



# Designing a One-Shot RPG Campaign Experience Using D&D's 5<sup>th</sup> Edition

BCM300 Project Dossier

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## INTRODUCTION

### *Game Experience Design Goals*

Board games as a medium are unique in that they offer the characteristic of interaction, allowing players to guide the narration of the story and thus engage more deeply with the narrative through the mechanics pertinent to the game format (Barbara, 2015). Board games are also appealing because of the social experience of play. Many game-night groups have agreed that the boardgames actually take a back seat to the underlying sociality of the evening (Rogerson et al, 2016), and that the presence of other players enhances the overall experience by increasing immersion and flow (Barbara, 2015).

When considering my approach for this game experience design project, the first thing that sprung to mind in relation to meaningful social experiences through board games were my own personal encounters with role-playing games (RPGs). I decided that I wanted to design my own module for an existing RPG system that will bring a group of friends together and provide a meaningful game experience, whether they are veterans or newcomers to the RPG genre. My main goals for designing a meaningful game experience are that players feel a sense of agency and engagement through the interactive elements of the game, particularly the mechanics and narrative, and that players find the social context of play to be enhanced by the gameplay experience (Barbara, 2015).



Source: [Wizards of the Coast](#)

## GENRE

### *Tabletop RPGs*

RPGs are a “collective storytelling experience” (Moore, 2020) that are usually in fantasy, sci-fi, or alternative history settings. Players take it in turns to decide on character actions based on their character’s motives, hence the ‘role-play’ element. RPGs are run by a Game Master who is the main storyteller and facilitator of the game’s narrative, and their task is to present players with challenges, puzzles, and epic battles to overcome together as a party (Moore, 2020). In traditional game theory there are two basic categories that a game can fall under: competitive or cooperative. Competitive games require players to form strategies in opposition of other players, while cooperative games have two or more

players with interests that are neither completely opposed nor completely coincident (Zagal and Rick, 2006). According to Zagal and Rick (2006), there is a third category that was not acknowledged in game theory for a while: the collaborative game, in which all participants work together as a team sharing payoffs and outcomes. RPGs are a very successful genre of collaborative games where players work towards a common goal through the guidance of the GM.

In RPGs the outcome of an action is determined by dice rolls. For checking skills and social encounters, GM's will set a success/failure threshold that they deem fair given the circumstances of the action, accounting for the character's skillset and the situation presented to the players. This extends into combat encounters and exploring, with different rulesets determining required roll numbers for success or failure. (Moore, 2020).



Source: [Bookmans](#)

### *Choosing a Dice System*

The most familiar RPG is *DUNGEONS & DRAGONS* (D&D) and its many spin-offs. The game is now up to its fifth edition, with the original being published in 1974 by Gary Gygax and Dave Arneson through Tactical Studies Rules Inc. D&D is now published by Wizards of the Coast which is a subsidiary of Hasbro. (Moore, 2020.)

I settled on D&D's fifth edition, usually dubbed '5e' or 'Next', for a few reasons: I was already very familiar with the system and the player handbook so there would be no initial learning curve to overcome before designing a module. D&D 5e also has a wealth of online resources, from how-to-play to running a campaign and designing a module. This makes it beginner friendly and highly customizable for my intended game experience. Finally, much of D&D's lore, races, and setting are inspired by Tolkien's *Lord of the Rings* series (Moore, 2020), making its existing framework relevant to my chosen theme of high fantasy.

### *One-Shot Campaigns*

One-shot D&D campaigns are “an all-encapsulated story for a single game session. They are useful for creating a bite-sized introduction to a new game system or tabletop games in general for a group of players.” (Mercer, 2017b). I chose to design a module that is best played over one long session, or a few shorter sessions, with the intention of introducing new players to the RPG experience or catching up with friends that don’t have much free time. It is important in one-shot sessions to balance the three pillars of gameplay outlined in the D&D 5e Player’s Handbook, exploration, interaction, and combat, though choosing one to primarily focus on for the bulk of the second act so that the story does not falter (Haeck, 2016). I have opted for exploration as my focus, with a short dungeon the party must make it through to reach the story climax.

