

Draco Dormiens



A DOUBLE-12 GAME OF ROLEPLAYING AND ADVENTURE AT
HOGWARTS SCHOOL OF WITCHCRAFT AND WIZARDRY

Version 0.4.1 (Beta)

Chapter 1: Introduction

FROM THE DESIGNER

Bloomsbury of London published J.K. Rowling's debut novel, *Harry Potter and the Philosopher's Stone*, on June 26, 1997. A decade later, on July 21, 2007, the publishing house released Rowling's seventh and final novel in the series, *Harry Potter and the Deathly Hallows*. In that span of time, the adventures of Harry Potter became famous worldwide. The beloved series was translated into 67 languages, making Rowling the most translated author in history. The value of the Harry Potter brand is currently estimated to exceed \$25 billion. Beyond the books, it includes the most successful movie series in history, eight video games, multiple theme parks, and hundreds of Harry Potter-branded products sold around the globe.

Yet the world of Harry Potter has no official roleplaying game.

A former employee of Wizards of the Coast, a member of the team that produced the *Harry Potter Trading Card Game*, told me how the company pitched a roleplaying game to J.K. Rowling. This insider described Rowling's response as markedly negative.

The world of Harry Potter represented the single-greatest opportunity of our generation to introduce people to the wonder and excitement of roleplaying games. Such games are a gateway to imagination, learning, and lasting friendships.

But Rowling dismissed it.

I took this loss personally. Having no Hogwarts-based game to enjoy with my friends, I decided to make my own. I call it *Draco Dormiens*, Latin for "Sleeping Dragons," taken from the motto on the Hogwarts coat of arms ("Let sleeping dragons lie"). To me, sleeping dragons are untold stories. This game is about the stories Rowling killed, and the ones we can resurrect.

We will not let sleeping dragons lie.

BASIC IDEAS

Draco Dormiens resembles many other roleplaying games. Each player has a character, described in part by a set of mechanical capabilities and in part by a player-provided narrative of history and personality. One player, the Storyguide, has no character. The Storyguide acts as referee, moderating the conflicts and interactions of the player characters (the protagonists) and controlling each of the story's non-player characters (the antagonists and extras). This is nothing new in the realm of roleplaying. But *Draco Dormiens* has some elements that are uncommon to traditional roleplaying games.

The first element is a pre-set story. Although it is not required, I created these rules anticipating that games will focus on events taking place at Hogwarts during the years Harry Potter attended the school. Many of the events that will occur in such games are pre-scripted. Having read Rowling's books, the players are aware that

some events are “on rails.” Moreover, the whole series presents a sense of destiny; it is a story about a prophecy surrounding the rise and fall of Lord Voldemort. Unlike a traditional game where player characters can potentially affect the outcome of any event, some events will happen no matter what they do. To maintain the sense of self-determination that is critical in a roleplaying game, Storyguides must do two things. They must find their own room to grow stories in the space left empty by the books. And they must create room for their stories to reinterpret pre-set events through the lens of the player characters’ own experiences. Perspective will make all the difference.

The second uncommon element of this game is its use of fan-fiction style storytelling. In addition to regular sessions of play sitting around a gaming table, players in their off time provide written accounts of events that affect their characters. These vignettes are periodically assigned by the Storyguide, with specific themes designed for character exposition. The Storyguide may set page requirements or limitations for these homework assignments. Otherwise, they can be as short or long as each player decides to write them, provided they meet the Storyguide’s requirements. This shared writing approach to gaming appeals to certain types of players but may be off-putting to others.

Because this is a game for fans, fans interested in telling stories, the game rules (system mechanics) are minimal. This is the third uncommon trait of *Draco Dormiens*. The game de-emphasizes math and dice rolling. Character sheets grow in power based on the character’s time at Hogwarts and the players’ completion of writing assignments, not through “winning” or

collecting “experience points” in an endless string of encounters. The rules retain sufficient complexity to reinforce character aptitudes and make the outcomes of difficult scenarios uncertain.

Although *Draco Dormiens* is very story-focused, and it must work within the constraints of pre-determined events from Rowling’s books, it retains the most important elements common to tabletop roleplaying games, the shared experiences of adventure, exploration, and friendships. If you are using these rules for your own games, feel free change any element to make the game traditional or untraditional in the ways that best suit your needs. If you are having fun with it, you are doing it right.

THE STRUCTURE OF THESE RULES

These rules will appear in three major parts. The first describes how to create characters and advance their capabilities. The second is the gameplay mechanics, how to determine results of contested actions and how those results affect the story. The third part, currently under construction, assists the Storyguide in running the game; how to create well-paced stories, portray villains, and adjudicating conflicts.

Section One: Creating Characters includes **Creation and Advancement** (Ch. 2), **Quirks** (Ch. 3), **Numbers** (Ch. 4), and **Supplies** (Ch. 5). Quirks come in a balance of positive and negative varieties; they are esoteric, describing character elements that are exceptional and distinctive. Numbers include Attributes and Pools, which show your character’s innate aptitudes, a variety of strengths that have little to do with training or practice. Supplies include those

items and wealth available to each character.

Section Two: Playing the Game includes **Testing** (Ch. 6), **Magic** (Ch. 7), **Conditions** (Ch. 8), and **Participation** (Ch. 9). The Testing rules describe how to roll dice to get results. Magic covers the school's curriculum and how to put it to use. The Conditions chapter describes the lasting results of conflicts, such as broken limbs or memory loss. Participation rules give rewards to players for completing writing assignments, providing their characters with customization options and advantages.

Section Three: Running the Game, when it is finished, will include **Stories** (Ch. 10) and **Villains** (Ch. 11). Stories includes events, pacing, and examples of play to assist the Storyguide. Villains helps the Storyguide construct compelling antagonists of various levels, monsters, mean teachers, and even other students.

GLOSSARY

The following terms are important to know for this game.

- **Attribute:** An aspect of your character represented by a number. There are 12 different Attributes divided evenly into four Attribute Categories.
- **Class:** A broad area of learning taught by a specific teacher. For example, Transfiguration.
- **Doubles:** In testing, a roll result where both dice come up as the same number. This causes a particularly good or bad outcome, depending on whether the result was a success or not.
- **Effect Level:** When a spell is cast, a potion is brewed, or some other piece of magic is created, the Effect Level is the result of the die roll plus its applicable bonuses. This determines the effect's susceptibility to strengthening or weakening through Arithmancy and other means.
- **Initiating Action:** An action that starts a Skirmish. It takes place at the start of the first round, and the initiating character does not get to act again until the next round.
- **Initiative:** Numbers defining the order in which characters act each round of a Skirmish.
- **Roll Advantage:** An advantage in dice rolling that might improve the result. A Roll Advantage can come from any number of sources.
- **Pool:** An aspect of your character's health or well-being represented by spendable points. Running out of points in a category puts your character out of action.
- **Quirk:** An advantage or disadvantage specific to certain characters, one that cannot be defined as a mere number. For example, the Parselmouth ability is a Positive Quirk.
- **Skirmish:** A conflict involving multiple rolls and participants, made over a segment of time. Skirmishes provide structure to complex scenes by dividing time into discrete segments so everyone can act in fair proportion.
- **Standard Roll:** The rolling of two dice to determine the outcome of a difficult or contested action. A Standard Roll uses

the higher of the two dice results and adds applicable bonuses.

- **Storyguide:** One of the game's participants, a referee who does not portray a character. The Storyguide is the source of the details and challenges that face the protagonist characters and the final arbiter of conflict outcomes.
- **Stress Roll:** The rolling of two dice to determine the outcome of a difficult or contested action *under particularly stressful circumstances*. A Stress Roll uses the lower of the two dice results and adds applicable bonuses.
- **Subject:** A specific spell, potion, creature, plant, or other topic taught in a Class.

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Part One: Characters

Chapter 2: Creation and Advancement

This chapter contains quick rules for making your character, the protagonist you will portray in this shared story experience. It will help you choose your initial Quirks, Attributes, Pools, and Supplies and will explain how these things improve as the story progresses. This chapter provides little explanation of what each of these things does; you should read ahead as you build your character if you want to fully understand each of the Quirks, Attributes, Pools, and Supplies.

For character creation purposes, a blank “character sheet” can be found at the end of these rules. If you do not want to use the provided sheet, you can construct a record-keeping mechanism of your own. Some people like to write out their character sheets at the front of a journal and use the rest of the pages for notes about the game or musings from the perspective of their protagonists. Other people track their characters in electronic mediums, allowing for easy updates. Whatever you use, make sure the Storyguide is always aware of your character sheet and approves of its composition.

The Internet provides some excellent tools for tracking characters. If your players have Internet access during games, they can use wikis or wiki services to display character sheets and collected character writings for ease of access. If you have never used a game wiki, check out some of these options: <http://www.obsidianportal.com>, <http://www.epicwords.com>, <http://www.myth-weavers.com>, <http://www.wikidot.com>

QUIRKS

Everyone has exceptional qualities, both bad and good. These qualities are called Quirks.

- Each character has either three *Minor* Negative Quirks or a single *Major* Negative Quirk.
- Each character has either three *Minor* Positive Quirks or a single *Major* Positive Quirk.

Some Quirks require you to have reached a specific year at Hogwarts before you can select them. As the game progresses, you will be able to select additional Positive Quirks by spending Participation points, as described later. But at character creation, Quirks limited to 2nd-year or higher are not available to you.

The Storyguide must always approve your selection of Quirks and will help you define the details of each. The Storyguide can also help you design new Quirks if your character concept calls for something not available in the standard list.

Advancement

Players may frequently add additional Quirks through the Participation system, described below and in Chapter 9.

Additionally, if your character loses a Quirk during play, positive or negative, the Storyguide will usually apply a new Quirk to replace it. This maintains the balance of

advantages and disadvantages on your character sheet. Work with the Storyguide to determine which replacement best suits your character and how to work it into the story going forward.

ATTRIBUTES

Attributes are numbers that reflect innate capabilities. They rate what your character is naturally good at, having nothing to do with practice or formal training. The twelve Attributes are evenly divided into four categories: Essence, Popularity, Health, and Resolve.

Each student is particularly developed in one Attribute Category and particularly undeveloped in another. When building your character, choose one category to be your “best” and one to be your “worst.” Your worst category cannot be the one associated with your house: Essence for Gryffindor, Popularity for Slytherin, Health for Hufflepuff, or Resolve for Ravenclaw. The Sorting Hat is an excellent predictor of your character’s general aptitudes; you will not be sorted into a house whose ideals you cannot meet to some degree.

- To calculate your Attributes, note a starting rating of 3 points in each.
- Your best category gets 5 additional “discretionary” points to divide among its three Attributes. Your two neutral categories get 3 discretionary points each. And your worst category gets 1 additional point.
- Finally, add or subtract more points if dictated by any Quirks you have selected. Points from quirks ignore the

discretionary point limitations to individual Attributes.

Advancement

Your character will gain additional Attribute points at regular intervals during the story.

- At the end of each of the three terms of each school year, add 1 discretionary point to any Attribute that does not yet have its maximum number of discretionary points.

No single Attribute can ever have more than 5 *discretionary* points applied to it, at character creation or afterward.

POOLS

Pools represent spendable points applicable to each category. These points can be lost by suffering various perils or through exceptional exertion. Losing all points in one category puts your character out of commission.

- Determine the number of Pool points you have in each category. The starting number is 6, but this can be modified by any applicable Quirks.
- The character sheet shows Pools in the form of two double columns of bubbles in each category. Fill in the extra bubbles, leaving the correct number of bubbles blank. Blanks will be crossed out as you spend or lose them, and can be recovered during play.

Advancement

As the story progresses, your protagonist character may acquire additional Quirks or Conditions that modify a Pool’s maximum

rating. Immediately upon such applications, your character gains or loses the corresponding number of spendable points in that Pool.

For example, if your character is accepted onto the house quidditch team, she acquires the *quidditch player* Condition. This social Condition gives 1 bonus to your maximum Popularity pool. Immediately add 1 to the maximum number of Popularity points your character can possess and note that 1 additional Popularity point is immediately available for use.

SUPPLIES

Every character who comes to Hogwarts arrives with adequate clothing, toiletries, and other incidentals. Each character also owns (or receives from the school) the basic items described as necessary for schoolwork, items such as a cauldron, telescope, and protective gloves. These possessions are universal, not worth mentioning during character creation.

But there are a few things that need to be specified.

- Determine your character's Wealth rating. This is "Average" unless you have a Negative Quirk that makes it "Impoverished" or "Underprivileged," or you have a Positive Quirk that makes it "Well-To-Do" or "Filthy Rich."
- Decide whether you have a pet and, if so, determine what it is (keeping in mind your Wealth rating).
- Determine the four descriptors that comprise your wand, including the magical benefit that it provides to you.

Advancement

Supplies do not advance in the traditional sense. In the case of new Quirks that modify your Wealth rating or provide special items, work with the Storyguide to weave these changes into the story. If the changes cannot be incorporated during the current year, you may have to write them in with a vignette taking place over the summer break.

PARTICIPATION

Every character has important, character-developing experiences that happen off-stage. The other protagonists do not usually participate in these side-scenes. To include these elements in the shared story, players are encouraged to provide written accounts of them, for which they are rewarded with *Participation points*. These writings allow other players to expand their immersion in the shared story. And the awarded points allow the writer more ways to improve her character sheet.

Not all players enjoy writing like this. The Participation rules are optional; players can decide when and if to participate in the system, garnering the accompanying rewards if they choose to do so.

- The first writing opportunity is the *Background* homework assignment, described in the Participation chapter. It is available at character creation and its benefits can be applied immediately. The *Background* is a large writing assignment, called an "extra credit" assignment, and so is worth 3 Participation Points.

Advancement

The Storyguide will periodically assign “homework” for the players to write. Each completed assignment awards the player 1 Participation point. Larger writing assignments, called “extra credit” assignments, are each worth 3 Participation points.

- A player can spend 3 earned Participation points to add a new *Minor* Positive Quirk to her character, or 9 Participation points to add a new *Major* Positive Quirk. These Quirks come into effect as soon as the story can include them.

A character cannot gain more than one new Positive Quirk within the span of each year. Curriculum Quirks are an exception; in addition to a normal Positive Quirk, a character may add any number of Curriculum Quirks within a year.

MAKING ESTABLISHED CHARACTERS

Some stories might call for you to make a witch or wizard character that is not merely a first-year student. Sometimes the story starts with older students. At other times, you might need to replace a lost character or you are a new player joining a story that has already progressed beyond the first year.

When making a such a character, use the creation rules described above. Next, apply

the correct number of discretionary Attribute points based on the number of previous years (and terms) the character should have completed.

If the story starts midway through a group’s time at Hogwarts, when all the characters are new, or you are a new player in the story, the Storyguide may allow you some free Participation points. The normal award is 3 Participation points per prior year at Hogwarts. For example, a new fourth-year student would apply 9 Participation points, having completed three prior years at school. The Storyguide might require you to complete the *Background* homework assignment, for which this block of points will be the reward.

If you are making a character to join a story part-way through, but you played a previous character in the same story, carry forward all the Participation points you earned with the previous character. If this number would be fewer than 3 points per prior year completed, the Storyguide may allow you to have the difference for free. Again, you might be required to complete a new *Background* homework assignment as a prerequisite to receiving your previous character’s Participation points.

When making established characters, keep in mind the limitations to spending discretionary Attribute points and Participation points, as described in the Advancement sections above.

Chapter 3: Quirks

Everyone has exceptional qualities, both good and bad. These qualities are called Quirks and they denote special advantages and disadvantages that cannot be represented numerically.

Quirks come in two types, Positive and Negative. Both types come in two magnitudes, Minor and Major. Minor Quirks represent small advantages or disadvantages. Major Quirks represent large, character-defining advantages or disadvantages.

Limitations

Some Quirks represent advantages that cannot be had at character creation. As such, they can only be purchased with Participation points. Any Quirk that has a year listed after its title cannot be selected unless the character has already reached that year at Hogwarts School of Witchcraft and Wizardry.

Characters can never have more than one Quirk with the word “blood” in the title, whether Positive or Negative. These Quirks stem from the character’s genetic history. While it might be possible to “discover” a blood Quirk during a school year (adding it with Participation points), a character cannot have more than one.

NEGATIVE QUIRKS

Negative Quirks are the most important of all Quirks. Just as conflict is critical to a story, character flaws are critical to character development. Every noteworthy

character has flaws; perfect characters are perfectly uninteresting.

