RWBY

WORLD

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RWBY WORLD

RWBY World is a world of fantastic adventure. A world of dust, grimm, of good and evil, law and chaos. Brave heroes known as huntsmen and huntresses venture into the most dangerous corners of the land to protect civilisation.

REASONS TO PLAY

First, to see the characters do **amazing things**. To see them explore the unexplored, slay grimm, and go from the deepest bowels of the world to the highest peaks of the heavens. To see them caught up in momentous events and grand tragedies.

Second, to see them **struggle together**. To gather as a party despite their differences and stand united against their foes, or to argue over treasure, debate battle plans, and join in righteous celebration over a victory hard-won.

Third, because **the world still has so many places to explore**. There are ruins and caves and temples dotting the land just waiting for quick-fingered and strong-armed adventurers to discover them. That unexplored world has plans of its own. Play to see what they are and how they'll change the lives of our characters.

THIS BOOK

This book is going to teach you how to play RWBY World. If you're going to be the GM, you're going to need to read the whole thing. If you're a player, you might not need to read more than Characters and Moves – a lot of the rules in RWBY World will be contained in the character sheets you use during the game itself. You'll come back to the text a few times throughout your game to refer to certain rules, but it should be a rare occasion.

SETTING UP

To play RWBY World, you'll need to gather yourself and 2–5 friends. A group of 4 to 6, including you, is best. Choose one person to be the Game Master (GM). Everyone else will be players, taking the role of the characters in the game (we call these the player characters or PCs). As you play, the players say what their characters say, think, and do. The GM describes everything else in the world.

You can play a single session or string together multiple sessions into a campaign. Plan accordingly if you plan on playing a campaign, maybe setting aside a night of the week to play. Each session will usually be a few hours and you'll be able to start playing right away within the first session.

You'll need to print some materials. Before you start a new game, you'll need:

- A few copies of the basic moves
- One character sheet for each player
- One copy of the adventure sheet and GM moves
- Enough pens or pencils to go around.
- Scrap paper or index cards
- At least one set of dice including one four-sided die, two six-sided dice, one eight-sided die, one ten-sided die, and one twelve-sided die. One set is enough but more is better: you won't have to pass them around so much.

PLAYING

Playing RWBY World is all about finding out what happens when your characters encounter dangerous and exciting monsters, strange ruins, and unusual people on their quest for gold and glory. It's a conversation between the players and the GM—the GM tells the players what they see and hear in the world around them and the players say what their characters are thinking, feeling, and doing.

Sometimes those descriptions will trigger a move – something that'll cause everyone to stop and say "time to roll the dice to see what happens." For a moment everyone hangs on the edges of their seats as the dice clatter to a stop. Tension and excitement are always the result, no matter how the dice land.

As you play your characters they'll change from their adventures and gain experience while learning about the world, overcoming monsters, and battling rivals. You'll discover how they feel about each other and where their moral compass points them. When they accrue enough experience they'll gain levels, becoming more powerful and having more options to explore.

You can play RWBY World with the same group, session to session, over a long series of adventures, watching your characters change and grow together. You can play it as a self-contained game in a single-session, too. Whether a long campaign or a one-shot, RWBY World's rules are here to guide you and help you create a world of fantasy adventure. Time to get out there and explore it!

HUNTERS

Huntsmen and Huntresses are warriors in the world of RWBY who slay monsters and whose duty is to "uphold the peace" of their world.

It isn't all easy heroics and noble bravery, though. Every time the huntsman guides his friends through the ancient woods there are a hundred grimm waiting to bite his head off. Slavering hordes of Ursai, maybe. Or is this Darkwood, filled with Nevermore? Grimm are always lurking, waiting to drag a meaty corpse back to their lair. Scary, sure, but there's treasure, too. Much lost to man has fallen between the cracks in the world. More than you can imagine. Who better to retrieve it than a band of stalwart heroes?

You and your friends *are* those heroes. You go where others can't or won't. There are monstrous things lurking in the world. Are you ready to face them?

CHARACTERS

Making RWBY World characters is quick and easy. You should all create your first characters together at the beginning of your first session. Character creation is, just like play, a kind of conversation—everyone should be there for it.

You may need to make another character during play, if yours gets killed for example. If so, no worries, the character creation process helps you make a new character that fits into the group in just a few minutes. All characters, even replacement characters, start at first level.

RACE

You're either a Human or a Faunus.

If you choose Human, whenever you **Spout Lore or Preparation,** take +1 to your roll. Your Load is increased by 1.

If you choose Faunus, whenever you **Discern Realities or Take Watch,** take +1 to your roll. Whenever you **Defy Danger using DEX,** take +1 to your roll.

NAME AND LOOK

Choose your character's name. Many names are colour-related. Some are variations on hero's names from the past. Your look is your physical appearance. Try to describe your character well enough to give others a clear mental image of what he or she looks like.

STATS

There are 5 Stats in RWBY World:

- **Fire** is aggressive and forceful.
- **Ice** is calculating and methodical.
- **Lightning** is reflexive and intuitive.
- **Wind** is graceful and persuasive.
- **Aura** is enduring and powerful

Whenever you use a stat, you'll roll 2d6 and add or subtract your score in the appropriate stat. Assign the following scores to your stats: +2, +1, +1, 0, -1. You may want to look at the move listed later on to see which stat will be most important for your character. Pick out a move that interests you the most: something you'll be doing a lot, or something that you excel at. Put a +2 in the stat for that move. Look over the list again and pick out the next most important move to your character, maybe something that supports your first choice. Put your +1 in the stat for that move. Continue this until you've assigned all your scores.

HEALTH AND LOAD

Health is your physical Well-being, supported by your Aura which can protect you.

- Your maximum health is equal to 16 + Aura.

Load is the amount you're able to carry and still do things effectively. Being able to haul more is a clear benefit when trying to carry treasure out of a dungeon or just making sure you can bring along what you need.

- Your maximum load is equal to 5 + Aura.

ACTIVE AURA

Active Aura is your innate ability to avoid harm. You can cancel a number of attacks (after damage is rolled!) equal to you current Active Aura. Each cancelled attack decreases your Active Aura by 1. Active Aura is determined each battle.

SEMBLANCE

Everyone has an Aura. Those who have trained in the use of it can manifest a Semblance, or outward manifestation of their aura. Choose what yours lets you do. It doesn't need to be specific. Something like **Speed** or **Illusion** or **Strength** is enough.

Now, list three Specialties that you can do with your semblance.

> If **Speed** is your Semblance, you could list Wall-Running, Charging, and Intercepting.

WEAPON

Every huntress has a weapon. Many weapons can transform into another form. Add one of the two following moves to your character sheet:

- You have a [weapon]. When applicable, it adds +1 to [stat or move] and [stat or move]. *Example: You have a heirloom sword. It adds +1 to Slash and +1 to Damage.*
- You have a [weapon] that transforms into a [weapon]. When applicable, it adds +1 to [stat or move]. *Example: You have a spear that transforms into a sniper rifle. It adds +1 to Open Fire.*

Your weapon's load is as listed, or if you have a transforming weapon, compare the listed load for each and take the highest.

DAMAGE

At first level, you roll 1d6 for damage. Note that down. You also need to choose to specialize in either Ranged or Melee damage.

- If you specialize in Ranged damage, add your Lightning stat to your Ranged damage.
- If you specialize in Melee damage, add your Fire stat to your Melee damage.