## THEME AND SETTING

### *The Theme*

Games as a form of media and communication are effective ways of transmitting ideas, stories, philosophies, and ideologies (Moore & Hall, 2020a). I stuck with D&D’s characteristic high fantasy setting for my game design but wanted to explore some interesting themes through my campaign’s story and characters. I thought it would be fun to have the party be a band of misfits and outcasts within the game world who find a sense of belonging by sticking with each other. Each character has experienced some form of prejudice or ostracism which forms the bond between them. For the villain of the campaign, I was inspired by extremist animal rights groups like PETA and the Animal Liberation Front. I hope that this caricature is both entertaining for players while also thought provoking, as perhaps the villain’s motivations and intentions are righteous though their methods are not.

### *The Setting*

For a one-shot campaign, Heinz (2018) recommends sticking to a smaller, fleshed out setting than usually expected: “Cross-continental campaigns with multiple villages, a cast of non-player characters (NPCs), and multiple storylines with side quests aren’t going to do you any storyteller favorites in a one-shot. Pick a single cathedral, dungeon, castle, or battleground to conduct your event.” To make planning and gameplay run smoothly for my campaign, I will be using a middle-ground approach to building my world. Large scale worldbuilding will only pad out my campaign when its aim is to be concise and rich, quality over quantity. That said, small-scale planning leads to a faltering, lackluster story driven by improvisation, so striking that balance is important (Bartoneus, 2010).

My campaign is set in a high fantasy countryside situated within a world named Gaea, loosely based on D&D’s Forgotten Realms. I have written some flavour text to describe the general layout of Gaea as it relates to each character’s backstory, though the focus of

the campaign will remain in one smaller area. I also outline a cultural conflict that affects each character and explains why they are an outcast within this world. I hope that by laying these foundations, GM's who pick up this campaign have the option to take the story and characters further beyond the one-shot if they wish and flesh out other areas of Gaea for more adventure.

*Gaea is a continent populated mostly by humans and elves. The mainland is full of rolling plains and pastures, with large castle cities on the east coast belonging to human royal families. To the west beyond the pastoral villages and wildlands is the mouth of the Sylvanwood, a labyrinthian forest with great elven cities hiding amongst the trees. Scattered around the wildlands and the hot southern desert are orcish strongholds, where territorial orcs camp inside walled communes and live off the surrounding lands. In the far north is a cold, rocky, and mountainous region where dwarves and gnomes dwell in isolation from the mainland. The dwarves are trade masters living in mining villages at the foot of the mountains, while gnomes congregate in their capital city outside of the escarpment renowned for its prestigious college of magic and famous scholars. The people of Gaea are not very tolerant towards the intermingling of races. Though many different races will migrate and trade between territories comfortably, half-blooded children are generally taboo, especially to elves and humans who covet pure bloodlines.*



Source: [Offer Canfi](#)

My campaign takes place in a small pastoral village close to the Sylvanwood, populated by a few humans and elves, plus one grumpy dwarf. The characters have business in this town, which features key NPCs, a tavern, and a marketplace, and are later prompted to venture into the forest where they explore a small dungeon before confronting the final fight.

*Nookstead is a humble farming village just outside the Sylvanwood, known best for its exports of wool, mutton, and cereal grains to the neighbouring town of Dresiden, a major trade partner of the eastern walled cities. The houses have tiled roofs and stone walls, with chimney smoke billowing above each hearth. Many houses have their own private paddocks with sheep and chickens, and there is a communal stable at the center of the village with horses and pack mules. The people wear common clothes, and a small band of village watchmen carry weapons on their belts. Here you can find places of interest such as the Red Flask Tavern and Inn, Anne's Potion Shop, The Mighty Hammer Blacksmith and Armoury, and the Nookstead General Store.*

I have created descriptions and contents for each place of special interest in the village which can be found in the appendices at the end of this report. The map and layout of the Sylvanwood dungeon can also be found there.

## NARRATIVE

### *The Characters*

Assembling characters before playing is an important step in any campaign and is usually done in a short character creation session. However, creating a group of pre-made characters available for selection right from the get-go is a good way to save time and jump right into the action of a one-shot campaign. (Mercer, 2017b). I opted to do this and made five very distinct player characters with different character classes, races, genders, and compelling backstories. I tried to make each character appeal to different types of players with a good mix of spellcasters, fighters, and support characters.

