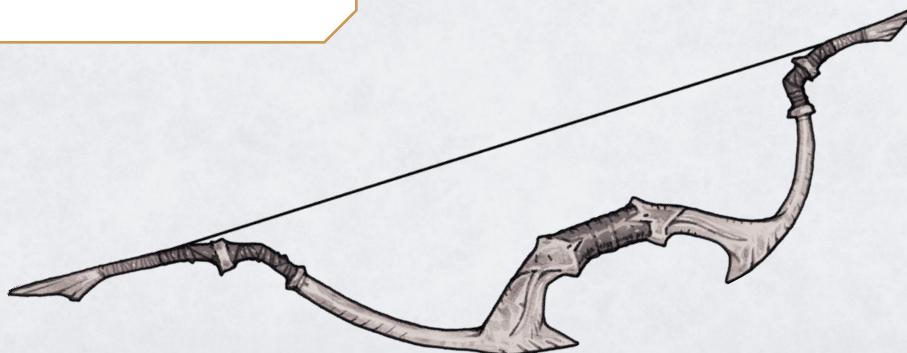
Take Aim. On the archer's first turn of each scene, if they are not Surprised, they can use the Gain Advantage action as ▶.

ACTIONS

- ▶ **Strike: Knife.** Attack +3, reach 5 ft., one target. *Graze:* 2 (1d4) keen damage. *Hit:* 5 (1d4 + 3) keen damage.
- ▶ **Strike: Longbow.** Attack +4, range 150/600 ft., one target. *Graze:* 3 (1d6) keen damage. *Hit:* 7 (1d6 + 4) keen damage.

REACTIONS

▶ **Immobilizing Shot (Costs 1 Focus).** When an enemy who the archer can sense moves while they are within 150 feet of the archer, the archer makes a Longbow attack against them. On a hit, the target is also Immobilized until the end of the archer's next turn.



THRILL BERSERKER

Tier 1 Rival – Medium Humanoid

PHYSICAL		COGNITIVE			SPIRITUAL			
STR 2	DEF 14	SPD 2	INT 1	DEF 14	WIL 3	AWA 2	DEF 13	PRE 2

Health: 22 (18–26)

Focus: 5

Investiture: 0

Deflect: 2 (breastplate)

Movement: 25 ft.

Senses: 10 ft. (sight)

Physical Skills: Athletics +4, Heavy Weapons +4, Light Weapons +4

Cognitive Skills: Intimidation +5

Spiritual Skills: Leadership +3, Perception +4

Languages: defined by culture

TRAITS

Infectious Thrill. If an enemy rolls a  when attacking the Thrill berserker, the enemy gains a +3 bonus to their d20 roll. Regardless of whether the attack hits or misses the Thrill berserker, if there are any other creatures within 5 feet of the Thrill berserker, the enemy must choose one. That chosen

creature is also grazed by the same attack. (The attacking character does not spend focus to make this graze.)

ACTIONS

► **Strike: Longsword.** Attack +4, reach 5 ft., one target. Graze: 4 (1d8) keen damage. Hit: 8 (1d8 + 4) keen damage, and if the target is Prone, they take an extra 4 (1d8) damage.

► **Strike: Knife.** Attack +4, range 20/60 ft., one target. Graze: 3 (1d2) keen damage. Hit: 6 (1d4 + 4) keen damage.

► **Shield Bash (Costs 1 Focus).** The Thrill berserker makes an Athletics test against the target's Physical defense, knocking them Prone on a success.

► **Berserker Rage (Costs 2 Focus).** The Thrill surges within the berserker. Their next Strike targets each character (including allies) within 5 feet of them and deals an additional 4 damage on a hit.

REACTIONS

↳ **Lash Out (Costs 1 Focus).** After the Thrill berserker is attacked by an enemy within 5 feet of them, the captain deals 4 (1d8) keen damage to the attacker.



SWARM OF CREMLINGS

Cremling is a term that has come to collectively refer to a wide variety of species of tiny scavenger crustaceans. Because of this, they vary heavily in appearance—with different colors, tail shapes, claw sizes, and antennae lengths—though most have elongated bodies and many legs.

As scavengers, cremlings primarily feed on the blood and flesh of deceased creatures. Cremlings expand their diet to include vegetation in the wake of a highstorm, when Rosharan flora reveal their vulnerable inner matter.

While some species are poisonous, most cremlings are relatively harmless unless they gather into a sizable swarm. However, a swarm of cremlings—or even a single cremling by itself—may not be all it seems, as described in the Aimian (Sleepless) profile in the full *Stormlight World Guide*.

Across Roshar, cremlings are considered and dismissed as irritating pests. The word is a common Rosharan insult and often used to describe cowardly behavior.

TACTICS

The swarm of cremlings comes within range of as many enemies as possible and uses its Screech. From there, depending on the number of enemies within range, it either follows with another Screech, or it uses Gain Advantage and Bite, dealing as much damage as possible before the swarm is thinned out.