SIGNATURE MOVES

Every huntsman has a unique fighting style, usually based on their use of their semblance. Choose three of the following Special Moves:

- When you do [something specific] related to [specialty], add +1. *Example: When you charge an enemy, add +1 to Slash.*
- You have a specific ability related to [specialty]. It counts as a basic move using [stat]. *Example: When you are near a solid vertical surface that you can run along, roll + Lightning. On a 10+, hold 3. On a 7-9, hold 1. You can spend 1 hold when you attack an enemy near the wall you run along to gain a +1 to attack or to gain +1d4 damage.*
- You have [some passive special power that has a constant effect]. *Example: You're a fun-loving person. When you Carouse, add +1.*
- When you use [type of dust] with [move] you gain [special benefit].
- Your weapon is more powerful than normal. Move your damage die up one size.
- Your weapon is more accurate than normal. Move your damage die down one size, but increase your attack by 1.
- Add or remove a tag from your weapon.

You should always make sure that your effect and your stat make sense together, or your GM may ask you to change it. Just because you have a great stat doesn't mean that you can do everything with it.

MOTIVATION

You need to choose a motivation for your character. Perhaps it's to atone for his parents actions. Or possibly she's a thrill-seeker. Write this down.

CHOOSE GEAR

Choose gear that does not exceed your load. Don't forget that your weapon counts toward your load. Make sure to total up your armor and note it on your character sheet.

INTRODUCTIONS

Now that you know who your character is, it's time to introduce them to everyone else. Wait until everyone's finished choosing their name. Then go around the table; when it's your turn, share your look, class and anything else pertinent about your character. You can share your alignment now or keep it a secret if you prefer.

This is also the time for the GM to ask questions. The GM's questions should help establish the relationships between characters ("What do you think about that?") and draw the group into the adventure ("Does that mean you've met Esmer before?"). The GM should listen to everything in the description and ask about anything that stands out. Establish where they're from, who they are, how they came together, or anything else that seems relevant or interesting.

RELATIONSHIPS

At the start of the game, assign the following Relationship scores that your character has toward the other characters:

- +2 for the PC they know best
- -1 for the PC they know least
- +1 for all other PCs
- +0 for all NPCs

Relationship scores will go up and down over play. From a maximum of +3 to a minimum of -3.

- Whenever two characters have a special scene together, their scores go up by 1.
- Whenever two characters work against one another publicly, their scores go down by 1.
- Characters can betray one another for a +2 bonus to a roll, but their relationship score goes down by 1.
- Characters can make meaningful sacrifices for someone, and their relationship score toward that person will go up by one.

BASIC MOVES

This section contains the moves that are available to all characters. All player characters have all the basic moves, listed with name and rules as follows.

ACTIVATE AURA

When you **enter your first battle each day**, roll+Aura.

- On a 10+, your Active Aura changes to equal your Aura+5
- On a 7-9, your Active Aura changes to equal your Aura +3
- On a 6 or less, your Active Aura changes to equal your Aura.

No matter what you roll, your Active Aura always begins at least one.

AID / INTERFERE

When you **help or hinder someone**, roll+Relationship with them.

- On a 10+, they take +1 or -2 to their roll, your choice.
- On a 7–9, they still get a modifier, but you also expose yourself to danger, retribution, or cost.

Any time you feel like two players should be rolling against each other, the defender should be interfering with the attacker. This doesn't always mean sabotaging them. It can mean anything from arguing against a parley to just being a shifty person who's hard to discern. It's about getting in the way of another players' success. Sometimes, as the GM, you'll have to ask if interference is happening. Your players might not always notice they're interfering with each other.

Aid is a little more obvious. If a player can explain how they're helping with a move and it makes sense, let them roll to aid.

No matter how many people aid or interfere with a given roll, the target only gets the +1 or -2 once. Even if a whole party of adventurers aid in attacking an ogre, the one who makes the final attack only gets +1.

> *Always ask the person aiding or interfering how they are doing it. As long as they can answer that, they trigger the move.*

DEFY DANGER

When you **act despite an imminent threat or suffer a calamity**, say how you deal with it and roll.

- If you **power through**, roll + Fire.
- If you **act or think fast**, roll + Lightning.
- If you **endure**, roll + Aura.
- If you **get through on mental fortitude**, roll + Ice.
- If you **use charm and social grace**, roll + Wind.

Which stat applies depends on what action you take and your action has to trigger the move. That means you can't defy danger from a steep and icy floor with a charming smile just so you can use Wind, since charmingly smiling at the icy floor does nothing to it. On the other hand, making a huge leap over the ice would be Aura, placing your feet carefully would be Lightning, and so on. Make the move to get the results.

- On a 10+, you do what you set out to, the threat doesn't come to bear.
- On a 7–9, you stumble, hesitate, or flinch: the GM will offer you a worse outcome, hard bargain, or ugly choice.

A move like Volley of Hack/Slash already assumes danger, so there's no need to Defy Danger there, but you might need to Defy Danger when you try to use a move that puts you in danger when that danger isn't covered by that move. Danger, in this context, is anything that requires resilience, concentration, or poise.

This move will usually be called for by the GM. She'll tell you what the danger is as you make the move. Something like "You'll have to defy danger first. The danger is the steep and icy floor you're running across. If you can keep your footing, you can make it to the door before the White Fang soldier's attack gets you."

You defy danger when you do something in the face of impending peril. This may seem like a catch-all. It is! Defy danger is for those times when it seems like you clearly should be rolling but no other move applies.

DISCERN REALITIES

When you **closely study a situation or person**, roll+Ice.

- On a 10+, ask the GM 3 questions from the list below.
- On a 7–9, ask 1.

Either way, take +1 forward when acting on the answers.

- What happened here recently?
- What is about to happen?
- What should I be on the lookout for?
- What here is useful or valuable to me?
- Who's really in control here?
- What here is not what it appears to be?

Discerning realities means that you closely observe your target. That usually means interacting with it or watching someone else do the same. You can't just stick your head in the doorway and discern realities about a room. You're not merely scanning for clues—you have to look under and around things, tap the walls, check for weird dust patterns on the bookshelves, et cetera.

Discerning realities isn't just about noticing a detail, it's about figuring out the bigger picture. The GM always describes what the player characters experience honestly, so during a fight the GM might say that one rival huntress stays at the other end of the hall. Discerning realities could reveal the reason behind that: the huntress' motions reveal that he's actually using dust from a machine behind him; she can't come any closer.

Just like spout lore, the answers you get are always honest ones. Even if the GM has to figure it out on the spot. Once they answer, it's set in stone. You'll want to discern realities to find the truth behind illusions—magical or otherwise.

Players can only ask questions from the list. If a player asks a question not on the list the GM can tell them to try again or answer a question from the list that seems equivalent. If there really, honestly is nothing useful or valuable here, the GM can say so. "Nothing, sorry."

ENCUMBRANCE

When you **make a move while carrying weight** you may be encumbered. If your weight carried is:

- Equal to or less than your load, you suffer no penalty
- Less than or equal to your load+2, you take -1 ongoing until you lighten your burden
- Greater than your load+2, you have a choice: drop at least 1 weight and roll at -1, or automatically fail

This move only applies to things a person could walk around with and still act. Carrying a boulder on your back is not encumbrance—you can't really act or move much with it. It affects what moves you can make appropriately in the fiction.