The main party is comprised of five adventurers and performers all belonging to Mähléza Miserion's Menagerie. They are a travelling troupe of multi talents, all outcast in one way or another. They use their quirks as half-bloods and misfits to put on an amazing show in return for tips of coin, making a living despite their shunned status. Each character sheet, including stats and backstory, can be found in the appendices at the end of the report. I have made sure to give them abilities that allow each player a moment or two to shine, which is important for creating a meaningful game experience through interaction via game mechanics (Mercer, 2017b).

In a short game session, a storyteller is best served with a strong iconic villain that opens the adventure with destruction and chaos (Heinz, 2018). The villain of the story is a Sylvan forest sprite named Spritzzy, an animal lover who wants to care for all creatures of the forest. But, Spritzzy has recently been corrupted by a poisonous sap pulsing through the trees that has driven her mad, causing the creatures of the forest to become hostile. Spritzzy has been stealing livestock, horses, and house pets from the village of Nearbrook and foolishly taking them in under her wing, only further endangering them as they wander lost throughout the forest.

## *The Story*

When structuring the story of my one-shot campaign, I followed the three-act dramatic structure as outlined by the Greek philosopher Aristototele, which is that all stories must have a beginning, a middle, and an end (Moore & Hall, 2020a).

**Act I: The beginning sets the stage, introduces characters, and explains the world of experience. It contains the core obstacle for the players to overcome (Moore & Hall, 2020a). This is the point where players will be given their adventure plot-hook that determines their main objective (Haeck, 2016).**

The adventurers arrive in Nearbrook as the next leg of their tour and begin to set up their tents. Players will be prompted to explore the village, visit the tavern, and talk to locals, as they usually do before a show to get an idea of what the townsfolk would enjoy. At this point they can gather information that will help them earn extra tips after their performance (see 'Designing New Mechanics' section for details). They also hear rumours of livestock and pets going missing, and a foul stench wafting from the edge of the Sylvanwood. After the show, the players return to their animal pens to find that their beloved Owlbear cub Terri has disappeared. A wise old elf is waiting outside their tent and claims to have seen a wispy figure carrying a small creature from their tent head into the direction of the Sylvanwood, and warns them to gear up and prepare at the village market before wandering into the forest.

**Act II: The second act marks the start of the adventure proper, when the players embark on a journey to the dungeon or main conflict (Haeck, 2016). It begins once the flow of play is established and is filled with events, twists, and turns (Moore & Hall, 2020a).**

The adventurers head into the clearing on the south-east side of the Sylvanwood, and instantly dungeon exploration begins. The dungeon has a total of four combat encounters, one being Spritzzy as a 'final-boss', and an array of traps and treasure. This can be found in the appendices section.

**Act III: The third act is about conclusion, where all the systems and structures come together for the final resolution. Everything must be resolved and finished, scores are tallied, and results are announced (Moore & Hall, 2020a).**

Once the party has defeated Spritzzy's minions and cured her ailment, she will thank the party and apologise for causing any strife to the troupe and the townsfolk. To keep the players interested in a potential 'sequel' or extension of their adventure, there will be more plot hooks right near the end regarding each party member's backstory. The epilogue will have players returning the missing livestock and talking to villagers about the new information learnt from Spritzzy.

## *NPCs*

NPCs are characters all role-played by the GM that help to push the narrative and flow of the story forward and are key to revealing important information to players. Matthew

Mercer, a voice actor and veteran GM, gives advice for NPCs in one-shot campaigns that is very useful: "Design a handful of key NPCs that would contain information on the story and the character within it. Know where these NPCs might be found but know that you can have them show up wherever you want to keep the story going." (Mercer, 2017b). The NPCs for this campaign are outlined in the appendices section.

## RULES AND MECHANICS

### *Designing New Mechanics*

Game mechanics can be defined as "systems by which the gameplay is enacted" (Moore & Hall, 2020b) or "methods invoked by agents designed for interaction with the game state" (Sicart, 2008). Games are a product of their mechanics and theme working together and provide ways for players to interact with each other and the game component. Mechanics and story should not be treated as distinct and unrelated parts as they are constantly informing each other (Moore & Hall, 2020b).