SWARM OF CREMLINGS

Tier 1 Rival – Medium Swarm

PHYSICAL			COGNITIVE			SPIRITUAL		
STR	DEF	SPD	INT	DEF	WIL	AWA	DEF	PRE
1	15	4	1	13	2	2	13	1

Health: 22 (17–27)

Focus: 4

Investiture: 0

Movement: 30 ft.

Senses: 10 ft. (sight)

Immunities: Immobilized, Prone, Restrained, Stunned

Physical Skills: Agility +6

Languages: none

TRAITS

Swarm. The swarm is comprised of many creatures, and it can move through the space occupied by other characters or through openings large enough for a Small cremling as long as it ends its movement fully on the other side of the character or obstacle. The swarm can't regain health.

Varying Species. The swarm has a 25% chance of containing a poisonous species of cremling. If it does, the swarm's Bite attack deals an extra 1d4 vital damage from poison.

ACTIONS

► **Bite.** Attack +6, reach 5 ft., one target. *Graze:* 5 (2d4) keen damage, or 2 (1d4) keen damage if the swarm has half its health or less. *Hit:* 10 (4d4) keen damage, or 5 (2d4) keen damage if the swarm has half its health or less.

► **Screech (Costs 2 Focus).** The swarm emits an ear-piercing cacophony of screeching and clicking. Each character within 10 feet of the swarm must succeed on a DC 14 Discipline test or take 5 (2d4) vital damage and become Disoriented until the end of their next turn. Cremlings and characters who can't hear automatically succeed on this test.

ALPHA PLAYTESTERS

Aaron Mars, Abby Daniel, Abel Serrano Montiel, Acorn Colours, Adam Brwon, Adam Fisher, Adam Jackman, Adam Lang, Adrian Leech, Adrian Leon, Adrian Rawson, Adrian Salazar, Adrienne Wilson, Agnieszka Bossowska, Agueman, Alberto Campos, Aleix Nicolás Olivé, Alex Allen, Alex May, Alex O'Keefe, Alex Robinson, Alex Zimmerman, Alexander Baumann, Alexander Cowan, Alexandria Lane, Alexandria Young, Alexi Tsakis, Alfredo Sánchez Martín, Allie C, Alpine Raven, Álvaro Huerga Robles, Alyssa McDonald, Amaya Nura, Amber Elferink, Amber Verhofstadt, Amy Herzberg, Anders Kleiman, Andrea Hvidtjørn, Andrea Urosevic, Andrew Johnson, Andrew Korenic, Andrew Latham, Andrew Martin, Andrew Wixon, Ángel Lorenzo Garrido, Angie Buckendorf, Anna Rose Keefe, Annie Zander, Annina Bucher, Arthur Webber, Asa Haworth, Ashley Cornell, Ashley Ludlum, Audrey, August Burden, Aurian, Austin Lasota, Bailey O'Brien, Bao Kastan, Ben Brotman, Ben P, Ben Schmidt, Ben Shirley, Benjamin Ellis, Benjamin Larsen, Bianca Rexroth, Blake Romrell, Bradley Jackson, Brady Doyle, Bram van Trigt, Branden Leavens, Brandon Cole, Brandon Cornish, Brandon Job, Brandon Kikilaki Healey, Brandon Nance, Brandon North, Brandon Rencher, Brandon Wineman, Brayden Smith, Brendan Batts, Brendan Harlech-Jones, Brennan Smeltzer, Bret Mohler, Brian Katchmer, Brian Nulle, Brian Renner, Brian Splaine, Brian Wise, Brianna Adkins, Bridget, Brittney Flanary, Byron Solitt, Cabral, Caitlin Heinjus, Caitlin Heinjus, Caleb Jay McMasters, Caleb Jones, Caleb Kerhin, Caleb Ling, Caleb Mekelburg, Cameron "Imhaad" Schultz, Cameron Bunch, Cameron Mislivecek, Cameron Pujdak, Campbell White, Candi Lyn Siemens, Carlos Aranda, Carlos Busto, Caro, Caroline Newcomb-Mejia, Caulin cox, Chandler P, Charles Polk, Charlotte Harland, Chloé de Fondaumiere, Chris "Rek" Marsh, Chris F., Chris Herzberg, Chris Hughes, Chris Mortimer, Chris Sterie, Christopher Harris, Christopher Lagoda, Christopher Leotta, Chuck Johnson, Ciara Pace, CJ Miles IV, Clavicimbel, Collin Thomas, Connor Langenderfer, Corey Mekelburg, Corina Frost, Cort Smeltzer, Crissia Reay, Curt Pilgrim, Dakota Flanary, Damon Bray, Dan Pelgrift, Dani Martin, Daniel Lake, Daniel Manzanedo, Daniel Martínez Eito, Daniel Ng, Dave Morgan, David Antolín, David Barenie, David García Valero, David Holland, David looss, David Pérez Faus, Dayagon, Declan Weeding, Derek Denney, Derek O'Neal, Devin Jefferies, Devin Preston, Devon Kaat, Dídac Betoret Navarrete, Dominic Garcia, Doug Domeyer, Dr. Jon Stanger, Drew Moore, Duke Tanith, Dylan Dey, Dylan

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