END OF SESSION

When you **reach the end of a session**, look at your motivation. If you acted in line with your motivation at least once this session, mark XP. Then answer these three questions as a group:

- Did we learn something new and important about the world?
- Did we overcome a notable monster or enemy?
- Did we successfully protect against a major disaster?

For each "yes" answer everyone marks XP.

HACK/SLASH

When you **attack an enemy in melee**, roll+Fire.

- On a 10+, you deal your damage to the enemy and avoid their attack. At your option, you may choose to do +1d6 damage but expose yourself to the enemy's attack.

- On a 7–9, you deal your damage to the enemy and the enemy makes an attack against you. The enemy's counterattack can be any GM move **made directly with that creature**.

If the action that triggers the move could reasonably hurt multiple targets roll once and apply damage to each target (they each get their armor).

Some attacks may have additional effects depending on the triggering action, the circumstances, or the weapons involved. An attack could also knock someone down, restrain them, or leave a big bloody splatter.

> *Hack/Slash is for attempting to harm an enemy that you have a chance of harming, plain and simple. That means if one of those things isn't true, you don't need to do Hack/Slash. If the enemy doesn't know you're there or they're restrained and helpless, you just deal your damage or do whatever else the situation calls for. On the other hand, attacking an enormous grimm with inch-thick metal scales using a typical sword is like swinging a meat cleaver at a tank: it just isn't going to cause any harm, so Hack / Slash doesn't apply. You'd need to find a way to hurt it before you could use Hack/Slash.*

LAST CHANCE

When **you're dying or incapacitated,** roll (just roll, +nothing—yeah, death doesn't care how tough or cool you are).

- On a 10+, you're in a bad spot but you're still alive.
- On a 7–9, you're not dead, but you're not great either. Choose one:
    - Gain a debility that you don't have yet.
    - Ask the GM for a way out. It won't be easy or pretty, but if you're willing to pay the price, you might survive.
- On 6-, you're down and out. No more actions, nothing. You're probably either captured or killed.

LEVEL UP

When you **have downtime (hours or days) and XP equal to (or greater than) your current level+7,** you can reflect on your experiences and hone your skills.

- Subtract your current level+7 from your XP.
- Increase your level by 1.
- If you have a move associated with each of your specialties already, choose a new specialty.
- Choose a new Unique Move or improve an existing one.
- Increase one of your stats by 1.

PARLEY

When you **have leverage on a GM Character and manipulate them,** roll+Wind. Leverage is something they need or want.

- On a 10+, they do what you ask if you first promise what they ask of you.
- On a 7–9, they will do what you ask, but need some concrete assurance of your promise, right now.

Parley covers a lot of ground including old standbys like intimidation and diplomacy. You use Parley when you're trying to get someone to do something for you by holding a promise or threat over them. Your leverage can be nasty or nice, the tone doesn't matter.

> *Just **asking** someone politely isn't parleying. That's just talking. You say, "Can I have that sword?" and Telric says, "Hell no, this is my blade, my father forged it and my mother fought with it" and that's that. To parley, you have to have leverage.*

Leverage is anything that could lure the target of your parley to do something for you. Maybe it's something they want or something they don't want you to do. Like a sack of gold. Or punching them in the face. What counts as leverage depends on the people involved and the request being made. Threaten a lone White Fang member with arrest and you have leverage. Threaten a White Fang member backed up by his gang with arrest and he might think he's better off in a fight.

Whatever they ask for, on a 10+, you just have to promise it clearly and unambiguously. On a 7–9, that's not enough: you also have to give them some assurance, right now, before they do what you want. If you promise that you'll ensure their safety from the wolves if they do what you want and you roll a 7–9 they won't do their part until you bring a fresh grimm pelt to prove you can do it, for example. It's worth noting that you don't actually have to keep your promise. Whether you'll follow up or not, well, that's up to you. Of course breaking promises leads to problems. People don't take kindly to oath-breakers and aren't likely to deal with them in the future.

In some cases when you state what you want you may include a possible promise for the creature to make, as in "flee and I'll let you live." It's up to the target of the parley if that's the promise they want or if they have something else in mind. They can say "yes, let me live and I'll go" (with assurances, if you rolled a 7–9) or "promise me you won't follow me."

PARTY

When you **return triumphant and throw a big party, spend 100 lien and roll +1 for every extra 100 lien spent.**

- On a 10+, choose 3.
- On a 7–9, choose 1.
- On a miss, you still choose one, but things get really out of hand (the GM will say how).
- You befriend a useful NPC.
- You hear rumors of an opportunity.
- You gain useful information.
- You are not entangled, ensorcelled, or tricked.

You can only Party when you return triumphant. That's what draws the crowd of revelers to surround adventurers as they celebrate their latest haul. If you don't proclaim your success, then who would want to party with you anyway?

PROTECT

When you **try to protect a person, item, or location under attack,** roll+Aura.

- On a 10+, hold 3.
- On a 7–9, hold 1.

As long as you continue protecting your subject, when you or the thing you're protecting is attacked you may spend hold, 1 for 1, to choose an option:

- Redirect an attack from the thing you're protecting to yourself
- Halve the attack's effect or damage
- Open up the attacker to an ally giving that ally +1 forward against the attacker
- Deal damage to the attacker equal to your level

Protecting something means standing nearby and focusing on preventing attacks against that thing or stopping anyone from getting near it. When you move away or you stop devoting your attention to incoming attacks then you lose any hold you might have had. Protecting yourself is certainly an option. It amounts to giving up on making attacks and just trying to keep yourself safe.

You can only spend hold when someone makes an attack on you or the thing you're defending. The choices you can make depend on the attacker and the type of attack. In particular, you can't deal damage to an attacker who you can't reach with your weapon.

An attack is any action you can interfere with that has harmful effects. Swords and arrows are attacks, of course, but so are grabs and dust explosions.

If an attack doesn't deal damage, halving it means the attacker gets some of what they want but not al. It's up to you and the GM to decide what that means each time. If you and the GM can't agree on a halved effect you can't choose that option.

RECRUIT

When you put out word that you're looking for help, roll+Wind. Add +1 if you have a useful reputation locally.

- On a 10+, you've got your pick of a number of skilled applicants, your choice who you hire, no penalty for not taking them along.
- On a 7–9, you'll have to settle for someone close to what you want or turn them away.
- On a miss someone influential and ill-suited declares they'd like to come along (a foolhardy youth, a loose-cannon, or a veiled enemy, for example), bring them and take the consequences or turn them away.

If you turn away applicants you take -1 forward to recruit.

REST

When you **settle in to rest**, consume a ration. If you're somewhere dangerous decide the watch order as well. If you have enough XP you may level up. When you wake from at least a few uninterrupted hours of sleep heal damage equal to half your max Health, and gain back Active Aura equal to your Aura.

While you rest, you can do other things, like refill your dust vials or report back to your school. Whenever you stop to catch your breath for more than an hour or so, you've probably rested.

Staying a night in an inn or house is resting, too. Regain your hit points as usual, but only mark off a ration if you're eating from the food you carry, not paying for a meal or receiving hospitality.

When you **do nothing but rest in comfort and safety** after a day of rest you recover all your Health. After three days of rest you remove one debility of your choice. If you're under the care of a healer, you heal a debility for every two days of rest instead.

SPOUT LORE

When you **consult your accumulated knowledge about something**, roll+Ice.