D&D 5e's Player Handbook and Dungeon Master's Guide serve as rulebooks with preset mechanics, but to make the mechanics of D&D's dice system more tailored to my theme and story I decided to do some homebrewing. "Homebrewing, or creating original game content for a campaign or system, can be very inspiring and fulfilling. It's an exercise in design that helps to better understand the game and aid in customising your player's experience." (Mercer, 2017a). The most important part of homebrewing is to balance the custom player content created so that its power level and capabilities are as fair and equal to the official abilities as possible (Mercer, 2017a). For my campaign module, I homebrewed five new character backgrounds with their own proficient skills and tools. I also created an in-depth dice-rolling system for the troupe performances that helps determine the gold yield at the end of a show. Both are outlined in the appendices section.

## PLAYTESTING AND ITERATION

### *Feedback and Iterations*

I play-tested early versions of the combat encounters with friends by playing over discord, using the D&D bot 'avrae' as an aid for dice rolls and combat tracking. The players all liked the pre-made characters and their personalities quite a lot, saying that they were detailed enough to roleplay and be engaged with. They did not feel as if having pre-made characters depersonalised their experience significantly, and the distinct personalities of each character allowed for the social element of gameplay to flow well. However, the players had some general tips and constructive feedback about my combat encounters, which included reducing the number of enemies to track so that combat is quicker and runs smoothly. This also prompted me to narrow the scale of my campaign to a short, one-shot adventure. They also suggested that I expand upon the performance skill check

since the troupe is so integral to the story. After playing my reworked encounters, they were pleased with the changes made, though suggested that I design a dungeon map for exploring rather than just creating several stand-alone combat encounters. This helped to inform the second act of my campaign and increase the variety of engagement throughout the adventure.

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## APPENDICES (EVIDENCE OF PROTOTYPING)

### The Red Flask Tavern and Inn

The inn is a large half-timbered building, with elf-wrought tables and chairs. Accommodations consist of several large rooms with beds and feather mattresses. The tavern is on the ground floor and features a small open kitchen behind a bar with large oak barrels of brew and a modest stage in one corner for bards and buskers to perform. The innkeeper Bess is the barmaid, and her husband the head cook.

#### Menu

Millet porridge, Mug of Stout (2 cp)  
 Vegetable Stew, Mug of Bitter (2 cp)  
 Rye Bread and Blue Cheese, Tankard of Mead (6cp)  
 Roast Mutton and Potatoes, Tankard of Beer (8cp)

#### Lodgings

5 sp for a bed

### Bess

The innkeeper of The Red Flask Tavern and Inn, a stout human woman with blonde hair, green eyes, a round face, stern demeanour but a welcoming smile. Takes kindly to customers, does not tolerate nonsense in her Tavern.

#### Rumours

*“You’ll have to forgive me, I’m short on mutton. My best providers have told me their livestock is disappearing left and right! It must be something spooking them out of their pens at nighttime, wouldn’t be surprised if it were some little rascals sneaking out and running around after dark.”*

#### Performance Advice

*“Well recently we lost a little boy and his mam to a terrible house fire, poor thing left the stove lit and went to sleep. We tried best we could to put it out once someone raised alarm but... anyways, I think your show will be a great way to cheer up the village just a little bit.”*

**Str** 9 (0)    **Dex** 9 (0)    **Con** 9 (0)    **Int** 11 (+1)    **Wis** 12 (+1)    **Cha** 13 (+2)

## Jon

The head cook of The Red Flask Tavern and Inn, a burly tanned human man with blue eyes and an unkempt dark beard. He doesn't talk much.

### Rumours

*"My wife says there's not enough stock to keep cooking Mutton. Seems a bit suspicious to me, Nearbrook's famous for its Mutton, we've never run out of stock before."*

**Str** 12 (+1)   **Dex** 11 (+1)   **Con** 11 (+1)   **Int** 10 (0)   **Wis** 10 (0)   **Cha** 13 (+2)

## Findire

A copper-skinned, green-eyed elvish man who tends to grain farms, lean and well-built with an attractive diamond-shaped face. His technique involves elvish creeds about nature and agriculture. He sits at the bar.

### Rumours

*"As you near the Sylvanwood, near wear I grow my crops, there's a terrible foul stench coming from the forest. It's unnatural, something is definitely amiss. The Sylvanwood is usually rich and thriving with Sylvan magic."*

### Performance Advice

*"Being near the Sylvanwood, Nearbrook has many more elves than your average village. I think they'd like to see something familiar to them, perhaps a little bit of Sylvan flair, no?"*

**Str** 12 (+1)   **Dex** 12 (+1)   **Con** 10 (0)   **Int** 11 (+1)   **Wis** 12 (+1)   **Cha** 10 (0)

## Bernard

A human man with curly ginger hair and brown eyes with pinkish skin, a Sheppard that tends to his flock of sheep. He seems to be rather grumpy, sitting beside an elvish woman eating a meal.