Minor Quirks

Black Sheep: You come from a prestigious or well-known wizarding family but you have somehow estranged yourself from your relatives. Perhaps your family is all of one house at Hogwarts but you were sorted into another. Your family wants nothing to do with you unless they wish to punish you or somehow make use of you. Those who resent your family might take their animosity out on you without fear of reprisal. *Example: Serious Black was a Gryffindor who came from a long line of Slytherins. He was eventually disowned and moved in with a Gryffindor family.*

Compassionate: You help anyone who is wounded or in trouble. You cannot bear to see suffering in others, although you happily make yourself suffer by driving yourself to exhaustion on behalf of others. People in need of help sometimes seek you out because you have trouble saying no to them. You must spend a Resolve point each time you wish to resist this compulsion. *Example: Hermione Granger ran herself ragged trying to keep up with her classes and knit house elf hats when she started S.P.E.W.*

Curse of Venus: You are very attractive to people whom you do not wish to attract; people you detest keep getting crushes on you, and will not be dissuaded. Furthermore, you tend to fall in love with inappropriate people and in inappropriate

circumstances. The people you are interested in will tend to think of you as vain, shallow, or otherwise unworthy. Reduce your Popularity Pool by 1. You must occasionally spend a Resolve point, when the Storyguide directs, if you wish to resist your inappropriate attractions. *Example: Tom Riddle's mother fell in love with a muggle. She could not get the man to marry her without using magic.*

Essence Flaw: You are somehow weak-spirited. Perhaps you have trouble standing up to bullies or you always look to others for guidance rather than relying on yourself. You might have never gotten over your childhood fear of the dark. Perhaps you have trouble relating to others. Subtract 1 from an Attribute in your Essence category (Bravery, Empathy, or Essence). You have a bad reputation associated with this reduction. *Example: Draco Malfoy was never brave without the presence of his two large henchmen, Crabbe and Goyle.*

Health Flaw: You are not the athletic type. Perhaps you are smaller and weaker than the other kids. Perhaps you are clumsy, frequently ill, or obese. Subtract 1 from an Attribute in your Health category (Dexterity, Strength, or Toughness). You have a bad reputation associated with this reduction. *Example: Mrs. Weasley is an example of a heavy-set character, as are the less corporeal examples of the Fat Lady and the Fat Friar.*

Low Constitution: You are weak or sickly child, more prone to illness and wearing out than your fellow students. Subtract 1 from your Health Pool.

Minor Curse: You suffer from a curse or geas that compels you to do or not do

something. Perhaps you incurred the enmity of a powerful dark witch or wizard who placed a long-lasting curse on your family. This is not a spell in the traditional sense, but some sort of ancient magic that transcends normal limitations and durations. Perhaps everything you say is taken the wrong way or you stutter uncontrollably when you try to say something important. This Negative Quirk requires a lot of Storyguide attention in its creation. *Example: Despite being relatively dexterous, Nymphadora Tonks was beyond clumsy. She was horribly prone to dropping and breaking things and Mrs. Weasley would never let her help in the kitchen for fear of serious injuries.*

Muggle Blood: Neither of your parents were a witch or wizard. You knew nothing of Hogwarts and the wizarding world until you received your letter on your eleventh birthday. Professor McGonagall delivers the letters to such parents in person and helps to ease the parents through the shock of discovering that their child is a witch or wizard. You don't quite fit into the wizarding world, particularly during your first couple of years. This Negative Quirk poses a continuing problem even after you acclimate because some witches and wizards scorn "mud bloods." Reduce your Essence pool by 1 point. The Storyguide will spring various additional muggle born problems on you from time to time as the story progresses. *Example: Slytherin's Heir released a Basilisk into the halls of Hogwarts to attack muggle-born children.*

Obsessed: You are fixated on some prized object, action, or ideal. This interferes with your accomplishment of more immediate tasks. Perhaps you are obsessively protective of an ex-boyfriend; to the point

that you attack anyone who insults him. Perhaps you are obsessively tidy and feel compelled to deride those who are not. You must spend a Resolve point whenever you wish to ignore your compulsion for a scene. *Example: Gilderoy Lockheart was obsessed with his own good looks and popularity such that it interfered with his success.*

One Eye: You lack good depth perception because of the loss of an eye. There is probably a good reason why magical healing has failed to regenerate it; perhaps it was lost as the result of playing with a cursed object. (You'll shoot your eye out!) In any situation involving visual ranging or depth perception, double the rating of any Stress conditions to see if they affect you. *Example: Alastor Moody had only one eye but he did not suffer from this drawback because he had a magical replacement.*

Oversensitive: Something that others find merely unpleasant you consider to be intolerable. For example, you might be over-sensitive to disrespect or to slovenliness. If you are the violent type, you might start fights with those who offend you. You must spend a Resolve point whenever you wish to act normally in the face of what you cannot tolerate. *Example: Moaning Myrtle took "grave" offense to any insult and Filch was oversensitive to the presence of any dirt.*

Poor-Grade Student: You are not a good student; your assignments frequently receive the mark of "P" for "poor". You may only add half your Year at Hogwarts (rounded down) to your Class rolls. *Example: Ronald Weasley never excelled at any class and had to work hard for passing marks. He was often assisted in his homework by his closest friends.*

Popularity Flaw: You have some attribute that keeps you from interacting easily with other people. This impairs your dealings with most of society. Perhaps you have a morose temperament, un-worldliness, unpleasant odor, or just an outspoken love of the Dark Arts. Subtract 1 from an Attribute in your Popularity category (Appearance, Humor, or Persuasiveness). You have a bad reputation associated with this reduction. *Example: Severus Snape had greasy hair and was socially awkward when he was a student at Hogwarts.*

Resolve Flaw: You have some mental problems that have held you back in certain ways. This interferes with your studies. Perhaps you spend much of your time in a fantasy world instead of learning to deal with the problems of real life. Perhaps you have a poor memory or are just a bit slow. Subtract 1 from an Attribute in your Resolve category (Logic, Memory, or Vigilance). You have a bad reputation associated with this reduction. *Example: Crabbe and Goyle never seemed to come up with their own ideas and were widely regarded, even by their fellow Slytherins, as thickheaded.*

Rubbish at [Class]: Choose one of the following Classes: Charms, Defense Against the Dark Arts, Herbology, Potions, or Transfiguration. All your rolls for this Class are stress rolls. If you ever roll Doubles in a magic task related to this Class, your roll automatically fails and the results are disastrous. You cannot use Participation points to purchase Curriculum Quirks for this Class.

Underprivileged: You never have enough money to be comfortable. Perhaps your family is too large to afford nice things for all the children or is just poor. This shows in

your clothes, schoolbooks, and other possessions. Complain bitterly to your closest friends whenever you want something that you can't afford. Moreover, you are very sensitive about this and you refuse to let your friends pay for you; spend a Resolve point any time you allow someone else to spend money on your behalf. You do get scraps of pocket money from time to time, probably because you pick up side jobs where you can. This Quirk affects your pocket money as described in the Supplies chapter. It also gives you the negative Social Condition "Underprivileged," which reduces your Popularity pool by 1 point. *Example: Ron Weasley always wore hand-me-down and second-hand clothes.*

Weak Willed: You have trouble with your confidence and are unable to assert yourself in some situation. Subtract 1 from your Resolve Pool. *Example: Peter Pettigrew never had the confidence to assert himself; he always sought the protection of those more powerful and popular, and was an easy target for the Dark Lord's manipulation.*

Wears Glasses: You need glasses to see properly and, unfortunately, you seem to lose or break your glasses all too often during your adventures at Hogwarts. Without your glasses, bleary vision impedes your performance such that most of your rolls are Stress Rolls. This represents an exploitable weakness in combative situations. *Example: Harry Potter avoided this condition because Hermione Granger taught him how to magically repair his glasses early in his time at Hogwarts.*

Major Quirks

Dark Secret: There is something awful about you that if discovered would cause you shame, rejection, and, possibly, retribution. Hints about the secret continually arise, and there might be others who know it and could betray you. This makes you avoid certain places, dislike certain people, or fear certain things. You cannot take this Negative Quirk to represent any other "secretive" Quirk you have; the fact that you should already be keeping such a thing secret is contemplated when setting each Quirk's level. If your secret ever comes out, you must replace this with another Major Negative Quirk (or three Minor Negative Quirks) and you may suffer extreme ridicule and loss of Popularity points for an indeterminate amount of time. *Example: In his sixth year at Hogwarts, Draco Malfoy bore the Dark Mark, a terrible secret that if discovered would have caused his expulsion, at least.*

Dreadful-Grade Student: You are a very bad student; your assignments frequently receive the mark of "D" for "dreadful." You may not add your Year at Hogwarts to your Class rolls. And you are not considered trained in a year's Subjects until you have completed the *following* year of school. You have a reputation as a horrible student and you should expect to spend a lot of time in detention. *Example: Gregory Goyle lacked intelligence and talent; Professor Snape placed Goyle in perpetual detention after Goyle failed Defense Against the Dark Arts and had to repeat the fifth year.*

Impoverished: Your family has no resources whatsoever. You might be an orphan. If you have family, you probably live in Ministry-provided housing, perhaps because your

parents lost their ability to do magic. Or perhaps your parents are squibs, unable to prosper in either world. Your lack of resources is evident in every one of your (few) possessions. For some reason, you cannot or will not accept charity from those around you. (You may not even spend Resolve points to do so.) This Quirk affects your pocket money as described in the Supplies chapter. It also gives you the negative Social Condition “Impoverished,” which reduces your Popularity pool by 2 points. *Example: Tom Riddle had no family; he needed help from the school fund just to get basic books and school supplies.*

Magically Inept: Magic does not come easy for you. No matter how much you study, you can’t seem to get the hang of spellwork. You do not get to add an Attribute to any magical task rolls involving a wand. Your strengths might instead lie in brewing potions or helping sick animals. *Example: Though great at Herbology, Neville Longbottom was hopeless in most spellcasting; his grandmother thought he was a squib for many years.*

Major Curse: You suffer from a debilitating curse that takes you over from time to time, under certain circumstances or at random. Perhaps you are occasionally possessed by a malignant relative. Perhaps you made a very foolish Unbreakable Vow. The curse is quite severe. You might be doomed to suffer wounds in every battle you enter or you might be unable to fly by any means. This Negative Quirk requires a lot of Storyguide attention in its design. *Example: Ronald Weasley’s Uncle Bilius is said to have “gone loopy” later in his life, for reasons unknown. He died prematurely, just 24 hours after seeing a grim.*

Peeves’ Enmity: Peeves the Poltergeist plagues you. He frequently seeks you out to insult, berate, and distract you, especially when you need to keep your cool. He sometimes steals and hides your smaller items, gives others near you the chills, or causes a buzzing in your ears that prevents you from hearing clearly. Threatening or making deals with Peeves can send him off for a time, but he never leaves you alone for good. You never know when the poltergeist will interrupt your activities. The Storyguide will sometimes call for you to make stress rolls for activities that would otherwise not require them, or normal rolls in situations where no roll would normally be needed. In addition to making random trouble, reduce your Popularity Pool by 2 points. Other students know better than to stand too close to you in the halls. *Example: Peeves particularly liked to chase down those students who were really bothered by his antics.*

Wandless: For some reason, you do not have a wand that is your own and another wand has yet to choose you. The wand you are using is borrowed or came to you second-hand. This makes most of your magical rolls Stress Rolls. There are other disadvantages to using someone else’s wand; only those who have mastered wand lore know these drawbacks ahead of time. *Example: Harry was never quite comfortable with the wands he borrowed after losing his in Godric’s Hollow.*

Werewolf: You were bitten by a werewolf. On nights of the full moon, you are doomed to change into a mindless wolf-like monster. Your bite while in this form will pass on the curse of lycanthropy to your victims, should they live. You must take an anti-transformation potion and keep yourself

isolated during times of the full moon or the worst may happen. Your family is risking a lot by having you at Hogwarts. Exposure could result in your whole family's ostracism and it might be impossible for you to stay at Hogwarts if the wrong people found out about your condition. You also have a bit of a temper problem. Reduce your Empathy and Humor Attributes by 2 each but increase your Strength by 2. *Example: Remus Lupin was a werewolf at Hogwarts. In his time, the potion to prevent transformation had not yet been invented so he was isolated off the school grounds during full moons.*

POSITIVE QUIRKS

Positive Quirks represent your character's advantages, whether innate or developed during your education at Hogwarts.

Minor Quirks

Apparator's License (Year 6): You have learned (or are learning) to apparate. Taking this Quirk gives you access to "Apparition," a year 6 Subject in Transfiguration. You have exposure to this Subject even if you have dropped Transfiguration Class, and are trained in it when you start year 7. At age 17, you will be allowed to apparate without legal restrictions. Apparition is a dangerous and difficult Subject to learn, which is why it requires its own Quirk. The resistance for this Curriculum roll increases based on distance or the presence of warding magic. Like all transfigurations, the difficulty number must be exceeded to apparate flawlessly. And failing to apparate can be deadly; for each magnitude of failure, the apparator suffers the loss of 1 Health Point and the Storyguide may apply a Spell Damage Condition.

Critical Thinker: You are a remarkable theorist or philosopher, given your age. You often hold mature discourse with adults and you are more likely to be taken seriously by adults than the other students are. Add 1 to your Resolve Pool.

Curriculum Quirk [Class]: Curriculum Quirks represent the results of a natural aptitude or a lot of practice (or both). Good students are expected to accumulate any number of Curriculum Quirks. Each such Quirk is associated with a single Class. Whenever you are called upon to make a Curriculum roll, you may add a bonus equal to the number of Curriculum Quirks you have dedicated to the appropriate class. You can select this Quirk multiple times for different Classes or for the same Class. But no single Class can have more Curriculum Quirks dedicated to it than your current Year at Hogwarts. (Your wand gives you a free Curriculum Quirk, an exception to this restriction.)

Essence Quality: You have a strong spirit. Perhaps you are unusually courageous or sensitive to others' suffering. Add 1 to an Attribute in your Essence category (Bravery, Empathy, or Intensity). You have a positive reputation associated with this attribute. *Example: Despite being derided all his life, Neville Longbottom showed his bravery many times during his years at Hogwarts.*

Exceeds Expectations-Grade Student: You are a very good student; your assignments frequently receive the mark of "E" for "exceeds expectations." You may purchase Curriculum Quirks at the cost of only 2 Participation points each.

Exceptional Pet: A loyal, intelligent, perhaps even vaguely-magical, animal accompanies

you. It can obey simple commands and may have useful abilities. Your relationship with the animal is very close. *Example: Hermione's cat Crookshanks was part-kneazle, a magical creature with better-than-animal intelligence.*

Extra Elective (Before Year 3): You have somehow found time to attend an Elective Class, one that the rest of your friends are probably not in. This gains all the advantages of a normal Elective. You learn the Classes' Subjects, you can purchase Curriculum Quirks for the Class, and you make normal Curriculum rolls for the Class. You must purchase this Quirk before you start your 3rd Year at Hogwarts; teachers do not accept O.W.L. or N.E.W.T. candidates part-way through the necessary years of training. *Example: Hermione Granger studied Ancient Runes and Arithmancy even though her friends Ron and Harry were not in those Classes.*

Famous: You are very well known, famous before you even came to Hogwarts. Perhaps you are related to the Minister for Magic. Perhaps your parents invented an extremely popular and useful set of spells. Maybe your grandparents own Honeyduke's and you have been the poster child for their advertisements since before you could walk. Add 1 to your Popularity Pool. *Example: Harry Potter was famous for being the boy who lived.*

Favorite Class: You have a gift for one of the Classes taught at Hogwarts. You always gain a Roll Advantage when rolling for that Class. *Example: Lilly Evens (Potter) was known for her skill in Potions and Hagrid was exceptionally gifted with Care of Magical Creatures.*

Health Quality: You are athletic and physically fit. You might be particularly brawny or exceptionally quick; even smaller people can possess an exceptional knack for sports. Add 1 to an Attribute in your Health category (Dexterity, Strength, or Toughness). You have a positive reputation associated with this attribute. *Example: Harry Potter, though slight of build, was dexterous and perfectly built for the role of Seeker.*

Large Size: You are big for your age, intimidating to the average child. Add 1 to your Health Pool. *Example: Crabbe, Goyle.*

Linguist: You can read, write, and understand one language other than English. It can be a mundane language, like French, or a magical language like the tongue of the merfolk.

Popularity Quality: You are a social creature, able to blend into almost any social setting. Perhaps you have unusual good looks or a silver tongue. Add 1 to an Attribute in your Popularity category (Appearance, Humor, or Persuasiveness). You have a positive reputation associated with this attribute. *Example: Despite losing loads of house points, Fred and George Weasley still managed to remain popular through successful use of humor.*

Pure Blood: You can trace the lineage of both of your parents through established wizarding families, probably back to famous witches or wizards of antiquity. These might be Hogwarts founders or even characters worshiped as gods in ancient cultures. No one questions your blood status and you find that many doors will open to you in certain (sinister) circles. This is a useful Quirk for Slytherins though it is not

necessary for membership in that House. Add 1 to your Essence Pool. *Example: Although Tom Riddle can trace his mother's lineage back to Salazar Slytherin, he is not a Pure Blood because his father was a muggle.*

Read Lips: You have a limited, self-taught ability to understand the speech of people you can see but cannot hear. You do this simply by watching people's mouths. This technique is far from perfect; you don't understand every word and you can get some words confused. Reading lips is particularly useful at Hogwarts where technological eavesdropping devices don't work and charms like Muffliato can otherwise interfere with a gossip's ability to overhear things.