- On a 10+, the GM will tell you something interesting and useful about the subject relevant to your situation.
- On a 7–9, the GM will only tell you something interesting—it's on you to make it useful. The GM might ask you "How do you know this?" Tell them the truth, now.

You spout lore any time you want to search your memory for knowledge or facts about something. The knowledge you get is like consulting your scroll. You get facts about the subject matter. On a 10+ the GM will show you how those facts can be immediately useful, on a 7–9 they're just facts.

On a miss the GM's move will often involve the time you take thinking. Maybe you miss that goblin moving around behind you, or the tripwire across the hallway. It's also a great chance to reveal an unwelcome truth.

Just in case it isn't clear: the answers are always true, even if the GM had to make them up on the spot. Always say what honesty demands.

STUDY

When you **spend your leisure time in study, meditation, or hard practice**, you gain preparation. If you prepare for a week or more, take 1 preparation. If you prepare for a month or longer, take 3 instead. When your preparation pays off spend 1 preparation for +1 to any roll. You can only spend one preparation per roll.

SUPPLY

When you **go to buy something with gold on hand**, if it's something readily available in the settlement you're in, you can buy it at market price. If it's something special, beyond what's usually available here, or non-mundane, roll+Wind.

- On a 10+, you find what you're looking for at a fair price.
- On a 7–9, you'll have to pay more or settle for something that's not exactly what you wanted, but close. The GM will tell you what your options are.

TRAVEL

When you **travel through hostile territory, choose one member of the party to act as trailblazer, one to scout ahead, and one to be quartermaster**. Each character with a job to do rolls+Ice.

- On a 10+, reduce the number of rations required by one (quartermaster), you reduce the amount of time it takes (GM decides) to reach your destination (trailblazer), or you spot any trouble quick enough to let you get the drop on it (scout)
- On a 7–9, each role performs their job as expected: the normal number of rations are consumed, the journey takes about as long as expected, no one gets the drop on you but you don't get the drop on them either.

> *You can't assign more than one job to a character. If you don't have enough party members, or choose not to assign a job, treat that job as if it had been assigned and the responsible player had rolled a 6.*

Distances in RWBY World are measured in rations. A ration is the amount of supplies used up in a day. Journeys take more rations when they are long or when travel is slow.

Travel is the entire distance between two locations. You don't roll for one day's journey and then make camp only to roll for the next day's journey, too. Make one roll for the entire trip.

> *This move only applies when you know where you're going. Setting off to explore is not travelling. It's wandering around looking for cool things to discover. Use up rations as you camp and the GM will give you details about the world as you discover them.*

VOLLEY

When you **take aim and shoot at an enemy at range**, roll+Lightning.

- On a 10+, you have a clear shot—deal your damage.
- On a 7–9, choose one (whichever you choose you deal your damage):
    - You have to move to get the shot placing you in danger as described by the GM
    - You have to take what you can get: -1d6 damage
    - You have to take several shots, reducing your ammo by one

> *If you're throwing something that doesn't have ammo (maybe you've got a move that makes your shield throwable) you can't choose to mark off ammo. Choose from the other two options instead.*

Volley covers the entire act of drawing, aiming, and firing a ranged weapon or throwing a thrown weapon. Using a ranged weapon over melee is that the attacker is less likely to be attacked back. Of course they do have to worry about ammunition and getting a clear shot though.

Danger can be interpreted broadly. It could be bad footing or ending in the path of a sword or maybe just giving up your sweet sniper nest to your enemies. Whatever it is, it's impending and it's always something that causes the GM to say "What do you do?" Quite often, the danger will be something that will then require you to dedicate yourself to avoiding it or force you to defy danger.

REPUTATION

When **you return to a kingdom where you've caused trouble before**, roll+Wind.

- On a 10+, word has spread of your deeds and everyone recognizes you.
- On a 7–9, as above, and the GM chooses a complication:
    - The local constabulary has a warrant out for your arrest.
    - Someone has put a price on your head.
    - Someone important to you has been put in a bad spot as a result of your actions.

This move is only for places where you've caused trouble, not every patch of civilization you enter. Being publicly caught up in someone else's trouble still triggers this move.

WATCH

When **you're on watch and something approaches the camp** roll+Ice.

- On a 10+, you're able to wake the camp and prepare a response, everyone in the camp takes +1 forward.
- On a 7–9, you react just a moment too late; your companions in camp are awake but haven't had time to prepare. They have weapons and armor but little else.
- On a miss, whatever lurks outside the campfire's light has the drop on you.

PLAY

Playing RWBY World means having a conversation; somebody says something, then you reply, maybe someone else chimes in. We talk about the fiction—the world of the characters and the things that happen around them. As you play, the rules will chime in, too. They have something to say about the world. There are no turns or rounds in RWBY World, no rules to say whose turn it is to talk. Instead players take turns in the natural flow of the conversation, which always has some back-and-forth. The GM says something, the players respond. The players ask questions or make statements, the GM tells them what happens next. RWBY World is never a monologue; it's always a conversation.

The rules help shape the conversation of play. While the GM and the players are talking, the rules and the fiction are talking, too. Every rule has an explicit fictional trigger that tells you when it is meant to come into the conversation.

Like any conversation, the time you spend listening is just as important as the time you spend talking. The details established by the other people at the table (the GM and the other players) are important to you: they might change what moves you can make, set up an opportunity for you, or create a challenge you have to face. The conversation works best when we all listen, ask questions, and build on each other's contributions.

STATS

Many of the rules discussed in this chapter rely on a player character's stats. The stats are Fire, Ice, Lightning, Wind, and Aura. They measure a player character's raw ability in each of those areas on a scale from -3 to +3, where +3 is the peak of ability.

MAKING MOVES

The most basic unit of rules in RWBY World is the move. Moves contain both a fictional Trigger and an fictional Effect. "Fictional" means that the action and effect come from the world of the characters we're describing It's important to remember that **the moves follow the fiction**, not the other way around.

When you describe what you're doing, you don't say I want to Defy Danger to pick up that vial of dust. Pickup something up is simple. So most of the time, you don't' need to move to do it. Each move has a specific Trigger, which is listed in bold. In the case of Defy Danger, that Trigger is: "**when you act despite an imminent threat.**" When a player describes their character doing something that triggers a move, that move happens and its rules apply. If the move requires a roll, its description will tell you what dice to roll and how to read their results. The effect is what follows: a roll to be made and differing fictional effects based on the outcome of the roll.

> *A character can't take the fictional action that triggers a move without that move occurring. A character can't make a move without first fulfilling the trigger.*

Everyone at the table should listen for when moves apply. If it's ever unclear if a move has been triggered, everyone should work together to clarify what's happening. Ask questions of everyone involved until everyone sees the situation the same way and then roll the dice, or don't, as the situation requires.

> *The GM's monsters, NPCs, and other assorted beasties also have moves, but they work differently.*

MOVES AND DICE

Most moves include the phrase "roll+x" where "x" is one of your character's stats (Ice, for instance). Unless the move tells you otherwise, that "roll" always means that you roll two six-sided dice and add their results to the value of the modifier. Some moves will have you add some other value to your roll instead of a stat.

> *If you make a move that asks you to roll+Fire and my Fire stat is +1, you roll two six-sided dice, and add one, so if you get a one and a four on the dice, your total is six.*

The results always fall into three basic categories.

- A total of 10 or higher (written 10+) is the best outcome.
- A total of 7–9 is still a success but it comes with compromises or cost.
- A 6 or lower is trouble, but you also get to mark XP.