### Rumours

*"All my flock are disappearing into thin air! If I ever catch whoever's responsible for this, I swear they'll regret messin' with my business."*

### Performance Advice

*"There's a dwarfish man called Harold who works at the armoury, don't do anything that'll tick him off. He wouldn't stop running his mouth for hours if ya do. Proud dwarf he is."*

**Str** 14 (+2)   **Dex** 11 (+1)   **Con** 12 (+1)   **Int** 9 (0)   **Wis** 10 (0)   **Cha** 8 (-1)

## Adriel

A slender elvish woman with silky golden skin, a glamorous oval face, straight and long brown hair and hazel eyes. She works as a miller crushing grain. She's sitting next to a grumpy looking man eating a meal.

### Rumours

*"I've been into that forest many a time, but I dare not go now. I hear crops are wilting and livestock disappearing. It's a bad omen indeed, perhaps the forest is taking vengeance upon the humans who first settled this elvish land."*

### Performance Advice

*"Ahh, I love music. Say, do you know the poem of Adriel the fair? No..? That is a shame, she is my namesake. A fair elven maid who brought bountiful springtime to a human king with her magical singing voice, infused with Sylvan magic was her silver tongue. She is beloved by many in this village, makes myself rather popular."*

**Str** 8 (-1)    **Dex** 12 (+1)    **Con** 5 (-2)    **Int** 13 (+2)    **Wis** 15 (+3)    **Cha** 10 (0)

## Stephen

A human man with shaggy brown curls and gentle hazel eyes, a Sheppard that tends to his flock. He is at the bar.

### Rumours

*"My sheep are disappearing; I think I may have gone mad. In the early hours of the morning I could swear I saw one of my own wandering within the tree-line of the Sylvanwood. My eyes must be playing tricks on me, I'm under far too much stress as of late. It can't have wandered that far across the valley in the time I was sleeping."*

### Performance Advice

*"My little daughters would love to come and see your show! Uh, it's not too frightening is it? I'm afraid they startle easily."*

**Str** 13 (+2)    **Dex** 11 (+1)    **Con** 13 (+2)    **Int** 9 (0)    **Wis** 05 (0)    **Cha** 9 (0)

## Anne's Potion Shop

This quaint shack smells of dried herbs and medicine, with shelves full of various glassware items. The shopkeeper Anne has an array of potions and alchemical wares.

### Wares

1x Alchemist's Fire Flask (89 gp)  
 5x Antitoxin (48 gp)  
 10x Glass bottle (4 ep)  
 2x Flasks (1 cp)  
 1x Healer's Kit (15 ep)  
 1x Herbalism Kit (14 ep)  
 4x Oil Flask (15 cp)  
 2x Perfume Vial (18 ep)  
 1x Alchemists Supplies (64 gp)  
 2x Brewer's Supplies (31 gp)  
 1x Cook's Utensils (3 ep)  
 3x Poisoner's Kit (62gp)  
 3x Potion of Climbing (89 gp)  
 6x Potion of Healing (54 gp)

## Anne

A youthful elvish woman with short black hair, fair silvery skin and gray eyes framed by thick spectacles. She is the town's alchemist.

### Rumours

*"Take a look at this, it's a sample I recently took from a tree right on the edge of the Sylvanwood, I couldn't stand the stench to go any further. I've analysed its properties and determined that it's a foul sap rotting away their trunks. I've seen something like this before, it's enough to send the creatures inhabiting the forest into a frenzy. The effects on the forest life could be devastating."*

### Performance Advice

*"Oh it can get so boring around these parts, do you have animals in your acts? I'd love to see something exotic and exciting!"*

**Str** 3 (-3)    **Dex** 15 (+3)    **Con** 3 (-3)    **Int** 15 (+3)    **Wis** 17 (+4)    **Cha** 13 (+2)

## The Mighty Hammer Blacksmith and Armoury

The stone building smells of copper and burning steel, with loud clanging mechanisms and a Dwarvish machine chimney billowing smog from its hearth. The shopkeeper has an array of weapons and armour.