Resolve Quality: You have a keen mind. You might be unusually creative or have an elephant's memory. Add 1 to an Attribute in your Resolve category (Logic, Memory, or Vigilance). You have a positive reputation associated with this attribute. *Example: Despite being years behind her at Hogwarts, Mafalda Prewett was smart enough to be a match for Hermione Granger.*

Signature Subject: You have a bit of magic that you can perform particularly well, like brewing love potions. You get a Roll Advantage on associated rolls, and your rolls for this single Subject are never Stress Rolls; you always choose the higher of your two dice regardless of stress factors. Moreover, if there are rare ingredients or lengthy incantations required for this subject, you tend to find ways to successfully substitute and shortcut your way to success. You can select a Subject from your current year or lower, or a Subject that is one year above of your

current year. The Subject must match a Class you are enrolled in. You have full training in the Subject, regardless of its level. *Example: Even before coming to Hogwarts, Ginny Weasley was known for her Bat-Bogey Hex, a spell normally taught in Defense Against the Dark Arts.*

Teacher's Pet: One of the teachers is very fond of you and lets you get away with just about anything in class. This teacher will occasionally be your advocate outside of the classroom, keeping you out of trouble or helping you in other ways. If you are enrolled in this teacher's Class, you get special attention and instruction. You can buy Curriculum Quirks for that Class at the cost of 1 Participation point each. *Examples: Harry Potter was a favorite of Rubius Hagrid, the Care of Magical Creatures teacher. Draco Malfoy was a favorite of Severus Snape, the Potions teacher.*

Versatility: You are considered to have a rating 3 points higher than your true rating in each Finesse-type Attribute when it comes to offsetting stress conditions. For example, a Stress Roll is normally required when casting a nonverbal spell (once you learn how to do this in sixth year) unless you have a Vigilance rating of six or higher. With this Quirk, you can avoid the Stress Roll with a Vigilance of three or higher.

Well-To-Do: You have access to more money than the average Hogwarts student. Perhaps you come from an affluent family or you have a small inheritance. This Quirk affects your pocket money as described in the Supplies chapter. It also gives you the positive Social Condition "Well-To-Do," which increases your Popularity pool by 1 point. You also possess a useful but minor magical item like a mokeskin pouch, an

auto-answer quill, a remembrall, or a set of two-way mirrors. *Example: Hermione Granger's parents were both professionals; she had enough cash to buy extra books and a few nice Christmas gifts for her friends.*

Major Quirks

Animagus (Year 4): You have learned the complex and dangerous art of transforming yourself into a specific creature. This takes a great deal of training and dangerous practice. Your alternate form is a mundane animal or even an insect. It will probably have a handful of thematic advantages. It is also invisible to Dementors and disregarded by most monsters. Animagic is technically a type of transfiguration, but no rolls are needed to perform the transformation. You must decide whether you will register your alternate form with the Ministry of Magic. Keeping a secret is fun, but this one could wind you up in Azkaban. *Examples: Harry's father became an animagus so he could keep company with his werewolf friend during full moons.*

Filthy Rich: Money is no object to you. If your family is not old money, perhaps they have access to a philosopher stone. Your family has enough wealth that it can eventually procure almost anything you want. This Quirk affects your pocket money as described in the Supplies chapter. It also gives you the positive Social Condition "Filthy Rich," which increases your Popularity pool by 2 points. You also possess several significant magical items like a hand of glory and a vanishing cabinet, or one very powerful magic item like an invisibility cloak. Sometimes your friends can also benefit from your wealth but the Storyguide will regulate this to prevent abuse. *Example: Draco Malfoy's father*

bought top-end racing brooms for the entire Slytherin team.

Giant Blood: The blood of the ancient race of giants flows in your veins. Though you are not as large as your ancestors are, you are at almost six feet tall when you start at Hogwarts and probably weigh over 30 stone. Note that you do not possess as much giant blood as Hagrid, so you do not draw too much attention in muggle settings. Add 2 to your Strength and Toughness Attributes, and 2 to your Health Pool. But subtract 3 from your Dexterity Attribute. This cannot be combined with the *Large Size* Quirk. *Example: By the age of six, Hagrid could pick up his "tiny" wizard father and set him on top of the dresser when he was annoyed with him.*

Goblin Blood: There is goblin blood somewhere in your ancestry; you are relatively short but strongly magical. This relation gives you an intuitive grasp of the motivations and personalities of goblins. Add 3 to your Essence Pool. You also speak Gobbledegook, the language of Goblins. *Example: Tiny Professor Flitwick is part goblin.*

Inner Eye: You sometimes make prophecies related to possible future events that are emotionally or magically charged. This power is not something your character can knowingly control, but once per school year, you can choose a subject that your character will produce a prophecy about. The Storyguide will provide the details, often giving you significant insight into story events. Other prophecies will come to you at the Storyguide's discretions. If it becomes known that you can predict the future, the Ministry may try to hound you into recording your prophecies for their

archives. Though you don't need this Quirk to practice fortunetelling, you always gain a Roll Advantage on Divination tasks and you do not need a medium to attempt fortunetelling. You also add 2 to your Empathy and 1 to your Vigilance Attributes. *Example: Sybil Trelawney sometimes, seemingly randomly, spouted important prophecies that she was not aware of. Unfortunately, Sybil had very little knowledge about how to use or teach regular Divination.*

Magical Ally: You have the loyalty of a magical creature or a magical "part-human." Perhaps you befriended a thestral from the flock in the Forbidden Forest and this somewhat-invisible creature looks in on you periodically. Perhaps your family owns a house elf that can occasionally do favors for you. This creature is not your constant companion but it can be extremely useful from time to time. Other possibilities include a ghost, a centaur, one of the merpeople, or a vampire. *Example: Firenze, the Centaur, came to Harry Potter's aid on more than one occasion and gave him advice relating to future events.*

Metamorphmagus: Metamorphmagi have the at-will ability to change their facial features and the length and color of their hair. With the right collection of outfits, the disguise possibilities are nearly endless. Metamorphmagi cannot change their bodies' size or shape. Nor do their Attributes shift when they do. (It is difficult to look more attractive though they can make themselves quite ugly.) Be warned that some teachers can probably see through such disguises. Metamorph magic also requires concentration; it can fail or express itself unintentionally in times of stress or anger. *Example: Nymphadora*

Tonks was born a metamorphmagus, able to take on different features, even those of animals.

Outstanding-Grade Student: You are an exceptional student. Everyone says so! You may purchase Curriculum Quirks at the cost of only 1 Participation points each. Additionally, because you so often read ahead, you are trained in your current year's Subjects at the beginning of the year; you do not need to wait until the end of the school year to use your full set of bonuses.

Parselmouth: You have the extremely rare ability to talk to snakes. This Quirk can help you unlock a variety of Hogwarts' secrets. You must usually be a direct descendant of Salazar Slytherin though you needn't be a Pure Blood. Taking this ability known is probably dangerous. Most witches and wizards will fear you. Dark witches and wizards will envy you and might seek to get rid of you. Because of its rarity, no more than one player character in the whole game can have this Quirk. If you are interested, ask the Storyguide if the Quirk is still available. *Example: Tom Riddle and his mother's family were Parselmouths, a magical expression of their direct lineage to Salazar Slytherin. Harry Potter was a Parselmouth even though he had no such lineal connection.*

Prophecy: A prophecy has revealed that your life is heading down a definite, though cryptically-described, path. This sense of purpose gives you the strength to overcome fear, depression, and discouragement caused by anything not relevant to your destiny. Add 2 to your Bravery Attribute and 1 to your Logic Attribute. You also have the advantage of knowing something very important about the future. The subject of a

prophecy is never a minor thing; these are life-changing events being foretold. You are aware of the terms of your prophecy (perhaps having visited it in the Hall of Prophecies at the Ministry). Unfortunately, the wording is sufficiently enigmatic that you can't get an exact meaning. *Example: Tom Riddle was destined to try to kill Harry Potter or Neville Longbottom, an act that would eventually lead to one of their deaths.*

Relic: You own a powerful magical item, one that is probably of ancient origin. This item is somewhat useful, but more importantly, it is central to events that take place in the game. Perhaps you have a powerful Goblin-made item like the Sword of Godric Gryffindor or Rowena Ravenclaw's Diadem (though not these particular items). While you get to choose the general type and nature of the item, the Storyguide chooses the relic's special powers and exact details. *Example: Harry Potter did not know, until after his sixth year at Hogwarts, that his invisibility cloak was one of the three relics needed to master death.*

Selkie Blood: One of your parents had strong selkie blood or full selkie blood. Selkies are a race of magical creatures that can take the form of fish as well as aquatic mammals and birds. They are particularly fond of taking the shape of seals. You have inherited the ability to take the shape of a single aquatic animal, at will, chosen when you take this Quirk. You can also communicate empathically with nearby aquatic creatures. You appear to be a normal human, though you might have particularly lustrous eyes or an aqueous color of hair. Add 1 to your Appearance and Intensity Attributes, and 1 to your Health Pool.

Vampire Blood: One of your parents was a vampire. You inherited some of the advantages and disadvantages of their kind. Since you are not a full vampire, the Ministry's *Guidelines for the Treatment of Non-Wizard Part-Humans* do not apply to you. But you should probably keep your heritage a secret since most witches and wizards can't tell the difference between a half vampire and a real vampire. Since vampires are physically powerful creatures, add 1 to each of your Health Attributes (Dexterity, Strength, and Toughness). Your vampiric regeneration also allows you to heal all lost Health points in a single night of sleep, no matter how depleted your Health. Physical Conditions also disappear overnight; they require no special measures or periods of time to heal. The only exception is to wounds received from sunburns or wooden weapons, which heal in normal time. Garlic and the sun are your two banes. In the presence of a strong garlic odor, your rolls are always Stress Rolls regardless of your Finesse-type Attribute ratings. You also sunburn twice as fast as normal children do and any amount of direct sunlight is strong enough to cause you to sunburn. You can usually go out unprotected during the day for about ten minutes without worry but you should probably wear your wide-brimmed hat if you have a Care of Magical Creatures lesson outdoors. For you, sunburn is the same as the *Debilitating Illness* Condition. You crave rare meat and will go hungry if there isn't a lot of it in your diet. If you are hungry in this way, and suddenly exposed to blood, such as seeing a friend wounded, you must spend a Resolve point to avoid attacking and drinking from that source. While drinking blood is a strict taboo, blood from a human or magical creatures is a

restorative for you. (Drinking it lets you to recover 1 lost Essence point per day.) Unless you are starved of rare meat, your vampiric blood lets you see in the dark for a whole day. *Example: Lorcan d'Eath was a part-vampire singer widely fancied by witches. He spent nineteen weeks at number one with his song "Necks to You."*

Veela Blood: There was a veela somewhere in the character's ancestry. Veela are an

elegant and noble type of faerie (until you upset them). Add 2 to your Appearance Attribute and 1 to your Popularity Pool. Many people consider you fascinating or alluring. This works in your favor when interacting with males. But you attract jealousy and suspicion from other females. Only female characters can possess this Quirk. *Example: Fleur Delacour was half veela.*

Chapter 4: Numbers

This chapter describes Attributes and Pools, the two varieties of numerical rating that define your character's strengths and weaknesses irrespective of training or study. It also touches upon your "Year at Hogwarts," a numerical rating that summarizes the magnitude of your generalized magical proficiency.

ATTRIBUTES

Attribute ratings help you describe your character in general terms. Knowing that a character has a high Strength number and low Appearance number makes it easier to imagine and to portray. But Attributes are also the mechanical frame underlying the game system. They are the numbers you will refer to when rolling dice and determining the success or failure of your character's activities.

Attributes come in four broad *categories*: Health, Popularity, Resolve, and Essence. Health represents your character's physical potential, her ability to lift heavy objects or run quickly. Popularity describes your appearance and how well you can smooth-talk the teachers. The Resolve category measures how well you remember things and solve puzzles. And Essence represents the might and versatility of your magical talent.

Each category has three Attributes. Although they all have different names, each fulfils one of three specific functions. Those functions mirror one another across the four categories; each category has a Power-type Attribute, a Finesse-type Attribute, and a Resistance-type Attribute. This chart compares the function of each of the twelve Attributes to one another.

<u>ESSENCE</u>	<u>POPULARITY</u>	<u>HEALTH</u>	<u>RESOLVE</u>	<u>FUNCTION</u>
Intensity	Persuasiveness	Strength	Memory	= Power
Empathy	Humor	Dexterity	Vigilance	= Finesse
Bravery	Appearance	Toughness	Logic	= Resistance

The four Power-type Attributes measure raw talent, the ability to get stuff done. They are used to initiate actions related to their Attribute categories. For example, Intensity is used to evoke magical power, a function of the soul. Strength is for punching someone, Memory is for brewing potions, and Persuasiveness helps you talk your way out of trouble.

The four Finesse-type Attributes govern your ability to detect and react quickly to threats, as well as your speed and precision when acting. Use Empathy to understand how someone is feeling. Humor can help you manage sensitive social situations without upsetting anyone. Use Dexterity to outrun a giant spider and Vigilance to avoid

being surprised into inaction during an unexpected crisis.

The four Resistance-type Attributes are used to withstand attacks associated with their categories. For example, Bravery helps you resist soul-draining attacks like a Dementor's aura of fear. Appearance is important for resisting Popularity attacks; pretty people are hard to make less popular. Toughness can keep you from getting hurt in a fall. Logic lets you avoid confusion, sort through conflicting stories, and stay focused when tired.

POOLS

Pools represent the healthiness of different aspects of your character. Unlike Attributes, they do not modify die rolls. Instead, they represent spendable points that can be lost because of various perils or spent to exert yourself.

Essence points represent the fitness of your soul, the source of your magical capabilities. Popularity points measure how well-liked you are by teachers and other students. Health points reflect the body's physical integrity. Resolve points govern mental fortitude.

These points are reduced through various types of attacks: A character who succumbs to a Dementor's aura of fear loses points from her Essence Pool. One who suffers a devastating insult or loses a lot of house points reduces her Popularity Pool. A character harmed by falling from a broom will lose points from her Health Pool. A befuddling curse or the loss of a whole night's sleep subtracts from a character's Resolve Pool.

You can also spend your Pool points for various effects described later in these rules. And the Storyguide can assign Pool costs to various activities that have nothing to do with tests. *For example, getting yourself invited to a particularly high-status party might require a Popularity point expenditure as you tax all your social connections.* You cannot voluntarily expend your last Pool point in any category.

Recovering Pool Points

Characters recover all lost Pool points at the end of each term. Eventually, your character gets enough nights of consistent sleep to recover her resolve, her bruises and scrapes finally heal over, her magical spark rekindles, and the other students forget about all those house points she lost.

Sometimes recovery is more expedient; Teachers, particularly Madam Pomfrey, might be able to restore lost points or remove Conditions that prevent points from being recovered. This tends to take up significant time. A trip to the hospital wing might keep a student bed-ridden for days or even weeks.

In a pinch, a character can also recover a single depleted Pool point with an appropriate use of the curative arts. For example, eating chocolate after losing Essence from a Dementor attack restores a single point of lost Essence. Such restorative techniques cannot replenish more than one lost point per day in each category. Determining the appropriate remedies usually requires a roll of some sort.

Character Death

If reduced to exactly zero or fewer points in any Pool, your character is rendered

helpless; it is unconscious, listless, or otherwise unable act with any effectiveness. It is on the brink of destruction. If your character survives to the end of the current scene or Skirmish, she regains limited mobility, enough to crawl out of the Forbidden Forest or stumble up to the hospital wing.

If already reduced to 0 or fewer Pool points, another successful attack (or other source of reduction to that Pool) usually means the character's demise; her body, mind, or soul is destroyed or, in the case of Popularity, her expulsion from the school is eminent.

THE EARLY YEARS *(Optional Rule)*

Character death did not appear in the early years of Rowling's novels. The first on-screen student death occurred at the end of **The Goblet of Fire**, at the half-way point in the series. The major characters all lived until the final chapters of the series. This optional rule is in keeping with that theme, one appropriate to a "children's" tale.

If a player's character is killed (or expelled), the Storyguide may intervene to save that character. Sometimes a character death is important for the story, but more often the story is better served by characters surviving danger by the skin of their teeth. If the Storyguide chooses to save a character that would otherwise be out of the game, the character should still suffer a permanent loss of some kind. This is something to be negotiated between the Storyguide and the player. Example consequences include the permanent loss of several points of Attributes and Pools, the loss of a major Positive Quirk, the addition of a major Negative Quirk, or some combination thereof.

In addition, long-lasting stigma may also be associated with the events that would have killed a character, or other social dynamics may be negatively impacted. In **The Prisoner of Azkaban**, Harry miraculously survived an assault by hundreds of dementors beside the lake. He would have died but for an unlikely confluence of absurd events. Afterward, the innocence of Harry's god-father could not be proven and Harry lost a major life opportunity. Although he suffered a major loss, Harry avoided dying and it all worked to build a better story.

YEAR AT HOGWARTS

Every student has a "Year at Hogwarts" rating. Unsurprisingly, the rating is always equal to the character's current year of enrollment, even if she transferred into Hogwarts after year 1.

This rating represents the generalized magical capability of the student. It is not

aptitude in a course, but rather is based upon the student's learning across all her courses. While this benefit is derived from myriad sources of training, Hogwarts Classes are taught in a way that gives students a broad, synergistic advantage in all areas of magic.

Whenever a Core Class or Elective Class calls for a Curriculum roll, add the

character's Year at Hogwarts as a bonus.

This bonus does not apply to Minor Classes.

Chapter 5: Supplies

Most of your character's possessions will have no effect on the game; they are innocuous things like a harmonica or a favorite pair of socks. Even some useful items, such as potion-making kits and telescopes, are the type owned by every student so they needn't be specifically described on your character sheet.

In this game, it is only worthwhile to keep track of unique, important items. Use the back of your character sheet to list such things. Make a note of which of them you usually carry in your pockets and which you leave inside your trunk in the dormitory.