Each move will tell you what happens on a 10+ and a 7–9. Most moves won't say what happens on a 6-, that's up to the GM but you also always mark XP.

Damage rolls work a little differently. They use different dice depending on who or what is dealing damage.

MOVES AND EQUIPMENT

The most important role of a character's equipment is to help describe the moves they make. A character without a weapon of some sort isn't going to trigger the hack and slash move when fighting a dragon since a bare-knuckle punch really doesn't do much to inch-thick scales. It doesn't count for the purposes of triggering the move.

Likewise, sometimes equipment will avoid triggering a move. Climbing a sheer icy cliff is usually defying danger, but with a good set of climbing gear you might be able to avoid the imminent danger or calamity that triggers the move.

Weapons are particularly likely to modify what moves you can trigger. A character with a dagger can easily stab the goblin gnawing on his leg, triggering hack and slash, but the character with a halberd is going to have a much harder time bringing it to bear on such a close foe.

Items and gear of every sort have tags. Tags are terms to describe things. Some tags have a specific effect on the rules (things like damage reduction on armor or a magical bonus to a particular kind of move or stat). Other tags are purely about the fiction (like the close tag, which describes the length of a weapon and how near your enemies need to be for you to attack them). Tags help you describe your character's actions when the items are being used and they give the GM information about how the items you're using might go wrong or cause complications when you fail a roll.

THE EFFECTS OF MOVES

The effects of moves are always about the fictional world the characters inhabit. A 10+ on hack and slash doesn't just mean the mechanical effects, it means you successfully attacked something and did some type of harm to it.

Once you've figured out what the effects of the move are, apply them to the fiction and go back to the conversation. Always return to what's going on in the game.

Some moves have immediate mechanical effects, like dealing damage or giving someone a bonus to their next roll. These effects are always a reflection of the fictional world the characters are in; make sure to use the fiction when describing the effects of the move.

DEAL DAMAGE

Dealing damage means you roll the damage dice for your character; sometimes your weapon will add or subtract damage too. You use your damage dice any time you make an attack that could reasonably hurt your target. Usually that means you're wielding a weapon, but your fists can be weapons with the right training or an interesting situation

TAKE FORWARD

Sometimes a move will say "take +1 forward" or something similar. That means to take +1 to your next move roll (not damage). The bonus can be greater than +1, or even a penalty, like -1. There also might be a condition, such as "take +1 forward to hack and slash," in which case the bonus applies only to the next time you roll hack and slash, not any other move.

ONGOING

Sometimes a move will say "take +1 ongoing." That means to take +1 to all move rolls (not damage). The bonus can be larger than +1, or it can be a penalty, like -1. There also might be a condition, such as "take +1 ongoing to volley." An ongoing bonus also says what causes it to end, like "until you dismiss the spell" or "until you atone to your deity."

HOLD

Sometimes a move will give you "hold." Hold is currency that allows you to make some choices later on by spending the hold as the move describes. Hold is always saved up for the move that generated it; you can't spend your hold from defend on trap expert or vice versa, for example.

CHOICES

Sometimes a move will present a choice. The choice you make, like all move effects, dictates things that happen in the fiction in addition to any more mechanical effects. The choice you make on the 10+ result of hack and slash to deal more damage at the cost of opening yourself up is exactly what's happening to your character: they have enough advantage that they can stay safe or push their luck.

ADD TO THE STORY

Sometimes a move will give you a chance to say something about your character and their history. When you spout lore you may get asked how you know the information that the GM reveals. Take that opportunity to contribute to the game and show who your character really is. Just keep in mind the established facts and don't contradict anything that's already been described.

EXPERIENCE

Sometimes a move will say "mark XP." That means you add one to your current XP total.

HARM AND HEALING

Cuts, bruises, and mortal wounds are common dangers for adventurers to face in RWBY World. In the course of play, characters will take damage, heal, and maybe even die. A character's health is measured by their hit points (Health). Damage subtracts from Health. In the right conditions, or with medical or magical help, damage is healed and Health is restored.

HEALTH

A character's Health is a measure of their stamina, endurance, and health. More Health means the character can fight longer and endure more trauma before facing Death's cold stare.

Your Aura comes into play as well, so more Aura means more Health. If your Aura permanently changes during play you adjust your Health to reflect your new Aura score. Unless your Aura changes your maximum Health stays the same.

DAMAGE

When a character takes damage they subtract the damage dealt from their current Health. Armor mitigates damage; if a character has armor they subtract its value from the damage dealt. This might mean a blow is turned away completely—that's fine, it's what armor is for! Damage can never take a character below 0 Health.

Damage is determined by the attacker. Player characters deal damage according to their class, the weapon used, and the move they've made.

Monsters roll damage as listed in their description. Use this damage any time the monster takes direct action to hurt someone, even if they use a method other than their normal attack.

Other sources of damage—like being struck by a chunk of a collapsing tower, or falling into a pit—are left to the GM based on these options:

- It **threatens bruises and scrapes** at worst: d4 damage
- It's likely to **spill some blood**, but nothing horrendous: d6 damage
- It might **break some bones**: d8 damage
- It could **kill a common person**: d10 damage

Add the '*ignores armor*' tag if the source of the damage is particularly large or if the damage comes from magic or poison.

Temporary or circumstantial armor works the same way as armor that you wear: 1 armor for partial cover, 2 armor for major cover.

Damage is dealt based on the fiction. Moves that deal damage, like hack and slash, are just a special case of this: the move establishes that damage is being dealt in the fiction. Damage can be assigned even when no move is made, if it follows from the fiction.

Health loss is often only part of the effect. If the harm is generalized, like falling into a pit, losing the Health is probably all there is to it. When the harm is specific, like an orc pulling your arm from its socket, Health should be part of the effect but not the entirety of it. The bigger issue is dealing with the newly busted arm: how do you swing a sword or cast a spell? Likewise having your head chopped off is not Health damage, it's just you being dead.

MULTIPLE CREATURES

It's a brave grimm that goes into battle alone. Most creatures fight with someone at their side, and maybe another at their back, and possibly an archer covering the rear, and so on. This can lead to multiple monsters dealing their damage at once.

If multiple creatures attack at once roll the highest damage among them and add +1 damage for each monster beyond the first.

STUN DAMAGE

Stun damage is non-lethal damage. A PC who takes stun damage is defying danger to do anything at all, the danger being "you're stunned." This lasts as long as makes sense in the fiction—you're stunned until you can get a chance to clear your head or fix whatever stunned you. A GM character that takes stun damage doesn't count it against their Health but will act accordingly, staggering around for a few seconds, fumbling blindly, etc.

ADDING OR SUBTRACTING DAMAGE

When a move tells you to add damage, you add that damage to the roll on the dice. If it tells you to add some dice (like "+1d4 damage") you roll that extra dice and add its result to the total.

The same goes for subtracting damage: you subtract the number from the total rolled. If you subtract a dice (like "-1d6 damage") you subtract the rolled amount from the original total. Damage never goes negative—0 damage is the minimum.

BEST AND WORST

Some monsters and moves have you roll damage multiple times and take the best or worst result. In this case roll as normal but only apply the best (or worst) result.

If a monster rolls its d6 damage twice and takes the best result it's written b[2d6]. The b[] means "best." Likewise, w[] means worst, so w[3d10] means "roll a d10 for damage three times and use the worst result."