### Wares

2x Studded Leather Armour (47 gp)

4x Chain Shirt (85 gp)

2x Breastplate (508 gp)

1x Half Plate (872 gp)

2x Ring Mail (43 gp)

3x Chain Mail (126 gp)

1x Plate Mail (271 gp)

1x Dagger (6 ep)

5x Handaxe (12 ep)

2x Light Hammer (4 ep)

1x Sickle (2 ep)

8x Spear (4 ep)

8x Battleaxe (10 gp)

3x Greataxe (45 gp)

7x Longsword (19 gp)

2x Morningstar (28 gp)

6x Pike (13 ep)

4x Rapier (40 gp)

4x Shortsword (18 gp)

2x Warhammer (22 gp)

3x Smith's Tools (22gp)

1x Mason's Tools (17 gp)

## Gregg

A stout dwarvish man with cropped auburn hair, a pudgy face, long beard and green eyes. He's gruff and beefy but seems hospitable.

### Rumours

*"So ye 'eard about the livestock problem? Well let me tell ye this, me poor little Doris has been taken too! She's just a wee little puppy that Doris, we got ourselves a creature snatcher I reckon! If you see Doris, bring her back to me will ye? I can only 'ope the poor girl is alright."*

### Performance Advice

*"Aye see ye gnome, ye best not be singin' the regales of no folk but the dwarves! No other race 'as poetry than can 'old a candle to that of the dwarves. Well, except for maybe the one tune about that maiden Adriel. Say, d'ya know there's a fair elf maiden in this village called Adriel 'erself? I think she'd like if you performed that one..."*

**Str** 16 (+3)   **Dex** 6 (-2)   **Con** 14 (+2)   **Int** 11 (+1)   **Wis** 12 (+1)   **Cha** 9 (0)

## Neabrook General Store

At the center of the village lies this stone building, with colourful arrays of fresh produce on display out the front. Inside they sell general wares.

### Wares

3x Barrel (8 ep)  
 7x Blanket (9 sp)  
 1x Bucket (6 cp)  
 5x Candle (2 cp)  
 6x Common Clothes (7 sp)  
 7x Flask (2 cp)  
 4x Bottle of Ink (30 gp)  
 2x Ink Pen (2 cp)  
 5x Lamp (2 ep)  
 26x Paper Sheet (5 sp)  
 2x Iron Pot (10 ep)  
 5x Pouch (2 ep)  
 7x Sack (4 cp)  
 1x Merchant's Scale (17 ep)  
 4x Vial (6 ep)  
 2x Carpenter's Tools (25gp)  
 1x Cobbler's Tools (46 gp)  
 2x Weaver's Tools (6 ep)  
 3x Playing Card Set (2 ep)

## Josephine

A human woman with a sharp, plain face, braided brown hair and blue eyes. She runs the village general store. She seems very snooty and rude, and loves to gossip about other townsfolk.

### Rumours

*“I’ve reason to believe that an elf took the livestock. For years they’ve groaned and grumbled about us human folk settling on ‘sylvan land’, a ridiculous thought. It’s no doubt in my mind one has finally decided to tear this village apart from the inside. Besides, I saw it with my own eyes. There was a figure leading a sheep away from the village one late evening as I was hanging my clothes to dry. It’s movement was far too graceful to be a human’s. Where did it go? Well, towards the forest of course.”*

### Performance Advice

*“Anything thrilling and exciting will spice up this boring little village. I bet you have some tricks up your sleeve Tiefling.”*

*“Do I have a book of Sylvan poems? Well, I do have my own personal copy, but I rather like elvish literature and so it’s not for sale.” (CHA check DC 14)*

**Str** 10 (o)    **Dex** 14 (+2)    **Con** 9 (o)    **Int** 10 (o)    **Wis** 11 (+1)    **Cha** 12 (+1)

## Ceodore

An elderly elvish man with dull copper skin, milky white eyes, and thinning silver hair. He has extensive knowledge of Sylvan magic and the Sylvanwood. He’s standing outside of the troupe’s tent shortly after they discover their Owlbear cub Terri goes missing

### Rumours

*“I saw who took your animal, it was a spirit of the forest. She was walking away from the animal pens with the little cub in her arms towards the Sylvanwood. Be careful, if you wish to pursue her, you’d best be prepared for the worst. The forest is in pain, its no safe place to be as of now.”*