BASIC ITEMS

No one comes to Hogwarts without the items necessary to get through the year. Even those who cannot afford these items will have them provided through a school fund for underprivileged children. In the case of a loss, items can be readily borrowed until replacements are available, unless the Storyguide deems the loss to be an important element of the ongoing story.

All students own some mundane clothes and toiletries, plus three sets of plain work robes; one plain, black, pointed hat for day wear, one pair of protective gloves made of dragon hide or similar material, and one black winter cloak with silver fastenings. In addition to the current year's set books, all students also have a standard size-two cauldron (probably pewter), a set of glass or

crystal phials, a telescope, and a set of brass scales. Parchment and quills are provided by the school, as are most class materials such as rare potion ingredients. The Storyguide will determine if any other materials count as basic items.

You do not need to keep track of basic items on your character sheet.

WEALTH RATING

Even though everyone has the basic items, and occasionally some unique items, the quality of these items and your ability to access special items varies according to familial wealth.

Each character has a Wealth rating. If you did not choose a Quirk that sets your Wealth, you default to the "Average" (middle) rating. There are five Wealth ratings, described on the chart.

"Allowance" refers to the number of golden Galleons you can access each school term. This number is an abstraction. You do not literally get a sack of gold each term. Instead, this represents your buying power—this is the amount you can scrape together for any unusual expenses. Unfortunately, children are no good at saving; you can't change your buying power by hoarding your wealth term-to-term or year-to-year. Anything unused is squandered before the next term.

<u>WEALTH</u>	<u>DEFINITION</u>
Impoverished	<i>0 Allowance.</i> You never have pocket money and your possessions are all poor quality, second-hand, or outdated.
Underprivileged	<i>3 Allowance.</i> Nothing you own is in style.
Average	<i>10 Allowance.</i> Your potion kit rarely runs out of standard ingredients and you might have one or two enviable bits of clothing.
Well-To-Do	<i>35 Allowance.</i> Your school books are always new, your clothes are always on the cutting-edge of fashion, and your summer vacations are always worth bragging about.
Filthy Rich	<i>100 Allowance.</i> Money is no object for you. You might have a golden cauldron, diamond studs on your wand, or arctic kneazle fur trim on your cloak. These luxuries are commonplace for you. Rather than following fashion, you set trends.

Wealth also affects Popularity. It functions to define the quality of your everyday items, from the fashion of your clothing, to the newness of your schoolbooks, to the thickness and material composition of your cauldron. These small details make children feel important and confident, and encourage others to admire or ridicule them. The effects of the Wealth-related Social Conditions are further described later in these rules.

ANIMALS

Some students elect to bring mundane animals to school, usually those associated with witches and wizards in popular culture. Hogwarts allows first year students to bring a cat, toad, or owl, animals not likely to cause much trouble. A pet is in no way required, but having one can help develop your character's style and story.

The quality of pet you choose should reflect your Wealth rating; a low rating equates to unfashionable pets like toads or rats while a

high rating might justify a particularly majestic eagle owl.

Pets are entirely mundane animals, unless you take an applicable Quirk to give your pet intelligence or powers beyond the norm.

BROOMS

Not every student owns a broomstick. Like pets, the decision to own a broom speaks to your character's tastes and aptitudes. (Remember, first-years are not allowed their own brooms!) You will need one if you participate in quidditch, whether playing for enjoyment or formally on a house team. Brooms have little use otherwise.

Broomsticks come at a variety of prices. The quality of your broom will therefore reflect your Wealth rating. An Impoverished student can only afford a cheap broom, one that is not technically a racing broom. If you are Underprivileged, you can get a bottom-rated racing broom like an out-of-

production model from Universal Brooms Limited. Average students, those without a Wealth-changing Quirk, can afford something a bit faster like a later-model Clean Sweep. If you are Well-To-Do, congratulations, you can afford a high-end racing broom like a Nimbus 2000. Only the Filthy Rich can get top-of-the-line brooms like the Firebolt.

In any competition using brooms, you get a Roll Advantage to flying rolls if you are using the best-rated broom in the competition. This represents a relative advantage; only the best broom really matters. If more than one character has the same (best-rated) broom, all such characters get the bonus.

WANDS

Your wand is very important to your character. It is your link to the wizarding world and your lifeline in the case of dangerous situations. Wands are more than special items; they are like characters in their own right. Each has unique properties when used by its owner.

Each wand is relatively unique in its combination of physical and magical descriptors. A wand's physical form has four physical descriptors: length, material, flexibility, and core. A wand also has one magic descriptor. Work with the Storyguide to describe your wand according to these four parameters.

Length: Most wands have a length reflecting the size of their owners. The shortest recorded wand is Delores Umbridge's (5 inches) and the longest is Hagrid's (16 inches). Your wand should probably fall within the normal range, from 7 to 14 inches.

Material: Wands can only be made from specific types of wood. Woods suitable for wands are Alder, Ash, Beachwood, Birch, Blackthorn, Cedar, Cherry, Chestnut, Cocobolo, Ebony, Elder (considered unlucky), Elm, Hawthorn, Hazel, Holly, Hornbeam, Ivy, Mahogany, Maple, Oak, Reed, Rosewood, Rowan, Teak, Vine, Walnut, Wenge, Willow, and Yew.

Flexibility: A wood's type does not automatically determine the wand's flexibility; two wands of the same material can be different in that regard. Wands from Rowling's books have been described as "unyielding," "pleasantly springy," "reasonably springy," "inflexible," "pliable," "swishy," "brittle," "rather bendy," and "quite rigid." You can use one of these or you can come up with your own adjective to describe your wand's degree of flexibility.

Core: The most common cores are made of unicorn hair. But Olivander has been known to use dragon heartstring and phoenix feather. Other, rare wands have used a bit of another magical beast, such as acromantula, basilisk, centaur, chimera, erumpent, griffin, hippogriff, manticores, pixie, selkie, thestral, werewolf, or yeti. Hair, heartstrings, and feathers are the most useful materials, but any portion of the magical beast can comprise the core.

Your wand's core should reflect your wealth rating and Quirks. A poor student is likely to have only unicorn hair for a wand core. Even a wealthy character is not likely to have a rare material without an important reason; someone with the Veela Blood Quirk might have veela hair as her wand's core.

Magic: Most wands are suited to one type of magic. Harry Potter's wand was "excellent at transfiguration" while his mother's was "nice for charms work." While this benefit sometimes describes a type of spell (charms, transfigurations, curses), the actual testing benefits apply to an entire Class. Select a Curriculum Quirk, as described in Chapter 3. This Quirk applies only when you are using your wand and its addition is an exception to the rule preventing you from having more Curriculum Quirks dedicated to a Class than your Year at Hogwarts.

You must use a wand for any magic that does not use some other prop to affect the target. For example, Divination can be

performed by reading cards or tea leaves and Potions can be brewed in cauldrons using specific ingredients. Remembering information about a plant or properly handling a creature in a non-magical way also do not require the use of a wand. Transfiguration needs a wand since no other props are used to affect the target. The same goes for other charms and curses.

OTHER ITEMS

Other magic items have their own systems, mechanics that are not widely known by all the players. Consult with the Storyguide if you have a Quirk that gives you special magical items.

Part Two: Playing the Game

Chapter 6: Testing

Students at Hogwarts School of Witchcraft and Wizardry enjoy a degree of proficiency in most tasks. Magic, once learned, is something that can be relied upon. This means dice-rolling isn't required in most situations; leaving the dice alone helps the story develop and progress more quickly and efficiently. Success is assumed to occur for any given task unless something important is at stake. When things get difficult, or when the outcomes are hotly contested, that's when dice-rolling is called for.

DICE

Each player should have two twelve-sided dice for testing. (Dice in your house colors are luckiest!) No other dice are needed.

STANDARD ROLLS

Roll both dice when testing. Unless otherwise directed, use the higher result to determine success or failure. This is called a *Standard Roll*. Add any applicable bonuses and compare the result to a "difficulty number" decided by the Storyguide. An equal or higher result indicates success!

STRESS ROLLS

There are no mathematical penalties to affect your roll results in this game; you never need to do any subtraction when calculating what you will add to a roll. Instead, in particularly tense or difficult circumstances, the Storyguide will call for a *Stress Roll*. A Stress Roll requires you to

select the *lower* of your two die results to add your bonuses to, ignoring the higher.

The Storyguide will assign a stress rating to each stressful situation. The acting character has a chance to avoid the stress, instead making a Standard Roll, if her Finesse-type Attribute in the appropriate category is at least that high.

For example, the Storyguide determines that climbing a steep hill, on a dark and stormy night, in heavy rains, requires a Strength roll with a stress rating of 7. Because the category is Health, Dexterity is the Finesse-type Attribute that applies. If the acting character's Dexterity is 7 or higher, she may invoke a Standard Roll. If it is 6 or lower, she must make a Stress Roll.

The process of determining stress ratings is quite free-form, down to the Storyguide's discretion. Following are loose examples of stressful situations and their ratings. Each rating has examples for multiple Attribute categories.

Note that most characters have Finesse-type Attributes of at least 3 in each category before coming to Hogwarts. Therefore, the chart omits activities that might be rated at 1 or 2.

Childs Play

- 3:** *Health:* Walking and chewing gum at the same time; *Popularity:* conversing with two or more people at once; *Resolve:*

thinking while someone is talking nearby; *Essence*: using a wand

- 4: *Health*: Wearing shoes that are too tight; *Popularity*: talking to adults; *Resolve*: making simple calculations when tired; *Essence*: trying a new spell with somewhat uncertain effects

Mild Stress

- 5: *Health*: Laying prone; *Popularity*: talking to a popular person; *Resolve*: studying with music playing; *Essence*: using forbidden magic that comes with a fear of being caught
- 6: *Health*: Running in the dark; *Popularity*: talking to a person of the opposite sex who is popular or attractive; *Resolve*: concentrating while others are whispering nearby; *Essence*: spellwork while near something mildly dangerous like the edge of a cliff
- 7: *Health*: Carrying something of great weight or awkward form; *Popularity*: talking to a celebrity or answering questions in front of the whole class; *Resolve*: being distracted by the most common wound conditions; *Essence*: using magic while threatened by an oncoming vehicle

Difficult Circumstances

- 8: *Health*: Aiming at someone who is running through a crowd; *Popularity*: after suffering a stinging insult; *Resolve*: making a split-second decision while alarms are sounding and lights flashing; *Essence*: performing a nonverbal spell
- 9: *Health*: Flying on a bucking hippogriff; *Popularity*: wearing a humiliating outfit or having just suffered some other embarrassment; *Resolve*: being dazed; *Essence*: facing a Dementor or the subject of one's phobia

- 10: *Health*: Swimming underwater; *Popularity*: trying to influence someone who is a sworn enemy; *Resolve*: trying to act while simultaneously defending against a skilled Legilimens; *Essence*: brewing a potion with improvised ingredients

High Anxiety

- 11: *Health*: Crushed under the weight of several collapsed library stacks; *Popularity*: trying to convince people to do things against their nature; *Resolve*: suffering total sensory overload; *Essence*: facing down Lord Voldemort himself
- 12: *Health*: Freefalling in the dark and dodging curses that are exploding all around; *Popularity*: speaking while on trial for a capital crime in front of the full Wizengamot; *Resolve*: making subconscious calculations while asleep; *Essence*: using another wizard's wand

FULL STRESS (Optional Rule)

As an alternative to rating stressful circumstances, the Storyguide may simply decide that all stressful circumstances call for Stress Rolls.

ROLLING DOUBLES

On any roll, if both your dice come up with the same number, something extraordinary happens.

If your roll is successful, rolling doubles creates a positive outcome that is otherwise not expected or possible; perhaps your disarming spell also throws your opponent backward. If your action was an attack

designed to deplete one of your target's Pools, the Storyguide might simply decide that your reward for rolling doubles is that you depleted 1 additional Pool point. Alternately, the Storyguide might say that you recover 1 of your own expended Pool points for the Attribute category corresponding to your action.

If you lose a test when rolling doubles, you have failed in some dramatic or critical way. Perhaps you dropped your wand during a fight or you destroyed your subject plant instead of collecting its seed pods. In addition to embarrassment, this is often slightly harmful; the Storyguide might decide that you lose 1 Pool point from the Attribute category corresponding to the action you attempted.

At the Storyguide's discretion, rolling doubles might allow a witch or wizard to do something that couldn't normally be endeavored. Examples include using magic without a wand, attempting a Subject having had absolutely no training, or even producing a unique effect. This mechanic is how young witches and wizards sometimes produce magic by accident, even before they reach school age.

ROLL BONUSES

Rolls normally call for the addition of "bonuses." Often this means just one of your Attribute numbers. But it can also include modifiers applied by Quirks and Conditions. The sum of your roll result and any applicable bonuses is then compared to a difficulty number to determine success or failure.

For non-magical tasks, the Storyguide will choose an Attribute to match the situation.

For example, Vigilance might be added when searching for a missing hat in the common room or Strength might be added for lifting something heavy.

When using your magical training, you also add your Year at Hogwarts and your number of applicable Curriculum Quirks. Such rolls are called "Curriculum rolls," a term used widely throughout these rules.

Here is a summary of the Attributes each Class regularly calls upon.

- Ancient Runes = Memory
- Arithmancy = Essence, Vigilance
- Astronomy = none
- Care of Magical Creatures = Empathy, Memory
- Charms = Persuasiveness
- Defense Against the Dark Arts = Empathy, Memory, Persuasiveness
- Divination = Empathy
- Herbology = Empathy, Memory
- History of Magic = Memory
- Muggle Studies = Empathy, Humor, Memory
- Potions = Memory
- Transfiguration = Strength

Where multiple Attributes are listed, the Storyguide will invoke the one that best fits the task. For example, using Care of Magical Creatures to remember the weaknesses of a beast calls for Memory while determining what is currently ailing that same beast requires Empathy.

ROLL ADVANTAGES

Sometimes you get a special benefit on a roll called a Roll Advantage. This may apply to a Standard Roll or a Stress Roll; the advantage is the same in either case.

On any roll where a Roll Advantage applies, you may choose to re-roll the *lower* of the two dice results, attempting to get a better outcome.

There are several standard ways to acquire a Roll Advantage:

- Before rolling, a character can spend 1 Pool point from the Attribute category associated with the current task to gain a Roll Advantage. For example, a Health point allows a Roll Advantage when attempting to punch someone on the nose. A character can never spend her last point of a Pool this way.
- If another character directly assists in an activity, in a way that the Storyguide deems likely to be helpful, a Roll Advantage applies. In a Skirmish, this means both characters use their action for that turn to attempt the same result. Such coordination is best used on actions that could not have a cumulative result, like lifting a gate, situations where two successful actions are no better than one.
- Roll Advantages can also be derived from various magical sources like enchanted items or bolstering charms.

Multiple instances of Roll Advantages are not cumulative on the same test; you only ever get to reroll once per test.

DIFFICULTY NUMBERS

Every task rolled for, be it casting a spell, running a race, or solving a riddle, comes with a difficulty number, a rating that reflects how hard it is to accomplish. To be successful, your roll result (with bonuses)

must equal or exceed the number set for the task. *The Storyguide determines all difficulty numbers; players will not need to worry about this section or the math it involves.*

A task's difficulty number is the sum of two separate numbers, the target's **resistance** and the task's **complexity**. *For example, a task with a resistance of 5 and a complexity of 16 has a difficulty rating of 21.*

Resistance

Resistance numbers are varied. When targeting a living creature, the Storyguide will select the target's appropriate Resistance-type Attribute to serve as the task's resistance. (The four Resistance-type Attributes are Appearance, Bravery, Logic, and Toughness.)

When affecting a group with a single spell, simply compare each of their resistances; the same roll result might work against some characters but fail to affect those with higher Resistance-type Attributes.

Sometimes a target will actively try to avoid being affected. This may result in a Defended Roll, further increasing the target's resistance. If the characters are not locked into initiative order, the targeted character must spend a Pool point from the appropriate category to turn the roll into a Defended Roll. Rules for Skirmishes, Initiative, and Defended Rolls can be found below.

When a roll targets someone or something that is not resisting the magic, or effect has no target at all, the resistance number is 3. In rare circumstances, the Storyguide may

decide that a magical item can resist magic and assign a higher resistance rating to it.

Complexity

For non-magical tasks, the complexity is usually +11, but for a task that normally requires specialized or professional training, use a +15 or +19 complexity instead.

The complexity of “Curriculum rolls,” is based on the year of the Subject being attempted, as shown on the chart below. (See Chapter 7 for more information about Classes, Subjects, and Curriculum rolls.)

<u>Task Complexity</u>	<u>Subject Year</u>	<u>Difficulty Category</u>
+12	1	W.O.M.B.A.T.
+14	2	W.O.M.B.A.T.
+16	3	O.W.L.
+18	4	O.W.L.
+20	5	O.W.L.
+22	6	N.E.W.T.
+24	7	N.E.W.T.

Subjects not listed for a year in a Hogwarts Class use a complexity assigned by the Storyguide.

Graduated Difficulty Numbers

In some circumstances, the Storyguide will assign additional benefits to a roll that exceeds the necessary difficulty number. Graduated difficulty numbers give steadily better results for every 4 full points by which the roll result exceeds the base difficulty for the task.