HEALING

There are two sources of healing in RWBY World: medical aid and the passage of time.

Medical aid, both magical and mundane, heals damage according to the move or item used. Some moves may fully replenish Health while others heal just enough to keep someone standing through a fight.

Whenever a character spends some time resting without doing anything to aggravate their wounds they heal. The amount of healing is described in the applicable moves: Make Camp for a night in a dangerous area, Recover for stays in civilization.

No matter the source of the healing a character's Health can never increase above their maximum.

DEATH

Death stalks the edges of every battle. A character who is reduced to 0 Health immediately takes his Last Breath. Death comes for commoner and king alike—no stat is added to the Last Chance roll.

Depending on the outcome of the Last Chance the character may become stable. A stable character stays at 0 Health but is alive and unconscious. If they receive healing they regain consciousness and may return to battle or seek safety. If a stable character takes damage again they draw their Last Chance once more and return to face Death.

> *Death isn't the only way a battle ends. Perhaps you're knocked out cold while the villain gets away. Or perhaps you're captured and need a rescue, or need to find a way to escape. Your GM will tell you what happens once you fail a Last chance roll.*

DEBILITIES

Losing Health is a general thing, it's getting tired, bruised, cut, and so on. Some wounds are deeper though. These are debilities.

Weak (Fire): You can't exert much force. Maybe it's just fatigue and injury, or maybe your strength was drained somehow.

Shaky (Lightning): You're unsteady on your feet and you've got a shake in your hands.

Sick (Aura): Something just isn't right inside. Maybe you've got a disease or a wasting illness. Maybe you just drank too much last night and it's coming back to haunt you.

Stunned (Ice): Ears ringing. Vision blurred. You're more than a little out of it. You might be confused.

Scarred (Wind): It may not be permanent, but for now you don't look so good.

Not every attack inflicts a debility; they're usually linked to a more serious effect. An ursa might knock you down, but it doesn't neccesarily stun you. Each debility is tied to an ability and gives you -1 to that ability's modifier. The ability's score is unaffected so you don't have to worry about changing your maximum Health when you're sick.

> *You can only have each debility once. If you're already Sick and something makes you Sick you just ignore it.*

Debilities are harder to heal than Health. Some high level magic can do it, sure, but your best bet is getting somewhere safe and spending a few days in a soft, warm bed. Of course, debilities are both descriptive and prescriptive: if something happens that would remove a debility, that debility is gone.

Debilities don't replace descriptions and using the established fiction. When someone loses an arm that doesn't mean they're Weak, it means they have one less arm. Don't let debilities limit you. A specific disease can have whatever effects you can dream up. Sick is just a convenient shorthand for some anonymous fever picked up from a filthy rat.

ADVANCEMENT

RWBY World is ever-changing. The characters change, too. As their adventures progress, player characters gain experience (XP), which lets them level up. This prepares them for greater danger, bigger adventures, and mightier deeds.

Advancement, like everything else in RWBY World, is both prescriptive and descriptive. Prescriptive means that when a player changes their character sheet the character changes in the fiction. Descriptive means that when the character changes in the fiction the player should change the character sheet to match.

This isn't a benefit or detriment to the players or the GM; it's not an excuse to gain more powers or take them away. It's just a reflection of life in RWBY World.

Descriptive changes only happen when the character has clearly gained access to an ability. It's not up to any one player to decide this—if you think a character qualifies for a new ability, discuss it as a group.

EXPERIENCE

As you play RWBY World, you'll be doing three things most of all: exploring, fighting dangerous foes, and gathering treasure. For each of these things you'll be rewarded XP at the end of the session. Any time you roll a 6- you get XP right away.

When your characters have safety and a chance to rest, they'll be able to make the Level Up move to level up and gain new moves.

BACKUP

Sometimes you just need a little extra muscle, or maybe you can't be in two places at once, but you really need to be. That's where backup comes in.

Backup serves a few purposes. To the characters, they're the help. They lend their strength to the player characters' efforts in return for their pay. To the players, they're a resource. They buy the characters some extra time against even the most frightening of threats. They're also replacement characters, waiting to step up into the hero's role when a player character falls. To the GM, they're a human face for the characters to turn to, even in the depths of the earth or the far reaches of the planes.

Backup aren't heroes. Your backup may become heroes, as a replacement character, but until that time they're just another GM character. As such their exact Health, armor, and damage aren't particularly important. Backup is instead defined by their **Skill** (or Skills) a **Cost** and a **Loyalty** score.

Your backup's skill is a special benefit they provide to the players. If you don't have a tracker but you need to track the assassin's route out of Vale anyway, you need a Tracker. Each skill has a rank, usually from 1 to 10. The higher the rank the more trained the backup. Generally backup only works for hunters of equal or higher level than their highest skill.

Skills don't limit what backup can do, they just provide mechanics for a certain ability. Backup with the protector skill can still carry your burdens or check for traps, but the outcome isn't guaranteed by a rule. It will fall entirely to the circumstances and the GM. Sending your backup to do something that is clearly beyond their abilities is asking the GM for trouble.

No backup works for free. Their cost is what it takes to keep them with the player characters. If the cost isn't paid regularly (usually once a session) your backup is liable to quit or turn on their employers.

Backup does what you tell it to do, so long as it isn't obviously dangerous, degrading, or stupid, and their cost is met. When backup is in play, the players may have to make the Order Backup move. The move uses the loyalty of the backup that triggered the move.

ORDER BACKUP

When your backup finds themselves in a dangerous, degrading, or just flat-out crazy situation due to your orders roll+loyalty.

- On a 10+ they stand firm and carry out the order.
- On a 7–9 they do it for now, but come back with serious demands later. Meet them or the hireling quits on the worst terms.

CREATING BACKUP

Backup is easy to make on the fly. When someone enters the players' employ note down their name and what cost they've agreed to as well as any skills they may have.

Start with a number based on where the backup was found:

- Villages: 2-5
- Town: 4-6
- Outpost: 5-8
- City: 6-10

Distribute the hireling's number between loyalty and one or more skills. Starting loyalty higher than 2 is unusual, as is starting loyalty below 0. Choose a cost for the hireling and you're done.

LOYALTY

A hireling's loyalty may change during play as a reflection of events:

- Particular kindness or bonus from the players: +1
- Disrespect: -1
- Cost not met in a while: -1 until cost is met
- Great success by players: +1
- Significant failure or beating: -1

COSTS

Not all backup needs or wants the same thing. Just like your characters have their motivation, so too do those that assist you. Some examples of things they might want are:

- The Thrill of Victory
- Money
- Uncovered Knowledge
- Fame and Glory
- Debauchery
- Good Accomplished

SKILLS

When you make a hireling, distribute points among one or more of these skills.

BURGLAR

Experimental Trap Disarming: When a burglar leads the way they can detect traps just in time to suffer the full effects. The players get +skill against the trap and add the burglar's skill to their armor against the trap. Most traps leave a burglar in need of healing, but if the players Make Camp near the trap, the burglar can disarm it by the time camp is broken.

MEDIC

Rest: When you make camp with a priest if you would normally heal you heal +skill Health.

First Aid: When a priest staunches your wounds heal 2×skill Health. You take -1 forward as their healing is painful and distracting.

PROTECTOR

Sentry: When a protector stands between you and an attack you increase your armor against that attack by the defender's skill, then reduce their skill by 1 until they receive healing or have time to mend.