### Gift

*“Take this, it’s an antidote for the sickness spreading throughout the forest, Anne distilled it for me so that I could start distributing to the other elves tomorrow morning. I think you hardy adventures have a much better chance than our watchmen. Anne told me you must use it only on the source of the malice, don’t waste it for it’s difficult to concoct.”*

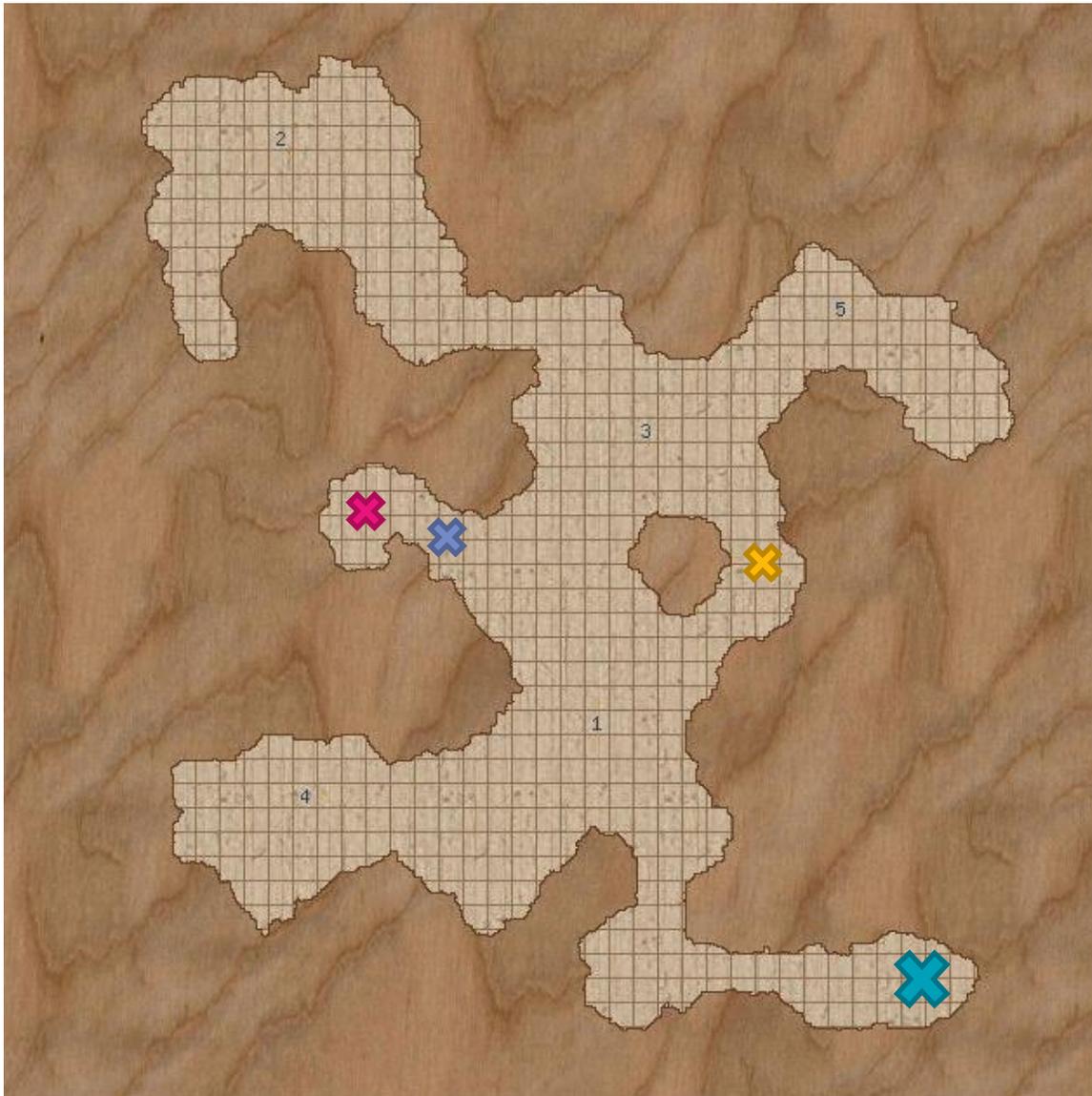
**Str** 10 (o)    **Dex** 14 (+2)    **Con** 9 (o)    **Int** 10 (o)    **Wis** 11 (+1)    **Cha** 12 (+1)