A common circumstance for graduated difficulty numbers is a Memory-based Curriculum roll to remember the details of a subject. *For example, the students are trying to remember information about a*

mysterious creature they encounter in the Forbidden Forest. The Storyguide calls for a Memory-based Curriculum roll to remember what they learned in Care of Magical Creatures. This roll’s difficulty number is 21, but a student who rolls 25 would get additional useful information. A student who rolled 29, 33, or even higher, would receive additional, successively-detailed/useful pieces of information about the creature.

Another common example is found in Transfiguration Class. Every Curriculum Roll for this Class presents a graduated difficulty number; the student succeeds for rolling the assigned difficulty number but only performs the transfiguration flawlessly if she exceeds the difficulty number by 4 points.

Some graduated difficulty numbers have limits to the degrees of success that can be achieved. For example, a blasting curse is such an effect because it directly damages the target’s Pool rating (instead of applying a Condition). Success removes 1 Pool point, and each additional degree of success removes another point. But no more than 6 Pool points can be lost to this spell since it is a year 6 Subject.

Some graduated difficulty numbers will also (or instead) measure degrees of failure. These give steadily worse results for every 4 full points by which the roll failed to meet the base difficulty for the task.

Rolling doubles on a successful roll against a graduated difficulty number often adds two bonus degrees of success to the actual result, as though the roll result was 8 points higher. (This benefit applies if the Storyguide does not have in mind some

other benefit to apply for rolling doubles in that instance.) If a graduated difficulty number measures degrees of failure, a failed rolling of doubles often subtracts two penalizing degrees of success, as though the result was 8 points lower.

SKIRMISHES

Skirmishes are extensive scenes where characters act in opposition to one another. They usually require multiple tests performed in sequence. Skirmishes can be anything from a back-and-forth exchange of scathing insults to a full-blown magical duel with wands.

Skirmishes, particularly combat scenes, slow your game to a series of rounds where players dictate their characters' actions in small steps. A round is about six seconds long. Ten rounds roughly equates to a minute of game time. In any given round, each participant in the Skirmish gets a turn to perform substantial activities and perhaps do a bit of speaking (roleplaying).

Skirmish rules are best employed when multiple people want to act at once or when it is important to determine who acts in what order. The Storyguide can also use these rules if free-form play isn't providing enough opportunities for everyone to participate. Sometimes less forceful players have difficulty participating in important story moments while louder players dominate the scene. Sometimes breaking things down into sequence can improve the play experience for everyone.

Initiative Rating

A Skirmish begins with an initiating action; one character starts a ruckus, compelling other characters to react to it and to one

another. For example, a fight involving multiple combatants breaks out after one student sucker punches another. If two people attempt to initiate a skirmish at roughly the same time, the Storyguide will determine whose action is the initiating action based on which is more dramatic or better serves the story.

After the initiating action, each participant makes a roll and adds her Finesse-type Attribute from the category that corresponds to the initiating action. For example, a stinging insult is a Popularity attack, so the Skirmish participants roll Humor for Initiative even if they intend to react with fists or wands.

The Storyguide may convert this roll to a Stress Roll for some or all participants if the initiating action is surprising or unanticipated. Any circumstance that would distract a character is a stress complication. If the Storyguide chooses to assign a stress rating, refer to the same Finesse-type Attribute you are adding to the Initiative roll.

The character that initiated the Skirmish rolls Initiative too, but she does not get (another) action in the first round; skip her action until her initiative comes up in the second and successive rounds.

Initiative results dictate the order in which the characters will act in each round, from the highest to the lowest. Characters that tie Initiative must roll off to determine who goes before the other.

Characters that roll doubles get placed at the top of the initiative order, ahead of everyone else. If multiple characters roll doubles, they are arranged at the top of the

initiative in sequence of highest to lowest initiative roll result.

Moves, Actions, and Incidentals

Each participant in a Skirmish has three moves to use on each of their turns. Moves are minor activities, often used for defensive purposes. They generally require no rolls. Some examples include:

- Running a few paces
- Diving for cover a log
- Opening an unlocked door
- Retrieving your wand from inside your schoolbag
- Picking up an item from the ground near to you
- Leaping in front of a friend to block a diving hippogriff
- Tossing an item to a nearby friend
- Catching an item that was tossed to you earlier in the round

Quick defensive spells, like a shield charm, sometimes require moves instead of actions. Such spells will have a note to that effect in their descriptions.

Two moves can be combined and spent as a single action, which allows something more substantial. Most attacks, regardless of type, require actions, as does most spellcasting. But sometimes actions are just more delicate or complex than moves. Actions usually require rolls, or even opposed rolls. Some examples include:

- Making a scathing insult to harm someone's Popularity
- Punching a bully on the nose
- Drinking a potion from a bottle you are holding

- Casting a spell to unlock a door
- Manually unlocking a door (if you have the right key in-hand)

Some incidental activities are sufficiently inconsequential that they require neither moves nor actions. The Storyguide can allow any number of incidentals in a turn. Some examples include:

- Speaking a few words, although not enough to make a Popularity-based attack
- Drawing your wand from a handy pocket

For example, on his turn, Aleksander spends two of his moves as an action, casting a full body bind curse at

Ending the Round

When all participants have used their turns, a new round starts and the characters again act in the same Initiative order.

Delaying

Instead of acting normally when her turn comes up, a character can instead wait and see what is going on before deciding how to act. By delaying, she defers her turn to a later point in the round or to an earlier point in the following round. The delaying character can insert herself back into the initiative order at any point she wants, *between the turns of other participants*. (If another character has already begun his turn, she cannot jump back into Initiative quickly enough to negate that action.) Thereafter, the delaying character takes her turns at the new Initiative point or until she delays again.

QUIDDITCH (Optional Rules)

These optional Skirmish rules bring details and emphasis to quidditch games. Some stories will place more emphasis on quidditch than others. These rules are appropriate for groups that have multiple characters involved in the sport. Otherwise, too much emphasis on one player (or just on non-player characters) leaves other players idle for too long. Particularly because of the randomness of the snitch, quidditch games can last a very long time.

As a compromise, a Storyguide can assign players to make rolls on behalf of team members (not their own characters) to keep them involved and interested. The Storyguide should have on hand some notes about the appropriate Attributes and Curriculum Quirks for the team members that the other players will roll for when using this option.

If the Storyguide does not use these rules, players involved in quidditch might simply have their game results narrated, perhaps with one or two die rolls gauging how the game goes. Sometimes game results can be extrapolated from just a single round of game play. Whether the Storyguide places emphasis on the game, quidditch is a big part of life at Hogwarts; the Storyguide should describe game outcomes if not the events that take place on the field.

Playing the Game

Quidditch employs several consistent rules.

Stress Rolls: In quidditch, the action is fast paced, high above the ground on brooms, with danger coming from multiple directions. All quidditch rolls have a stress rating of 9; they will be Stress Rolls unless the player's Dexterity is rated 9 or higher. Depending on circumstances, the Storyguide may set the difficulty even higher for some rolls.

Roll Advantages: Players may not spend Health Pool points to gain Roll Advantages during quidditch matches. Instead, they may risk Popularity points for Roll Advantages by fouling another player. If the benefited roll succeeds (and the keeper blocks the resulting penalty shot in the keeping phase), the player immediately reclaims her lost Popularity point. Fans are willing to overlook some underhanded tactics if it ends up not hurting the team.

For story purposes, the Storyguide might sometimes decide that a foul is not noticed and no penalty shot results from it. (The player seeking a Roll Advantage must decide to risk it before knowing if the referee will see it.) Bad referee calls may occur if a "hostile" staff member has replaced Madam Hooch for the game, or if some other form of cheating distracts the referee.

Defended Rolls: Players can spend a Health point to convert any attack rolls against them into Defended Rolls, adding Dexterity to the resistance. But this is a poor long-term tactic, particularly for the keeper who will soon deplete her Health Pool if she tries this too often.

The Four Phases

Instead of Initiative, players act in any order within one of four phases.

Beating: The beating phase allows beaters to block chasers in their flight. The two beaters on each team make Strength-based Curriculum rolls for the Flying Minor Class. Each beater chooses a target chaser prior to any rolls being made. (Both beaters can target the same chaser if they wish.) The difficulty number is the sum of the chaser's resistance (Toughness) and the task's complexity (+12). Success means the chaser must choose to lose a Health point or change course to avoid the bludger, making her shot harder in the next phase.

Chasing: Scoring takes place in the chasing phase. The three chasers on each team make Strength-based Curriculum rolls for the Flying Minor Class. The difficulty number is the sum of the keeper's resistance (Toughness) and the task's complexity (+12). If the chaser changed course to avoid one or more bludgers in the beating phase, this is a Defended Roll; add the beater's Dexterity to the resistance. (Use the higher Dexterity if both beaters hit the same chaser.)

Keeping: This phase only occurs if fouls were committed since the last keeping phase. Each team that was fouled chooses one of their chasers to take their penalty shots. The opposing keeper makes a Toughness-based Curriculum roll for the Flying Minor Class to protect the rings against each shot. The difficulty number is the sum of the chaser's Strength and the task's complexity (+12). Because the pitch is cleared for these shots, no fouling can be used to claim Roll Advantages.

Seeking: In the seeking phase, each of the two opposing seekers makes a Dexterity-based Curriculum roll for the Flying Minor Class, speeding along over the pitch, trying to find and catch the snitch or lead the other seeker astray. A seeker has spotted the snitch only if she rolled doubles, but to catch it, her roll result must also exceed the other seeker's roll for that round.

Scoring

Each of the chasers' goals scores 10 points. Each of the keeper's fails gives the other side 10 points. Catching the snitch earns 150 points for the seeker's team and ends the game. The team with the most points at the game's end wins the match. The team that has the most total points across all four of their games for the year wins the Quidditch Cup.

Defended Rolls

On Defended Rolls, the Storyguide will add one of the target's Finesse-type Attributes (on top of her Resistance-type Attribute) to

determine how much resistance applies to the attack. A Defended Roll might include Dexterity for dodging, Empathy for producing a shield charm, Vigilance for interpreting clues to a difficult riddle, or

Humor for producing a witty comeback or a self-deprecating retort. The Finesse-type Attribute added usually comes from the same category as the Resistance-type Attribute but it can be a different one if the player provides a compelling reason.

Outside of Skirmishes, the target of an action can spend 1 Pool point

During a Skirmish, the target of an action can spend a move from her upcoming turn, attempting to increase her resistance to that action. This usually means dodging or erecting a shield charm, but could be any other activity that might help to avoid the attack. Spending a move this way changes the attack to a Defended Roll.

A character must choose to defend *before* the attacker's roll. Although it takes up one her moves from her next turn, defending does not change the defender's Initiative position for future rounds. If a character has no moves left from her upcoming turn, she can no longer spend moves like this until her turn passes again.

A character who is not the target of an action can also spend a move to make that action a Defended Roll, but this takes additional effort. Defending someone else costs the character a Pool point from the same Attribute category as the attacking

roll. In this case, the defending character's Finesse-type Attribute, not the target's, increases the target's resistance. A character can only benefit from one application of defense; add only the best Finesse-type Attribute to the target's resistance, regardless of how many sources of defense she may have.

Example: A student uses a third-year charm to hurl a rock at an opponent, attempting to hurt her. The resistance is normally equal to the target's Toughness of 5. If the targeted wizard chooses, she can sacrifice a move from her upcoming turn to dodge the rock. In that case, the Storyguide would also include the target's Dexterity of 6 to provide a higher "defended" resistance, a total resistance of 11. (Remember that resistance is only part of the difficulty number; the Storyguide adds this resistance of 11 to the task's complexity of 16, making this a very difficult task to achieve.)

In the same example, the target's nearby friend also attempts to protect the target. The friend sacrifices a move, spends 1 Pool point to defend another person (Health, since the attack is in the Body category), and throws up a shield charm. The shield charm adds 8 to the target's resistance. Since this is higher than the 6 the target got from dodging, it effects the target's resistance instead.

Chapter 7: Magic

This chapter covers an important topic in the world of Harry Potter, that of magic.

OVERVIEW

How does magic work? This is perhaps the most salient question when it comes to figuring out these rules. Magic is central to the experience of attending Hogwarts; understanding the mechanics behind wand work should be foremost in any player's mind. When a player wishes to use a bit of magic, consider these factors in the given order:

1. **Subject.** What is the Subject? – What charm is being performed? What potion brewed? What esoteric point of muggle relations or magical history is being recalled? What creature is being tamed or plant being harvested? – If the student is fully *trained* in that Subject she adds the appropriate Attribute to her set of bonuses. If the student is neither trained in, nor *exposed* to, that Subject, she will automatically fail on any die roll except doubles.
2. **Class.** What Class training will the student call upon? Once you have determined the Subject of the task, note the corresponding Class. If the Subject is available to the student through multiple Classes, the student can choose which Class is applicable for this attempt. The student will add the number of Curriculum Quirks she has associated with that Class. She will also add her Year at Hogwarts if the Subject

belongs to a Core Class or if it belongs to an Elective Class that she is enrolled in.

3. **Difficulty.** How hard is this task? Is the outcome all-or-nothing? The Storyguide will assign a difficulty number that your roll (with bonuses) must reach. A difficulty number is the sum of the task's complexity rating and the target's resistance. The Storyguide will also determine whether to employ a graduated difficulty number and what the graduated effects might be.
4. **Roll.** Here comes the variable part! The player will normally make a Standard Roll. But Quirks, Conditions, or other stressful circumstances can turn this into Stress Roll. Stress ratings are fully described in the Testing chapter. Either way, the player can reroll the lower of the two dice if she has an applicable Roll Advantage.
5. **Bonuses.** What is added to the die results? Add the student's Year at Hogwarts (if dealing with a Core Class or an enrolled Elective Class), plus an Attribute (if trained in the Subject), plus the student's number of applicable Curriculum Quirks (if any).
6. **Success or Failure.** Did it work? If the result is equal to or higher than the difficulty number, the task succeeds. Otherwise it fails. The degree of success or failure may vary if the roll involved a graduated difficulty number or if

doubles were rolled. If the student is not trained in (or exposed to) the Subject in question, anything but a roll of doubles automatically fails.

7. **Outcome.** What happened? The Storyguide always moderates the outcome of the task. This is either a standard effect described in the Class Descriptions below, the application of a Condition described in the Conditions chapter, or a free-form effect determined by the Storyguide.
8. **Duration.** How long does successful magic last? The Duration of a successful outcome will depend on the Class and the student's mastery of Astronomy.

CLASSES

Classes come in three types: Core Classes, Elective Classes, and Minor Classes. The twelve Classes are taught by permanent instructors, have designated classrooms or teaching areas, and are tested by the Ministry of Magic for O.W.L. and N.E.W.T. candidates.

Core Classes

The seven Core Classes include Astronomy, Charms, Defense Against the Dark Arts, Herbology, History of Magic, Potions, and Transfiguration. All Hogwarts students are enrolled in these classes, beginning their first year.

Elective Classes

The five Elective Classes include Ancient Runes, Arithmancy, Care of Magical Creatures, Divination, and Muggle Studies.

Right before the Easter break of your second year, you must choose two of these Elective Classes to begin the following year. You and your group should probably enroll in the same Elective Classes for ease of game play. Exceptions can be accommodated, but it is a good idea to minimize the number of scenes in which only part of the group can participate. If you are in more (or different) Elective Classes than your fellow players, do not expect roleplaying moments to take place during those lesson times. Like Hermione's study of Arithmancy, that learning is likely to take place off-camera.

Minor Classes

You might also find your way into one or more Minor Classes. These are of little interest to most Hogwarts students. Many Minor Classes, like Ghoul Studies, are just the pet projects of certain teachers. Others exist to encourage participation in inter-school competitions like the yearly Muggle Art show that takes place at Beauxbatons. The Minor Classes include Alchemy, Art, Ancient Studies, Flying, Healing, Ghoul Studies, Legilimency, Muggle Art, Muggle Music, Music, Occlumency, Wand Lore, and dozens more you have never heard of.

A student is "trained" in a Minor Class upon purchasing her first Curriculum Quirk for it. She may thereafter attempt tasks related to the Class, and may add the associated Attribute to her rolls. (Students never add their Year at Hogwarts to Curriculum rolls for Minor Classes.) Many Minor Classes overlap with other Core or Elective Classes; Healing makes use of many Subjects taught in Charms and Potions, for example. When there is overlap, Curriculum Quirks from multiple Classes can be added to a

Curriculum roll. (No roll can benefit from more Quirks than the student's Year at Hogwarts.) There are no other formal rules for how Minor Classes work; they have no unique Subjects and the Storyguide must determine their efficacy on a case-by-case basis.

Getting into a Minor Class depends solely on roleplaying and events that occur during game sessions. Some form of initial exposure to the topic is required, allowing for the purchase of the first Curriculum Quirk, followed by continued instruction and practice. The Storyguide will determine whether any Minor Class is one that can be advanced by mere practice or whether some form of guidance is required, as from books or a teacher. If the Storyguide determines that the student does not have sufficient access to training, she can limit the number of Curriculum Quirks the student can purchase for the Class.

For example, Harry Potter was introduced to Occlumency during his sixth year at Hogwarts. Enmity between Harry and his teacher, Severus Snape, resulted in the lessons going poorly and ending abruptly. In such a case, the Storyguide would be justified in limiting the student to only one Curriculum Quirk until he could find a new teacher.