Intervene: When a protector helps you defy danger you may opt to take +1 from their aid. If you do you cannot get a 10+ result, a 10+ instead counts as a 7–9.

TRACKER

Track: When a tracker is given time to study a trail while Making Camp, when camp is broken they can follow the trail to the next major change in terrain, travel, or weather.

Guide: When a tracker leads the way you automatically succeed on any Perilous Journey of a distance (in rations) lower than the tracker's skill.

WARRIOR

Man-at-arms: When you deal damage while a warrior aids you add their skill to the damage done. If your attack results in consequences (like a counter attack) the man-at-arms takes the brunt of it.

THE HUNTER'S LIFE

Now you know the basics. It's time you found out what life is really like. They say it's all battle and glory. That's sometimes true, but sometimes it also means digging through grimm waste looking for your last dust vial.

DUNGEONS

As an adventurer you'll spend a lot of time in dungeons. The word "dungeon" conjures up an image of the stony halls under a castle where prisoners are kept, but a dungeon is really any place filled with danger and opportunity: an abandoned settlement, a White Fang hideaway, a forgotten sewer, a skyscraping tower.

The most important thing to remember when you're in a dungeon is that it's a living place. Just because you cleared the guards out of the entryway doesn't mean they won't be replaced by fresh recruits. Every grimm, soldier, or leader you kill has friends, mates, followers, and spawn somewhere. Don't count on anything in a dungeon.

Since dungeons are living places you'd better prepare for the long haul. Rations are your best friend. Delving into the wilds isn't a day trip. Once you're inside your exit might be blocked. Even if you could just waltz out the time you spend doing it just gives your enemies time to prepare.

TRAPS

Keep your eyes open for traps, too. Wander into a trap and you're going to be in trouble. You can investigate an area by discerning realities, but don't take anything for granted.

When you're unlucky enough to trigger a trap you might have a chance to get out of the way, throw up a quick protective aura, or save a friend—most likely by defying danger. Of course not every trap is so crude as to give you time to get out of the way. A well-built trap will have a blade in your side before you even know it's sprung.

That sounds grim, sure, but it's not as bad as all that. You've got steel, skills, and spells. If you stick together and keep your wits you'll make it out alive. Probably.

MONSTERS

The people and grimm that fill dungeons? We call them monsters.

Not all of them appear monstrous. Sometimes it's just a guy in some armor—no horns, flames, or wings, nothing. But when that guy wants to kill you, well, he's as much a monster as the rest.

Some don't even need arms and armor. Be wary of anyone who can stroll around a dungeon with nothing but a robe and a staff: there's a reason they don't need a shell of steel.

When it comes to fighting monsters, it's an even bet: your life versus theirs. You should know that going into it. If you can avoid it, never fight with even odds. Unless you have the advantage you're probably better off working to gain that advantage than betting your life on a fight. Find their weaknesses, pad your advantages, and you'll live long enough to enjoy the spoils.

Fights often mean triggering moves like hack and slash, defend, or volley. Defy danger comes up pretty often too, and class moves like cast a spell. The best fight for you is one where you have the drop—since hack and slash is triggered by attacking in melee, and a defenseless enemy isn't really in melee, the move won't trigger—you'll just bury a weapon or spell in their back and deal your damage.

Monsters generally fall into a few types.

- Humanoids: More or less like you – Human of Faunus.
- Beasts: Animals, but not so docile as Bessie the cow – Think wild wolves or tigers.
- Constructs: Crafted life – Atlas soldiers, or Penny.
- Grimm: Massive monsters who want to kill everything.
-

When you find yourself in a fight with a monster you have a few different tricks up your sleeve that can help you survive. If the monster's something you might know about, you could consult your knowledge and spout lore. It never hurts to take a minute to look around and discern realities, too – there might be something helpful nearby that you missed. Make sure you understand your class moves and how they can help you, too. You never know when a move might come in handy in a new way.

WILDERNESS

There's dungeons, there's civilization, and there's all the stuff in-between: the wilderness. The line between a forest and a dungeon is thinner than you might think – have you ever been lost in the night and surrounded by wolves?

Journeys by road are easy. When you've got a trail to follow and some modicum of protection you're not even making moves, you just consume some rations on the way and make it to your destination. If you're striking out to unprotected or otherwise dangerous areas though, with a clear goal in mind, that's a perilous journey.

On a perilous journey, you'll need a trailblazer, a scout, and a quartermaster. That means you'll probably want at least three people when you're traveling in dangerous areas. Fewer than three and you'll be neglecting something—that's an invitation for trouble.

FRIENDS AND ENEMIES

You're an adventurer, so people will pay attention to you. Not all of that attention is going to be positive. You'll find that, especially once you're laden down with ancient treasure, all manner of hangers-on will appear from the woodwork.

Sure, you can get leverage on these people and parley them to get what you want, but the way to build a lasting connection is to do right by them. Forcing Duke Alhoro to give you a castle in return for his daughter will get you the land, but the reputation that comes along with your shady dealing won't do you many favors. Coercion isn't mind control, so play it nice if you want to make friends.

It's worth keeping track of who's got your back and who'd sooner stab you in it. The GM will be doing the same, and the worst enemy is the one you don't know. You're not the only ones in RWBY World with grand designs.

While you live the adventurer's life, with no fixed address to give, other folks are likely to be more settled. Knowing where the blacksmith is that does the best work, or which town's inns will put you up free of charge, is a fine thing indeed.

Keep in mind that not all power is physical. Even if you could take down King Arlon in a fight you'll just be inviting retribution from his kin, allies, and court. Station is its own kind of power apart from magic and might.

THE WORLD

You're an adventurer; you're a big deal. But there are other forces at work too. The world will go on without you. If you don't deal with the grimm infestation in the forest maybe someone else will. Or maybe the grimm will invade the city. Do you really want to find out?

A world in motion is a world waiting to be changed. Your choices of who to kill (or not), where to go, what bargains to make, all changes the world you're in. Change comes in many forms, including XP used to level up and gain new abilities. It's a cycle of change and growth for both you and the world you live in.

EQUIPMENT

The musty tombs and forgotten treasure troves of the world are filled with useful items. The fighter can find a sharp new sword or the thief might stumble across a deadly poison. Most items are mundane—not intrinsically unique in any way.

Each piece of equipment will have a number of tags. These will tell you something about how the equipment affects the character using it (like +Armor) or suggest something about the way it is used (like the Range tags). Like everything else in RWBY World, these guide the fiction you're creating in play. If a weapon is awkward, it might mean that you're more likely to drop it when you fail that hack and slash roll.

By no means is this an exhaustive list—feel free to create your own tags.

LIEN AND LOAD

Every piece of equipment has a cost in **Lien**, the currency of Remnant, which is how much it costs to buy, normally. If the cost includes "-Wind" a little negotiation subtracts the haggler's Wind score from the price. Roll + Wind.

- On a 10+, reduce the cost by half, or Wind x5, whichever is less.
- On a 7-9, reduce the cost by a quarter, or Wind x2, whichever is less.

Every piece of equipment also has a weight, listed as **Load**. Count the listed amount against your load. Something with no listed weight isn't designed to be carried.

GENERAL TAGS

Tags that can apply to just about any piece of gear. You'll see them on armor, weapons or general adventuring tools. Some tags can be applied more than once. If you see a tag followed by x2 or x3, then you gain that effect that many times.