## Troupe Performances

Each player takes turns performing their act. Players can describe their own performance or ask the GM to do so if they wish. Each performer must roll a charisma (performance) check. At the end of the show, the rolls are added together to form total value. After, depending on which act was nominated by each player, the total is multiplied by the number shown on the table. Players must talk with NPCs to deduce which acts will perform well and which acts will not. The players are not shown each act's multiplier, only given their descriptions. The result equals the amount of SP the troupe earns.

Multiplier	Lucia and Braidrok	Mahléza	Arlynn	Jefan
x0.5	<p><b>The Clash of the Mighty Gorg and Borg</b> A Dwarvish tragedy where foolish Dwarven king Borg challenges the terrifying and legendary dragon Gorg to a duel and pays for his hubris with his life. Often told in taverns as a testament to the stupidity of Dwarves.</p>	<p><b>The Fiendish Fiery Tricks of Mahléza Miserion</b> A pyrotechnic show with various fire tricks in Mahléza's spellcasting arsenal. Includes an illusion of breathing fire and manipulating the flames into intricate shapes and colours.</p>	<p><b>Fearsome Phase Cat</b> Arlynn acts out a dramatic hunter versus prey scene with a vicious Phase Cat; an exotic big cat with writhing tendrils on its back. The scene is choreographed like a dance, and the Phase Cat plays dead once 'slain' by the huntress Arlynn.</p>	<p><b>The Ballad of Bondor</b> A classic regale of the great human folk hero Bondor whom is fabled to have slain the mighty dragon Gorg.</p>
x1	<p><b>The Pantomime of Proud King Victor</b> A cautionary tale about being too prideful. King Victor gloated so much about his beautiful daughter that he refused to have her marry the man she loved for he was a lesser man 'not worthy' of her beauty. Her star-crossed suitor was enraged and revealed himself to be a potent wizard. He cursed the daughter to fall madly in love with an ogre to get revenge on King Victor, all the while dooming himself as his lover would never look at him again.</p>		<p><b>Lenka</b> Arlynn's closest companion pet panther completes an obstacle course that tests his athletics and dexterity, with various jumps, hoops, and precarious pillars to balance upon.</p>	<p><b>The Sonnet of Sonja</b> A love song for the legendary Dwarven war maiden Sonja, written by one of her many admirers.</p>
x1.5		<p><b>Sword Swallowing</b> A dangerous and dazzling talent that is sure to keep the audience on the edge of their seats.</p>		
x2	<p><b>The Legend of Sylvan Queen Deirdre</b> An intricate dance performance detailing the long life on Gaea of the Sylvan Queen Deirdre who is said to have breathed life into the Sylvanwood at the dawn of time. The act concludes with an illusory trick that mimics her ascension to the Feywild, a mystical plane invisible to the naked eye.</p>		<p><b>Owlbear Cub</b> This cute little creature from a faraway land does tricks and tumbles. He can also whistle a simple tune.</p>	
x3				<p><b>The Poem of Adriel</b> A sylvan poem about the elf maiden Adriel, the bringer of bountiful springtime.</p>

## The Sylvanwood Dungeon (Level 10)



**Entrance** 

**Point 1**

2 x Wood Woad (cr 5, vgm 198); easy

**Point 4**

Treant (cr 9, mm 289) and 3 x Sprite (cr 1/4, mm 283); easy

**3 Rings of Poison Protection (Poison Immunity)** 

**Chasm (20ft wide, 70ft deep)** 

**Point 3**

Corpse Flower (cr 8, mtf 127) and 3 x Ghoul (cr 1, mm 148); medium  
Poisonous gas (1d6 poison damage per minute of exposure)

**Snaring Vines (-10 speed for 1 hour (injured), 2d4 damage, DEX saving throw) ✖**

**Point 5**

Treant (cr 9, mm 289) and 2 x Awakened Tree (cr 2, mm 317); medium-hard

**Point 2**

Spritzzy/Spring Eladrin (cr 10, mtf 196) and 2 x Wood Woad (cr 5, vgm 198); hard

**[Character Sheets \(Link\)](#)**