Flying is easily the most popular Minor Class. All students are introduced to it during their first weeks at Hogwarts, getting a few basic lessons from Madam Hooch. In their second and later years, students are allowed their own brooms at school and have plenty of opportunity to continue practice, alone or through organized sports. Initial access to this Minor Class, and ongoing training, are therefore available to anyone.

HIGHER EDUCATION (Optional Rule)

All Hogwarts students must be enrolled in all Core Classes up through year 5, at the end of which they receive O.W.L. testing. At the start of year 6, a student may elect to drop down to as few as five Core and Elective Classes. In some cases, if the O.W.L. results are not high enough, the student might be barred from going forward in a Class. Teachers will only accept those students who have a decent chance of passing the N.E.W.T. tests at the end of year 7.

If your character abandons any Classes, she gets to redirect her time and efforts to shoring up other Classes, preparing to take the N.E.W.T exams. For each Class abandoned, add one free Curriculum Quirk to another Class of your choice that your character remains enrolled in, whether Core, Elective, or Minor, keeping in mind the maximum limitations for assigning Curriculum Quirks to Classes. Add these bonus Quirks at the end of year 6.

Your character will also not be trained in (or exposed to) the year 6 and 7 Subjects for the Classes she abandoned.

CLASS DESCRIPTIONS

This chapter describes the Core and Elective Classes in more detail. Each description provides an index of Subjects for the Class and any magical mechanics that are unique to the Class.

Ancient Runes

This Class teaches the reading of ancient runes. Runes come from many different ancient languages but their mystical meanings transcend language. These symbols of power can record complex magical theory; they can convey concepts that modern languages have difficulty with. Professor Bathsheda Babbling teaches Ancient Runes.

Ancient Runes has no set Subjects. Instead, every piece of runic writing is a unique Subject. The Storyguide will assign a year based on the writing's complexity, rarity, and other factors. The assigned year will range from 3 to 7, or even beyond!

When attempting a magical task while using a book written in Ancient Runes as a guide, apply a Roll Advantage under certain circumstances. First, the student must be in calm surroundings, able to take time to read from the book. Second, the student must be appropriately trained; she is enrolled in Ancient Runes and her year at Hogwarts *exceeds* the writing's associated year.

When simply attempting to translate complex or rare sets of runes, the student makes a Memory-based roll for Ancient Runes, assuming her Year at Hogwarts at least matches the Subject year assigned to the writing. Apply the normal Subject rules for exposure and training.

Arithmancy

Arithmancy is concerned with the magical properties of numbers. It studies magical weights and sums, including the precise manner and degree to which various magical forces interact with one another. Professor Vector teaches Arithmancy.

Arithmancy has only two Subjects; a spell to detect and identify existing magical effects, including the effects of potions, and a spell to change the strength of a magic effect. Both Arithmancy spells interact with something known as an Effect Level. Every bit of magic has an Effect Level, the numerical result of the roll (with bonuses) that put that bit of magic into place.

Third Year: Magic Integrity Charm (*finite incantatem*), Magic Revealing Charm

Magic Integrity Charm: Use this to bolster or weaken a magical effect. Take ten minutes to make the appropriate magical calculations and make an Intensity-based Curriculum roll for Arithmancy. If a bolstering attempt is higher than the target's Effect Level, your roll result replaces the target's Effect Level. If a weakening attempt is higher than the target's Effect Level, subtract the difference from the target's Effect Level. If the new Effect Level is lower than the difficulty needed to create the target magic in the first place (or zero, if the magic has no roll to enact), the target effect ends.

Magic Revealing Charm: Popularly known as Scarpin's Revelaspell, this will confirm the presence of magic and in some cases, allow you to identify it. Make a Vigilance-based Curriculum roll for Arithmancy. A result of 21 or higher shows the presence of

magic. If this roll is also equal to or higher than the Effect Level, you get additional information. You can determine what the magic effect does in general terms, you can identify the ingredients if you are examining a potion, and you can exactly identify the Subject if you are exposed to that Subject.

Astronomy

Astronomy lessons involve observations of the night skies with telescopes. Astronomers learn about the stars and planets, their names, locations, movements, and environments. Professor Aurora Sinistra teaches Astronomy in the Astronomy Tower, the tallest tower in Hogwarts.

Astronomy moderates the duration of magic; the fabric of spellwork fluctuates in the harmony with the movement of the celestial bodies. Understanding and synergizing with the motion of the stars is the key to creating long-lasting magic. The effects of Astronomy on magical durations is described in the Magic chapter.

Astronomy can also aid in fortune telling; horoscopes rely upon the movement and position of celestial bodies. When reading futures in the stars, a Curriculum roll for Divination may add Curriculum Quirks for Astronomy as well as Divination, so long as the total number of applied Quirks does not exceed the student's Year at Hogwarts.

Care of Magical Creatures

Care of Magical Creatures teaches the history, the special properties and weaknesses, and the care techniques for various magical creatures. Professor Silvanus Kettleburn teaches Care of Magical Creatures in various locations outside the

castle. Wilhelmina Grubbly-Plank sometimes acts as substitute teacher for this Class. Rubeus Hagrid, the Keeper of Keys and Grounds, takes over teaching in 1993 when Professor Kettleburn retires.

More than mere knowledge, Care of Magical Creatures teaches numerous charms and potions (usually unnamed) relating to the care of specific beasts. Examples include the Rat Tonic that Ron bought for Scabbers at the Magical Menagerie and the Talon-Clipping Charm for dragon care that Harry discovered in the Hogwarts library while researching Hungarian Horntails.

The first year of the Class (taken in a student's third year) teaches basic creature care techniques. Only a few creatures, those the Ministry of Magic rates as "X (Boring)," are studied in detail during this time. Each additional year introduces creatures from the next higher rating. Students who choose to take sixth and seventh year Care of Magical Creatures are very devoted to the field; they study the most dangerous (and interesting) beasts in the world.

Curriculum rolls for Care of Magical Creatures are Empathy-based when trying to handle a creature safely. Handling means approaching, treating, grooming, riding, milking, or other similar tasks. Curriculum rolls are Memory-based if the student is trying to remember a creature's qualities, its strengths and weaknesses, or other related knowledge like habitat and migratory patterns.

Third Year: Animal Tonic, Flobberworm, Horklump, Dugbog, Fire Slug

Fourth Year: Augurey, Bowtruckle, Chizpurfle, Clabbert, Diricawl, Fairy, Gnome, Imp, Jobberknoll, Mooncalf, Porlock, Puffskein (Pygmy Puff), Ramora, Winged Horse (Aethonan, Granian)

Fifth Year: Ashwinder, Billywig, Bundimun, Crup, Doxy, Fire Crab, Fwooper, Glumbumble, Hippocampus, Hippogriff, Jarvey, Knarl, Kneazle, Leprechaun, Lobalug, Mackled Malaclaw, Moke, Murtlap, Niffler, Nogtail, Plimpy, Salamander, Sea Serpent, Shrake, Streeler, Winged Horse (Abraxan)

Sixth Year: Centaur, Demiguise, Erlking, Erumpent, Graphorn, Griffin, Kelpie, Merpeople (Mermaid), Merpeople (Marrow), Merpeople (Selkie), Monster Tonic, Occamy, Phoenix, Re'em, Runespoor, Snidget, Sphinx, Tebo, Unicorn, Winged Horse (Thestral), Yeti

Seventh Year: Acromantula, Basilisk, Chimaera, Dragon (Antipodean Opaleye, Chinese Fireball, Hebridean Black, Hungarian Horntail, Norwegian Ridgeback, Peruvian Vipertooth, Romanian Longhorn, Swedish Short-Snout, Ukrainian Ironbelly, Welsh Green), Dragon Tonic, Lethifold, Manticore, Nundu, Quintaped

Charms

Charms Class teaches the incantations for bewitchment. Charms are a type of magic spell concerned with giving new and unexpected properties to an object or creature without changing its inherent nature. Charms sessions are notoriously noisy and chaotic, as the lessons are largely practical. Professor Filius Flitwick teaches Charms in a classroom on the second floor.

Some spells that are called “charms” are not actually charms. For example, the Color Change Charm and Slug-Vomiting Charm are misnamed transfigurations. Some charms, particularly curses, hexes, and jinxes are categorized as Defense Against the Dark Arts spells. Rolls for charms add the Curriculum Quirk from the Class they are taught in. For example, a Patronus Charm is taught in Defense Against the Dark Arts and uses that Class’s Curriculum Quirks on rolls to invoke the spell.

Curriculum rolls for Charms Subjects are Persuasiveness-based.

First Year: Flame-Freezing Charm, Hover Charm, Mending Charm, Unlocking Charm

Second Year: Freezing Charm, Scouring Charm, Tickling Charm

Third Year: Cheering Charm, Fixing Charm, Imperturbable Charm, Severing Charm

Fourth Year: Banishing Charm, Drought Charm, Engorgement Charm, Permanent Sticking Charm, Reducing Spell, Summoning Charm, Unbreakable Charm

Fifth Year: Bubble Head Charm, Confundus Charm, Homorphus Charm, Silencing Charm, Substantive Charm

Sixth Year: Disillusionment Charm, Greater Shield Charm, Memory Charm, Muggle-Repelling Charm, Nonverbal Spells, Water-Making Charm

Seventh Year: Fidelius Charm, Locomotion Charm, Protean Charm, Small-Area Shield Charm, Supersensory Charm

Others: Some commonly known charms are not taught as part of the Hogwarts curriculum for various reasons. Examples include the Charm to Cure Reluctant Reversers, Braking Charms, and the Trace.

Nonverbal Spells: The witch or wizard can cast spells without the normal verbal incantations. Several Classes teach this subject but it can be used with any sort of magic that would normally require magic words. This Subject provides no benefits until the student is fully trained with it. Even after nonverbal spellwork is mastered, using spells without their incantations applies a Stress complication rated at 6.

Defense Against the Dark Arts

Defense Against the Dark Arts teaches students defensive techniques to resist dark magic. Its Subjects include spells, potions, creatures, and a few plants. Defense Against the Dark Arts is taught by a new teacher each year.

Defense Against the Dark Arts Subjects include a number of offensive magics. Some of these are taught only carefully to expose students to their effects and counters. (This is particularly true of the Unforgivable Curses.) But a great many hexes, jinxes, and curses are taught in the halls, one student to another, without teacher assistance or authorization. These are considered Defense Against the Dark Arts Subjects for the purpose of inclusiveness and because the best defense is often a good offense.

Rolls for the charm, plant, potion, and creature Subjects taught in Defense Against the Dark Arts are the same as those used in the related Classes (Charms, Herbology, Potions, and Care of Magical Creatures). For

Subjects listed in multiple Classes, the student will choose which Class to invoke. This choice is left to the student because it can affect the difficulty number as well as any benefits derived from her Quirks.

First Year: Iguana, Knockback Jinx, Shield Charm, Snuffling Potion, Troll (Forest, Mountain, River), Wand-Lighting Charm, Wartcap Powder

Second Year: Bundimun Secretion, Curse of the Bogies, Disarming Charm, Pixie (Cornish)

Third Year: Bloodroot Potion, Boggart, Chocolate, Emu, Grindylow, Hinkypunk, Kappa, Riddikulus Charm, Stunning Spell, Vampire, Werewolf

Fourth Year: Giant, Impediment Jinx, Malevolent Mixture, Reductor Curse

Fifth Year: Banshee, Cave Inimicum, Essence of Insanity, Hamster, Pogrebin, Red Cap, Vampire Bat

Sixth Year: Dementor, Garroting Gas, Inferius, Nonverbal Spells, Repelling Jinx, Unforgivable Curses, Venomous Tentacula Sap

Seventh Year: Drink of Despair, Hate Potion, Mandrake Restorative Draught, Patronus Charm, Weedosoros

Others: Certain magics are too dark to be taught at Hogwarts at all. These include Horcruxes, the Regeneration Potion, and the Rudimentary Health Potion, all things used by the Dark Lord to extend his lifespan.

Divination

Divination is the art of predicting the future using various prediction methods. Supporters of this branch of magic claim that it is an inexact science and that it requires an innate gift called the "Inner Eye." Those opposed to Divination claim that it is irrelevant and mostly fraudulent. Professor Trelawney teaches Divination in the North Tower of the castle.

Unless you have the Inner Eye Quirk, you must use a medium when attempting to divine a fortune. The most common mediums are Astrology, Cartomancy, Crystal Gazing, Dream Interpretation, Haruspicy, Pyromancy, Ornithomancy, Numerology, Palmistry, and Tessomancy.

Fortune telling requires an Empathy-based Curriculum roll for Divination. It is incredibly difficult magic to perform. Divination tasks call for graduated difficulty numbers, starting at 25; additional degrees of success allow the diviner to determine additional details, as described below, but there is an escalating cost to this benefit.

Divination attempts are known to be magically draining. Each attempt costs the diviner one Essence Pool point. And each bonus degree of success that the diviner wants to spend on bonus effects costs an additional Essence point. If the diviner is making fortune telling attempts too often (more than once per term), the drain is more severe; Pool points lost for the second and later divinations in a term cannot be recovered until the term is over.

A successful use of Divination tells the student one vague, enigmatic thing about an upcoming major event relating to her target's fortune. A vague reading is one that lacks precise details about what will happen

and who is involved. The information in an enigmatic reading is provided through symbolism and riddles. A major event is one that will be widely witnessed and could probably be guessed at anyway.

The student may spend any additional degrees of success to modify the information she receives. Each adjustment listed below takes one degree of success beyond the base difficulty number and costs one Essence point.

- Clarity: Events are described in more detail
- Clarity: Identities of people involved can be determined
- Clarity: Identities of factions or organizations involved can be determined
- Clarity: Identities of locations involved can be determined
- Plain Terms: metaphor and allusion are stripped away
- Scale: The divination can reveal a minor event instead of a major one, if its outcome is important to the target of the reading
- Scale: The divination can reveal related events happening to others
- Direction: The diviner can find out about an upcoming event, not just some random thing of importance in the target's future
- Direction: The divination can reveal additional events caused by the divined event
- Mutability: The diviner learns how likely the future is to change and what one thing matters most to the event's potential to change

Once the roll is completed, the parameters selected, and the costs paid, give the Storyguide some time to produce the resulting fortune. These are not easy or quick to create; you might have to wait for the next playing session for the fortune to reveal itself.

Herbology

Herbology is the study of plants, magical and mundane, including their special properties and techniques for their care. Professor Pomona Sprout teaches this class in the several greenhouses on the grounds, each of which holds a variety of magical plants with varying degrees of lethality.

Herbology also teaches a variety of minor charms and potions necessary to grow, care for, and utilize the special properties of specific plants and fungi. First years learn only a few magical plants; most of their time is spent learning these basic techniques for plant care.

An Empathy-based Curriculum roll for Herbology allows you to handle a dangerous plant safely; that is, to plant, harvest, splice, cut samples, prune, splint, or otherwise work on it without harm or resistance. A Memory-based Curriculum roll can reveal the qualities of a plant or fungus, its uses, usual habitat and growth requirements, and similar information.

First Year: Aconite (monkshood, wolfsbane), Belladonna, Devil's Snare, Flitterbloom, Herbicide Potion

Second Year: Abyssinian Shrivelfig, Mandrake (Mandradora)

Third Year: Gurdyroot, Honking Daffodil

Fourth Year: Bouncing Bulb, Bubotuber Root, Whomping Willow

Fifth Year: Screechsnap, Fanged Geranium, Gillyweed, Self-Fertilizing Shrubs

Sixth Year: Venomous Tentacula, Mimbulus Mimbletonia

Seventh Year: Dittany, Dragon Dung Fertilizer

History of Magic

History of Magic is the study of significant events in wizarding history. Topics have included goblin rebellions, giant wars, and the origins of wizarding secrecy. This Class is particularly important for understanding the minutiae of the various decrees and restrictions enforced by the Ministry of Magic. Cuthbert Binns, a ghost, teaches this class in lecture form, without pause. Students consider it the most boring class at Hogwarts.

A Memory-based Curriculum roll for History of Magic allows you to remember important, obscure facts about wizarding society, history, genealogy, law, or other topics.

Muggle Studies

Muggle Studies involves the analysis of the non-magical cultures from a wizarding point of view, particularly fashion and other topics related to blending in. This class is important for getting along with muggles. It also lets you understand how wizards perceive and relate to muggles in various circumstances; it can be useful in predicting problems that will pop up when wizards

and muggles mix. A new teacher, professor Charity Burbage, teaches Muggle Studies.

Humor-based Curriculum rolls for Muggle Studies allow you to intermingle with muggles safely and discretely. You can hail a taxi, avoid suspicion from law enforcement, and otherwise interact with mundane people. A Memory-based Curriculum roll can reveal facts important to getting by in the muggle world, like pop cultural references and scientific principles.

Potions

Potions Class teaches the art of creating mixtures with magical effects. It requires the correct addition and stirring of ingredients at the right times and temperatures. Professor Severus Snape teaches potions in a gloomy dungeon of the castle basement.

You need certain equipment for this Class: a cauldron, a mortar and pestle, a potion-making kit (a collection of common ingredients with tools for cutting and chopping them), and a set of scales. Some potions require specific sets of ingredients beyond what can be found in the student cupboards. Most potion tasks can be completed in one hour's time. At the Storyguide's discretion, particularly complex or high-year potions may require all day to brew, or even a month or more.

Brewing potions requires a Memory-based Curriculum roll for Potions. *Do not add a resistance rating to the difficulty number.* A successful roll produces one dose. After determining success, the student can get extra doses if she reduces her roll result by full 4-point increments, to a minimum result needed to successfully brew the potion. Doses can be stored together or in separate

containers and they maintain their potency for a whole year.

For any potion created, record both the difficulty and the Effect Level. When imbibed, a character who wishes to resist the effects of the potion does so if her Toughness Attribute exceeds difference in these two ratings.

With a Vigilance-based Curriculum roll for Potions, you can break down a potion to determine its ingredients. A result equal to or higher than the Effect Level gives you certain information: You can determine what the magic effect does in general terms and you can identify the ingredients. If you are trained in (or exposed to) that Subject, you can identify it exactly and can formulate a specific antidote, if applicable.

First Year: Bezoar, Boil-Cure Potion, Fire-Protection Potion, Forgetfulness Potion, Quodpot Solution, Restoration Potion, Scintillation Solution, Screaming Snakes Hair Potion, Sleeping Draught, Vitamix Potion, Wiggenweld Potion

Second Year: Anti-Paralysis Potion, Antidote to Common Poisons, Deflating Draught, Hair-Raising Potion, Girding Potion, Revive Potion, Swelling Solution

Third Year: Antidote to Uncommon Poisons, Bulgeye Potion, Confusing Concoction, Memory Potion, Pepperup Potion, Shrinking Solution

Fourth Year: Aging Potion, Antidotes, Beautification Potion, Oculus Potion, Photograph-Developing Fluid, Wit-Sharpening Potion

Fifth Year: Antidote for Venom, Babbling Beverage, Befuddlement Draught, Chinese Chomping Cabbage (draw a diagram), Confusing Draught, Invigorating Draught, Draught of Peace (OWL standard), Murtlap Essence, Strengthening Solution

Sixth Year: Amortentia, Antidote to Complex Poisons, Antidote to Love Potion, Draught of Living Death, Elixir to Induce Euphoria, Everlasting Elixirs, Hiccoughing Solution, Laugh-Inducing Potion, Polyjuice Potion, Veritaserum, Volubilis Potion, Wideye Potion

Seventh Year: Blood-Replenishing Potion, Burn-Healing Paste, Burning Bitterroot Balm, Calming Draught, Dreamless Sleep Potion, Essence of Dittany, Felix Felicis, Wolfsbane Potion, Wound-Cleaning Potion

Others: The following potions are commonly known to exist but are not taught at Hogwarts because the formulae are commercially proprietary: Blemish Blitzer, Bruise-Removal Paste, Baruffio's Brain Elixir, Cough Potion, Cupid Crystals, Dizziness Draught, Doxycide, Dr. Ubbly's Oblivious Unction, Flesh-Eating Slug Repellent, Gregory's Unctuous Unction, Love Potion, Madam Glossy's Silver Polish, Magi-Me-More Pills, Mouth Itching Antidote, Mrs. Scower's All-Purpose Magical Mess Remover, Skele-Grow, Sleekeazy's Hair Potion, and Ten-Second Pimple Vanisher.

Bezoar: Consuming a bezoar halts the advancement of the Poisoned Condition and halves recovery time. It also restores 1 Pool point of any sort that was lost to poison. The bezoar has no effect on toxins rated year 6 or higher.

Everlasting Elixirs: A student who is exposed to this Subject learns to craft symbiotic formulas that extend the effects of a potion. By spending at least one month crafting the potion that will be improved by an Everlasting Elixir, the student can greatly extend its lifespan. Double the student's Year at Hogwarts + Astronomy Curriculum Quirks when comparing to the Duration chart; if this exceeds the chart, the effect lasts indefinitely.

Restoration Potion: This potion reverses the effect of a transfiguration. You must brew the potion while examining the transfigured target you wish to affect. Your Curriculum roll must exceed the transfiguration's Effect Level to be successful.

Transfiguration

Transfiguration is the art of changing something's appearance, composition, or location. It includes "switching" (altering only a part of some object, such as giving a human rabbit's ears), "vanishing" (causing an object to disappear completely), and "conjuring" (creating objects out of thin air). It is even possible to change inanimate objects into animate ones and vice versa. Minerva McGonagall teaches Transfiguration in a classroom on the third floor.

All transfigurations use at least one *target* Subject and at least one *effect* Subject. You must have training with (or exposure to) each Subject relevant to the target of the transfiguration and what you are trying to do to it. If you are metamorphing one type of target into another, you must know the Subjects for both target types.

Using this magic requires a Strength-based Curriculum roll for Transfiguration. The difficulty number of any attempt is based on the highest Subject year invoked. But this is a hard class to master. A functional transfiguration can be performed using the normal difficulty numbers, but unless the Curriculum roll exceeds the difficulty number by 4 or more points, the effect has serious imperfections that are obvious to onlookers.

First Year: Animal Target, Simple Metamorph Effect, Object Target, Untransfiguration Effect

Second Year: Conjure Effect, Fire Target, Plant Target

Third Year: Animation Effect, Vanishing Effect, Monster Target

Fourth Year: Cross-Species Target, Complex Metamorph Effect

Fifth Year: Resize Effect, Switch Effect

Sixth Year: Human Target, Merge Effect, Multiple Targets, Nonverbal Spells, Twin Effect

Seventh Year: Multiple Effects, Permanency Effect

Others: Certain complex or dangerous transfigurations are not taught as Subjects. The ability to become an Animagus can be researched in the Hogwarts library but it is not part of the regular curriculum. Apparition is taught as part of a special course during sixth year but students can only participate (get exposure) if they buy a new Quirk. Fiendfyre and Petrification are both dangerous, dark magic; they would be

year 7 Subjects were they to be taught at Hogwarts.

Animation Effect: You animate what was once inanimate. The target can move about slowly and act with some semblance of intelligence, about that of a dog, for the duration of the spell. It can respond to simple commands.

Complex Metamorph Effect: A variation of the simple metamorph effect, this allows greater degrees of alteration. For example, you can change multiple features of the target, and the changes can be quite dramatic. The Storyguide will determine when a spell requires this Subject or the simple metamorph effect Subject.

Conjure Effect: This calls something into being, either drawing things from their known locations elsewhere in the world, or drawing from non-being, a theoretical realm containing all vanished things. It is the opposite of the vanishing effect.

Gamp's Law of Elemental Transfiguration describes the restrictions on conjuration; you cannot create wealth or fungible commodities, nor can you get food. Such things can be conjured temporarily, but will disappear after a short time and cannot be made to last longer with the Permanency Subject. (Even digested food disappears, any nutritional value evaporating with it.)

Calling something into being from a specific place is called "summoning." This is a way to get around Gamp's Law; you can even summon crafted items like cooked food or (valuable) worked metal if you know where the raw ingredients are and have the knowledge needed to prepare them in a

mundane fashion. This only works if the items are all within a hundred feet of you.

You cannot use conjuration to restore things destroyed by dark magic (curses) or create abstract things like love or information.

All Conjure Effect transfigurations require the expenditure of 1 Essence point, or more if the Storyguide deems the conjured thing to be of particular value, rarity, or complexity.

Merge Effect: A version of switching, you cause two targets to become one, selecting exactly which of each target's original features exist in the new, composite creation.

Multiple Effect: This allows you to simultaneously apply two or more transfiguration effects to a target with a single spell. Each effect applied beyond the first requires the expenditure of 1 point of Essence.

Permanency Effect: Including this Subject makes your transfiguration longer-lasting. Double the student's Year at Hogwarts + Astronomy Curriculum Quirks when comparing to the Duration chart; if this exceeds the chart, the effect lasts indefinitely. A living being can spend 3 Essence points to negate the Permanency, reverting this transfiguration to its regular duration.

Resize Effect: This effect doubles or halves the size of the target. By spending 1 point of Essence during casting, the caster may instead triple the size of the target or reduce it to one-third its original size. This

magic is like, but distinct from, engorgement charms.

Simple Metamorph Effect: You change one minor feature of the target, like changing its color or modifying its shape slightly. Turning matchsticks into needles is a simple effect; it changes one object into a similarly-shaped object composed of another material.

Switch Effect: Switching spells swap a physical feature of one target with that of the other. The two targets must both be the same target type, unless the Multiple Targets Subject is used. Switching differs from straight transfiguration in that the change in one of the pair is dependent on the change in the other.

Twin Effect: You create a duplicate of the target, alike in every detail. The duplicate is normally inanimate.

Untransfiguration Effect: This spell reverses a transfiguration that you or someone else invoked. To attempt this, you only need exposure to one of the target Subjects used in the original spell (if more than one). You can affect your own transfigurations without much difficulty but your magic roll must exceed the transfiguration's Effect Level if you wish to reverse someone else's spell.

Vanishing Effect: The invocation *evanesco* causes a target to go into non-being, becoming non-existent for the effect's duration. It is the opposite of the conjuration effect. A living being can spend 3 Essence points to avoid this effect, reappearing instantly somewhere nearby.

[Specific] Target: Transfiguration target Subjects come in several varieties such as Animal, Object, Fire, Plant, Monster, Cross-Species (for converting one target type to another), Human, and Multiple (for more than one target). Without exposure to the correct target Subject(s), you cannot affect your target with any transfiguration attempts.

SUBJECTS

Most Classes have specific topics to learn; spells, potions, techniques for the care of specific animals, qualities and uses of specific plants, etc. These are called Subjects.

Training and Exposure

You cannot normally utilize a Subject without having had at least one lesson on it. That is, you can't try to cast a spell, brew a potion, or properly harvest a plant, unless you have some exposure to the required techniques. This is reflected in the rules for when you get to use Subjects and what bonuses you can apply to them.

- **Trained:** If a Subject is listed for a Class you are enrolled in, and its year is *lower than* your current Year at Hogwarts, it is considered fully "trained." That is, you have finished learning all about the Subject and any rolls for it apply the listed Attribute as a bonus.
- **Exposed:** If a Subject is listed for a Class you are enrolled in, and its year is *equal to* your current Year at Hogwarts, you have been "exposed" to it. You can attempt to utilize this Subject but you will not get to add

the Attribute normally associated with such a roll.

- **Untrained:** If a Subject is not listed for a Class you are enrolled in, or is listed at a year *higher than* your current Year at Hogwarts, you are "untrained" in that Subject. You have very low chance at success; do not apply the bonus Attribute normally associated with the roll you are attempting. Even if your test results are high enough, you still fail unless you rolled doubles. In this case, rolling doubles does nothing spectacular for you, except that you succeeded at the task in question. If you fail on a roll of doubles, expect the results to be more dismal than a normal failure on a roll of doubles.

Sometimes you can get exposure to a Subject ahead of schedule. For example, Hermione used a book from the restricted section of the library to brew a Polyjuice potion in her second year. If you get significant access to a Subject ahead of your current year (the Storyguide agrees you have enough exposure or training to attempt it), make a note of it on the back of your character sheet. Such advanced exposure should be very limited, only allowed when it is critical to the story.

Some Classes do not teach specific Subjects. This is true of all the Minor Classes. Additionally, Astronomy, History of Magic, and Muggle Studies do not teach Subjects; students are always considered "trained" in the tasks they attempt, so long as they have been enrolled in those Classes.

DETAILED LESSONS (Optional Rule)

This optional rule lets the Storyguide make the content of lessons more important. This is particularly applicable to very long games, ones with a dozen or more sessions per year.

Under this rule, you do not get exposure to a Subject until your professor teaches that lesson during play. This requires more bookkeeping; you must track which Subjects you have encountered each year, perhaps using the back of your character sheet.

The Storyguide can still choose to provide some exposure through lessons; she can periodically assign exposure abstractly for the Subjects that are not taught during sessions of game play, usually at the end of each term.

OUTCOMES

On a Successful Curriculum roll, most Subjects will inflict a Condition, described in the next chapter. Some Class features instead have effects provided in their Class descriptions, above. Some Subjects will apply a Pool point change (spells to damage or heal, described below). Additionally, a few Subjects rely entirely on the Storyguide to adjudicate their outcomes on a case-by-case basis.

Adjudicating any magic outcome requires the Storyguide to have an excellent knowledge of the setting. For example, these rules do not inform the Storyguide whether a spell affects multiple targets or not. If in doubt, the Internet is an excellent resource; several popular websites can provide all the details anyone might want to know about any Subject.

Condition Effects

Many effects simply apply one of the standard Conditions described in the Conditions chapter. These are the easiest effects to adjudicate because the Conditions are already described.

When a magical effect appears as an example in the Conditions chapter, a successful Curriculum roll applies that Condition. The associated stress rating equals twice the year of the Subject that applied it.

Specific Effects

Where the abilities of a Class require specific rules that do not easily lend themselves to the Conditions format, those abilities are provided in the Class description.

Pool Effects

Attribute and Pool effects are divided into three types: harms, restoratives, and special restoratives.

Harms: Damage-dealing magic remove Pool points from one of the four categories. Harmful spells typically use graduated difficulty numbers, removing 1 Pool point from the target if successful, plus an additional Pool point for each additional degree of success. Higher year Subjects are more potent to some degree; the maximum

Pool loss inflicted by such a spell's Curriculum roll is equal to the Subject's year.

Restoratives: These come in two sub-types. Simple restoratives heal 1 Pool point. A character cannot benefit from this restoration more than once per day. Applying a restorative does not normally need a Curriculum roll; once you've been exposed to the Subject, you know exactly when and how much to give the patient. Chocolate restores Essence, Dittany restores Health, and Calming Draught restores Resolve. Despite Professor Snape's promise to "bottle fame" and "brew glory," no known restorative replaces lost Popularity.

Special restoratives are more powerful but are narrow in application. They always require a Curriculum roll, which must equal

or exceed the Effect Level of the harm they intend to counter. As an example, the antidote to a poison will restore multiple lost Pool points; 1 if the Curriculum roll is successful (and its Effect Level exceeds the poison's Effect Level), and 1 more for each additional degree of success. Points recovered cannot exceed the number lost to the attack that is being specifically countered, nor can they exceed the special restorative's Subject year. Special restoratives often remove associated Conditions too. Additional examples include Burn Cream to heal burns and Phoenix tears to cure Basilisk venom.

Free-Form Effects

Many spells in this game have no rules governing their outcomes. The Storyguide must adjudicate their outcomes based upon what makes for a good story.

FULLY FREE-FORM (Optional Rule)

The Storyguide might prefer to run a game where the outcomes of all magical tasks are adjudicated free-form. It can be much simpler to dictate spell results, damage numbers, durations, and the like, in a strictly-narrative fashion. This will particularly allow the group to ignore the complications of Conditions.

This rule is suitable for groups that prefer fast play and that deeply trust the Storyguide's ability to balance narration without forgetting the relative capabilities of the players' characters. Even while using this optional rule, the Storyguide can occasionally invoke the formal rules for outcomes at any point that it serves the story.

Most free-form effects do not significantly affect Skirmishes or other opposed contests. Yet players will consistently find creative ways to turn the most innocuous effects into powerful weapons. For example, Ronald Weasley used a simple levitating charm to wield a mountain troll's

own club against it, and to devastating effect.

In such circumstances, the Storyguide should employ testing parameters by analogizing to other tasks. For example, Ronald's attack on the mountain troll may

have run identically to an attempt to attack the troll physically, substituting Persuasiveness in the place of Strength.

Durations

Most magic has a short duration, if any at all. Some spells, like harms and restoratives, have a momentary effect, like reducing or restoring a Pool, then immediately concluding.

For magic with an intended duration, the effect lasts for about 30 seconds, or for the entire length of a skirmish, whichever is longer.

A witch or wizard can extend the duration of an effect by expending one or more Pool points for the category corresponding to the Subject used. The maximum time purchasable is limited by your Year at Hogwarts plus your number of Astronomy

Curriculum Quirks, as shown on the following chart.

Astr.	Maximum	Pool
<u>Total</u>	<u>Duration</u>	<u>Cost</u>
0	1 minute	1 point
1	2 minutes	1 points
2	6 minutes	1 points
3	20 minutes	2 points
4	1 hour	2 points
5	3 hours	3 points
6	8 hours	3 points
7	1 day	4 points
8	3 days	5 points
9	1 week	6 points
10	1 month	7 points
11	3 months	8 points
12	9 months	9 points
13	2 years	10 points
14	6 years	11 points
15	17 years	12 points

Chapter 8: Conditions

The function of Conditions is to describe temporary effects, positive or negative. They usually represent ongoing states inflicted by spells. But they can also represent things like improved popularity, perhaps for being on a house quidditch team. The effects of a Condition are not cumulative with those of the same

Condition, except where stated in the description.

Some Conditions increase or reduce Attribute or Pool ratings. No Attribute or Pool can have a rating higher than 12. Likewise, your maximum of Pool points for any category can't be reduced below 1.

CONDITION CARDS

It is a good idea for the Storyguide to prepare cards ahead of time to pass out to those who receive Conditions. For ease of play, a Condition can be written on a 3x5 card along with its effects. Players who anticipate that their spells will inflict Conditions can likewise speed up play by preparing 3x5 cards ahead of time with the pertinent data.

Because cards can be misplaced if retained for too long, Conditions with long-lasting effects, anticipated to remain one or more school years, can simply be recorded on the back of your character sheet.

SPELL DAMAGE

This section describes the most common Conditions. These are called "spell damage" because most are inflicted by magic and most are quite harmful. Nearly every Condition described here is accompanied by a list of Subjects that inflict the Condition.

Unless otherwise noted, each Condition constitutes a stressful situation for whatever tasks the Storyguide deems to be affected. The stress rating applied is twice the Subject's assigned year. Higher-rated Subjects inflict tougher stress ratings and should be described (narrated) as having a greater intensity, visibility, or other non-

mechanics outcomes over lower-rated Subjects that apply the same Condition.

The Storyguide should carefully moderate the use of stress ratings; they should apply to most tasks, but in some cases, should be ignored. For example, a broken arm should not hinder Resolve-category activities, or even some physical activities that do not make use of that limb. The applicability of a stress rating is always at the discretion of the Storyguide.

Area-Shielded. Some powerful magic created a protective zone, and those within it benefit from this Condition until they leave the area. Magic attack rolls are

automatically converted to Defended Rolls (adding the target's Empathy to resistance) at no cost, even if the protected target is unaware of the spell. This Condition is particularly useful against scrying. *Example magic: Small-Area Shield Charm*

Blinded: Something is interfering with the character's sight. The duration depends on the source of blinding—it can be fixed as easily as turning on a light, rubbing dirt out of the eyes, or spending a week to heal damaged corneas. *Example magic: Blindfolding Spell, Bulgeye Potion, Conjunctivitis Curse, Darkness Spell*

Bolstered: Bolstering magic adds 2 points to an Attribute or Pool. The is not cumulative with other bolsters affecting the same rating and no Attribute or Pool can exceed 12, even by magical means. There is no stress circumstance from this Condition. It only exists as a Condition to represent something that counter-magics can remove. *Example magic: Baruffio's Brain Elixir (Logic), Beautification Potion (Appearance), Girding Potion (Toughness), Invigoration Draught (Essence), Magi-Me More Pills (Intensity), Memory Potion (Memory), Strengthening Potion (Strength), Vitamix Potion (Health), Wit-Sharpening Potion (Vigilance)*

Broken Limbed: An arm or leg has been broken. A Deep Wound Condition usually accompanies this condition. If this applies to a leg, the character might also suffer the Slowed Condition. Someone can have this Condition applied multiple times to represent multiple breaks. Healing this condition requires magic or a month of medical treatment, usually a leg splint, an arm sling, or a cast. *Example magic: Gilderoy Lockhart's botched attempt to heal*

Harry's broken arm resulted in an unusual Condition that made it useless (a "broken limb") but harder to heal than a normal break.

Burned: The character's skin has been ravaged by fire or an explosion. Multiple applications of this Condition indicate more or deeper burns. Healing this condition requires magic or two weeks of medical treatment per instance of the Condition. *Example magic: Blasting Curse, Bundimun Secretion, Burning Touch Enchantment, Exploding Potion, Fire Producing Spell, Furnunculus Curse*

Cheered: The character is under an effect that prevents her from becoming angry or upset. The interference with her normal range of emotions can have side effects, hampering her in social interactions. *Example magic: Alihotsy Draught, Cheering Charm, Draught of Peace, Elixir to Induce Euphoria, Laugh-Inducing Potion*

Concussed: Trauma to the character's head has caused her to be unable to think and react properly. Healing this condition requires magic or two days of rest. This Condition is closely related to generic Resolve point loss; the character's Resolve is reduced by 1 until it is cured.

Dazed: The character's brain is befuddled; it is not working correctly or she is not able to get her body to do what her brain is telling it to do. *Example magic: Befuddlement Draught, Confundus Charm, Confusing Concoction, Dizziness Draught, Doxycide, Dragon Poison, Essence of Insanity, Forgetfulness Potion, Hiccoughing Solution, Snuffling Potion*

Deeply Wounded: The character suffers from a bone fracture, deep cut, or gross internal bleeding. Healing this Condition requires magic or three days of medical treatment. This is not the result of a mere fist fight; dangerous weapons or conditions are involved in the infliction of a deep wound. This Condition is closely related to Health point loss; the character's Health Pool is reduced by 1 until the Condition is cured. A character can suffer multiple deep wounds at a time.

Debilitatingly Ill: The character's body is tormented by painful cramping, debilitating chills and fever, violent vomiting, or something similar. The character might be too sick to move around with any ease. Healing this condition requires a week of rest or magic, sometimes actual curse breaking.

Disarmed: The bearer of this Condition has dropped or lost whatever he was carrying in his hands. It usually takes a single substantial action to remove this Condition, picking up what was dropped or drawing a new weapon. *Example magic: Disarming Charm (expelliarmus)*

Disfigured: Something has modified the character's features in an embarrassing or grotesque way. Embarrassing disfigurement only applies its stress rating to Popularity activities, while bodily disfigurement also applies to Health activities. *Example magic: Bulgeye Potion, Fungiface Potion, Hair Loss Curse, Hair-Raising Potion, Manegro Potion, Pig-Tail Jinx, Stinging Jinx, Screaming Snakes Hair Potion, Teeth-Growing Spell, Wartcap Powder*

Distracted: For some reason, the character has trouble concentrating, particularly on Resolve-based tasks.

Disillusioned: The subject of this Condition is practically invisible, discernible only when moving, and only then as a slight blur against the background, quite easy to overlook. Spotting a moving person with this Condition requires a Vigilance-based roll. The complexity is based on ambient circumstances (11 in broad daylight) and the resistance is the disillusioned person's Empathy. *Example magic: Disillusionment Charm*

Dominated: The character is, unbeknownst to her, under the complete mental control of someone else. The constant, subtle stress of not being in control can sometimes alert others to the fact that something is wrong with the character. *Example magic: Imperius Curse*

Dying: The character is barely conscious and hovering on death's door. This condition is the result of extreme circumstances like the grip of a mortal curse or the advanced stages of a deadly poison. In addition to apply a stress rating, the character will die if not helped within minutes. This Condition should be reserved for non-player characters, giving the protagonists a chance to dramatically save a life or hear someone's dying declaration. *Example magic: the poison in the oak-matured mead that Ron drank in Slughorn's office put him on death's door; he only survived because of Harry's quick thinking.*

Enamored: The character has an unnatural liking for someone or something. Stress circumstances apply to any action exposing this infatuation or detrimental to the object

of the character's affection. *Example magic:* *Amortentia, Beguiling Bubbles, Cupid Crystals, Gregory's Unctuous Unction, Heartbreak Teardrops, Kissing Concoction, Love Potion, Twilight Moonbeams*

Held: The character is paralyzed, encased in ice, or otherwise unable to move, but still conscious and able to think. *Example magic:* *Cruciatus Curse, Health-Bind Curse, Freezing Charm, Impediment Jinx, Incarcerating Spell*

Incomprehensible: The character cannot be understood by speech or other means short of mind-reading. It is impossible to use magic that requires verbal components unless the character invokes nonverbal casting. *Example magic:* *Babbling Beverage, Babbling Curse*

Lucky: The affected person is immune to Stress Rolls and has a Roll Advantage on every roll for the effect's duration. The Storyguide should narrate additional, incidental benefits of intense good fortune. *Example magic:* *Felix Felicis Potion*

Petrified: Because of some dark magic, the character has been turned into stone. While in this state, she cannot move or think and she is completely oblivious to her surroundings. This is not normally a stress circumstance because the character cannot attempt any rolls in this state! *Example magic:* *a basilisk's gaze, petrifying transfiguration*

Poisoned: Poison is coursing through the character's veins. For particularly virulent poisons, she may be upgrade to the Dying Condition. Mundane recovery from poisoning require at least 24 hours. *Example magic:* *Angel's Trumpet Draught, Baneberry Potion, Bloodroot Potion, Death-*

Cap Draught, Malevolent Mixture, Moonseed Poison, Venomous Tentacula Juice, Weedosoros

Shielded: The character is protected by a screen that blocks spellwork. She can convert magical attack rolls made against her into Defended Rolls, adding her Empathy to her resistance. Shield charms do not require a substantial action to activate; they are often applied incidentally, and can be applied to assist someone else under the right circumstances. An attacker who fails by rolling doubles on a Defended Roll against someone with this Condition must make an entirely new roll for the spell, this time targeting himself as the magic rebounds. *Example magic:* *Shield Charm*

Silenced: The character cannot speak. It is difficult to communicate and hard to use spells that require verbal components. Spell-casting invokes the rules for nonverbal casting. *Example magic:* *Muffling Draught, Silencing Spell, Tongue-Tying Curse, Voice-Quieting Spell*

Slowed: The character's movements are slower than normal. Perhaps her reactions are sluggish or her limbs are not fully hers to command. This does not inflict a stress circumstance; the character simply moves at half of her normal speed. *Example magic:* *Dancing Hex, Jelly-Legs Jinx, Knee-Reversal Hex, Tickling Charm, Trip Jinx*

Supersensitive: This person affected by this Condition adds her Empathy to any Vigilance rolls used to detect or perceive things through her mundane senses. (The bonus from these two Attributes combined cannot exceed 12.) She also ignores any stress conditions or other difficulties resulting from blindness, deafness, or other

impediments to the sense. *Example magic: Supersensory Charm*

Unconscious: The character is asleep, unconscious, or comatose. *Example magic: Darkfire Curse, Dreamless Sleep Potion, Draught of Living Death, Fatiguing Fusion, Sleeping Draught*

Weakened: Something is hampering the character's ability to use her body effectively. This could be from stunning magic, mental distraction, or even some mundane weakening of the body. The stress circumstance applies to most Health activities. *Example magic: Bat-Bogey Hex, Drink of Despair, Garroting Gas, Jelly-Brain Jinx, Jelly-Fingers Curse, Noxious Potion, Slug-Vomiting Charm, Stunning Spell, Weakness Potion*

OTHER CONDITIONS

The Storyguide should feel free to come up with new Conditions as needed during play.

Physical Conditions

Many of the Conditions described as Spell Damage can also be inflicted by non-magically. Any Condition of bodily injury could be called a Physical Condition since it might apply as a result of mundane physical harm. For example, everyone is blinded when the last torch fizzles out in an underground tunnel. This Condition, while not inflicted by magic, follows the same rules for the Blinded Condition described as Spell Damage, above.

The Storyguide will usually impose a Physical Condition when two or more Health points are lost in the same test or if a physical task is failed by rolling doubles. The Storyguide will set the stress ratings for

Physical Conditions depending on the exact circumstances, usually at 5 or 10.

Mental Conditions

Just as some types of Spell Damage can result from physical injuries rather than magic, so too can some mental infirmities result from mundane events. For example, a character might be Distracted or Enamored due to an obsession.

Mental health problems represent a sensitive topic for your stories. Players should not be inflicted with them based on non-magical events; the essence of a roleplaying game is agency over the player's character. Taking that away based on free-form adjudications of trauma (rather than concrete rolls and standard spell results) detracts from player enjoyment. Likewise, avoid using mental illness as a motivator for villains; that tired trope, seen all too often in popular media, has proven harmful to the public perception of mental illness.

Social Conditions

The most common of the non-magical Conditions, these affect your social standing. Social Conditions apply a long-term adjustment to your Popularity Pool instead of inflicting Stress Rolls.

Positive examples include being a club captain (house quidditch team, charms club, dueling club, etc.); being head boy, head girl, or prefect; and anything else determined by the Storyguide. Negative examples include being a transfer student during your first year at Hogwarts or receiving excessive detentions.

There is one Social Condition that every student must contend with:

House Points: The house points you have earned and lost affect your reputation in the form of this Condition. This is a special (positive or negative) social Condition reflecting the *net* number of points you have gained or lost toward this year's House Cup. This net value is tracked in the

top-right corner of your character sheet. Each full increment of 25 points correspondingly affects your Popularity Pool by 1 point: a bonus if your score is positive, a penalty if negative. Reset your points to zero during each summer vacation.

Chapter 9: Participation

Game participation includes attending regular game sessions, but it also includes writing assignments completed between sessions. Through this writing system, players can directly add to the shared story and can earn additional benefits for their character sheets.

HOMework

Homework assignments are set writing contributions designed to provide additional story information about your

character. Homework assignments grant Participation rewards and constitute a major aspect of gameplay.

Homework assignments should each be about one page long, except “extra credit” homework, which should be three pages. Too short risks missing the point of the assignment; too long may obscure it. Remember that the purpose of such writing is to expose details about your character, enriching the game world for all players.

PUBLIC OR PRIVATE?

For groups using a campaign wiki or similar forum, it is a good idea for each player to post these homework assignments for the other players (and other interested persons) to read. This is a shared story game, after all.

But sometimes players don’t want one or more of their characters’ secrets to be known and posting a homework assignment publicly would prematurely reveal those secrets to the other players. In this case, confer with the Storyguide to decide if the homework assignment can be kept secret, between the player and the Storyguide only. When using this option, it is a good idea for the player and Storyguide to set a future date in the chronicle for the character secret to be revealed. A secret does not lend drama to the game if it is kept a secret the whole time.

Whichever way you play it, the Storyguide must be vigilant to make sure characters aren’t acting on secret information that their players read about. Separating in-character information from out-of-character information is an important skill to develop for games like this.

BENEFITS

Every writing assignment completed gives the player 1 Participation point. Extra credit assignments are worth 3 Participation points each. There is a divided line at the

bottom of the character sheet that will allow you to track your total Participation points earned and your total points spent. Participation points can be used at any point in the year to acquire a new Positive Quirk. Minor Quirks cost 3 points each and

Major Quirks cost 9 points. Participation points can also be spent to remove Negative Quirks. Removing Negatives costs double the normal amount (6 and 18 points for Minor and Major Quirks, respectively). A character can only add or remove one Quirk per school year, except for Curriculum Quirks, which do not count against this limit.

When adding or removing Quirks, work with the Storyguide to make sure your character concept doesn't get clouded by an abundance of special capabilities from Positive Quirks. Nor should it become too flat or one-dimensional from its lack of Negative Quirks. The Storyguide is the ultimate arbiter of what changes you can make to your list of Quirks.

Player should have the opportunity to write at least six pages per game year, about two per term. (Remember that Extra Credit assignments are about three pages long.) Having nine assigned pages is very manageable, if your game's school years contain enough sessions to spread out the assignments. At 12 or more assignments per year, your players might struggle to find enough Quirks to purchase without confusing their character concepts.

EXAMPLE ASSIGNMENTS

The Storyguide will keep a list of all homework assigned to date. Following are some examples. The *Background* assignment is available to players to complete during character creation; they can utilize the benefits of the resulting 3 Participation points right away.

First-Year Examples

Platform Nine and Three Quarters (Extra Credit): Write about three pages describing the events that led up to your arrival at King's Cross Station, your reaction to the platform, and your boarding of the Hogwarts Express. Your Vignette should touch on the core concepts and motivations for your character, perhaps with small flashbacks. Remember that this is your introduction; put serious effort into this assignment because it begins your character's story.

Letter Home: Write a letter home to your family (or whoever is at home). This has two purposes. The first is to show how your character is reacting to her first few days or weeks at Hogwarts. The second—and more important—purpose is to illustrate one or more of the characters at home (family members, etc.) and your relationship with them.

Mirror of Erised: Dumbledore has determined that you are a witch or wizard with great potential. To better understand your inner virtues, and thus your potential impact on the wizarding world, the headmaster has arranged for you to encounter the Mirror of Erised while he observes from an invisible vantage point. Describe what you see within the mirror, what your character desires most and why.

Background (Extra Credit): Answer the following questions. Their purpose is to make you think about aspects of your character that you may have overlooked. Use enough detail to fill out about three pages; these details help you build a whole, believable character for the game.

- What is your character's full name? Nickname or other names?
- How would you describe what your character looks like? Is she tall, short, or average height? What about size? Is she average, thin, plump? Eye color? Hair color? What sorts of clothes does she wear in the muggle world? Does she have any affectations he or she wears at Hogwarts, things like a hair bow, necklace, etc.?
- Where in Britain does your character come from? Is she an exchange student from another land?
- Who are your character's parents? What are their jobs? Is there anything special about them? How do you interact? Are they muggles or did the magical talent skip a generation or two?
- Does your character have brothers and/or sisters? If so, how many? Are they younger or older? Are they also magical? If so, are they at Hogwarts and what year are they in?
- What other relationships does your character have? Are there other relatives in her life? Who are her friends? Are they mundane or magical? What do they know about your character's life? Does your character have a boyfriend or girlfriend?
- What are your character's hobbies? Does he or she like sports? Who are her favorite quidditch teams? Does your character like to play other games like Exploding Snap or Wizard's Chess?

- What are your character habits and mannerisms? What is her style of dress? What foods does she like?
- How does your character feel about the magical world? About the mundane world? How does she feel about being a witch or wizard? Why is your character a member of the House he or she is in?
- What is your character's greatest secret?

Miscellaneous Examples

Game Recap: One of the players should write a summary of game events after each game, to be posted under the "Adventure Log" tab of the Obsidian Portal page. This player should be particularly vigilant with note-taking during the game, and all players should exchange game notes afterward and decide amongst themselves who will write the game recap, taking turns doing so each game.

Summer Break: Describe what you did on your break after the school year. Did you meet up with friends from Hogwarts? Visit family? Every character has significant time to fill during the summer, and a student's summer activities are often a topic of conversation with adults and students alike. Your out-of-school activities can be very revealing about your character.

Part Three: Running the Game

[Under Construction, TBA]

The End