Applied: It's only useful when carefully applied to a person or to something they eat or drink.

Awkward: It's unwieldy and tough to use.

+Bonus: It modifies your effectiveness in a specified situation. It might be "+1 forward to spout lore" or "-1 ongoing to hack and slash."

Dangerous: It's easy to get in trouble with it. If you interact with it without proper precautions the GM may freely invoke the consequences of your foolish actions.

Ration: It's edible, more or less.

Requires: It's only useful to certain people. If you don't meet the requirements it works poorly, if at all.

Slow: It takes minutes or more to use.

Touch: It's used by touching it to the target's skin.

Two-handed: It takes two hands to use it effectively.

Use x: It can only be used x times.

WEAPONS

Weapons don't kill monsters, people do. That's why weapons in RWBY World don't have a listed damage. A weapon is useful primarily for its tags which describe what the weapon is useful for. A dagger is not useful because it does more or less damage than some other blade. It's useful because it's small and easy to strike with at close distance. A dagger in the hands of the wizard is not nearly as dangerous as one in the hands of a skilled fighter.

WEAPON TAGS

Weapons may have tags that are primarily there to help you describe them (like Rusty or Glowing) but these tags have a specific, mechanical effect.

n Ammo: It counts as ammunition for appropriate ranged weapons. The number indicated does not represent individual arrows or sling stones, but represents what you have left on hand.

Forceful: It can knock someone back a pace, maybe even off their feet.

Powerful: It is particularly harmful to your enemies. When you deal damage, you add +1 to it.

Ignores Armor: Don't subtract armor from the damage taken.

Messy: It does damage in a particularly destructive way, ripping people and things apart.

Piercing: It goes right through armor. When you deal damage with *n* piercing, you subtract 1 from the enemy's armor for that attack.

Precise: It rewards careful strikes. You use Lightning to hack and slash with this weapon, not Fire.

Reload: After you attack with it, it takes more than a moment to reset for another attack.

Stun: When you attack with it, it does stun damage instead of normal damage.

Thrown: Throw it at someone to hurt them. If you volley with this weapon, you can't choose to mark off ammo on a 7–9; once you throw it, it's gone until you can recover it.

Hand: It's useful for attacking something within your reach, no further.

Close: It's useful for attacking something at arm's reach plus a foot or two.

Reach: It's useful for attacking something that's several feet away—maybe as far as ten.

Near: It's useful for attacking if you can see the whites of their eyes.

Far: It's useful for attacking something in shouting distance.

WEAPON LIST

The stats below are for typical items. There are, of course, variations. A dull long sword might be -1 damage instead while a masterwork dagger could be +1 damage. Consider the following to be stats for typical weapons of their type—a specific weapon could have different tags to represent its features.

Weapons have tags to indicate the range at which they are useful. RWBY World doesn't inflict penalties or grant bonuses for "optimal range" or the like, but if your weapon says Hand and an enemy is ten yards away, a player would have a hard time justifying using that weapon against him.

RANGED WEAPONS

WEAPON	TAGS	LIEN	LOAD
Shortbow	near, two-handed,	60	1
Longbow	near, far, two-handed,	100	2
Crossbow	near, reload, powerful	35	3
Pistol	near, powerful, piercing	120	1
Rifle	near, far, piercing, powerful, two-handed,	200	3
Arrows, Bolts	3 ammo	1	1
Bullets	3 ammo	5	1
Throwing Dagger	thrown, near	1	0

MELEE WEAPONS

WEAPON	TAGS	LIEN	LOAD
Club	close	1	1
Staff	close, two-handed	1	1
Dagger	hand	2	1
Sword, Axe, Mace	close	8	1
Katana	close, powerful	15	2
Spear	reach, thrown, near	5	1
Greatsword, Battleaxe, Maul	close, powerful	15	2
Polearm, Scythe	reach, +1 damage, two-handed	9	2
Rapier	close, precise	25	1

ARMOR

WEAPON	TAGS	LIEN	LOAD
Leather, Chainmail	armor 1, worn	10	1
Scaled	armor 2, worn	50	3
Plate	armour 3, worn, clumsy	350	4
Shield	protection	15	2
Tower Shield	protection x2	30	3
Bracers	protection	100	1
Battle Skirt	protection	100	1

ARMOR

Armor is heavy, difficult to wear and is damned uncomfortable. Some classes are better trained to ignore these drawbacks, but anyone can strap on a suit of armor and enjoy the benefits it grants.

ARMOR TAGS

Armor, like weapons, has tags. Some are purely descriptive but the ones below have some mechanical effect on the player wearing them

Armour x: It protects you from harm and absorbs damage. When you take damage, subtract **x** from the total. If you have more than one item with **Armor**, only the highest value counts.

Protection: It protects you and stacks with other armor. Add 1 to your total armor.

Clumsy: It's tough to move around with. -1 ongoing while using it. This penalty is cumulative.

GEAR

Adventuring Gear: Adventuring gear is a collection of useful mundane items such as chalk, poles, spikes, ropes, etc. When you **rummage through your adventuring gear for some useful mundane item**, you find what you need and mark off a use.

Bandages: When you **have a few minutes to bandage someone else's wounds**, heal them of 4 damage and expend a use.

Herb Poultice: When you **carefully treat someone's wounds with poultices and herbs**, heal them of 7 damage and expend a use.

Bag of Books: When your **bag of books contains just the right book for the subject you're spouting lore on**, consult the book, expend a use, and take +1 to your roll.

FOOD AND DRINK

Dungeon Rations: Counts as 5 rations. Not tasty, but not bad either.

Personal Feast: Counts as a ration. Ostentatious to say the least.

Forever fall Sap: When you share Forever Fall sap with someone, expend a use and take +1 forward to parley with them.

Healing Elixir: When you drink an entire healing potion, heal yourself of 10 damage or remove one debility, your choice.

Antitoxin: When you drink antitoxin, you're cured of one poison affecting you.

Knockout: The target falls into a light sleep.

Bloodweed: Until cured, whenever the afflicted rolls damage, they roll an additional d4 and subtract that result from their normal damage.

Goldenroot: The target treats the next creature they see as a trusted ally, until proved otherwise.

Serpent's Tears: Anyone dealing damage against the target rolls twice and takes the better result.

GEAR LIST

ITEM	TAGS	LIEN	LOAD
Adventuring Gear	use x5	20	1
Bandages	use x3, slow	5	0
Herb Poultice	use x2, slow	10	1
Bag of Books	use x5	10	2
Dungeon Rations	ration, use x5,	3	1
Personal Feast	ration, use,	10	1
Healing Elixir		50	0
Antitoxin		10	0
Forever Fall Sap	Use x3	5	0
Knockout	dangerous, use, applied	15	0
Bloodweed	dangerous, use, touch	12	0
Goldenroot	dangerous, use, applied	20	0
Serpent's Tears	dangerous, use, touch	10	0

OTHER EXPENSES

Gear isn't the only thing you'll need money for of course. Most of what comes with civilization costs something. Here's some other things you may need from time to time.

MEALS

A hearty meal for one: 1 lien
A poor meal for a family: 1 lien
A feast: 15 lien per person

SERVICES

A week's stay at a peasant inn: 14-Wind lien
A week's stay at a civilized inn: 30-Wind lien
A week's stay at the fanciest inn in town: 43-Wind lien
A week's unskilled mundane labor: 10 lien
A month's pay for enlistment in an army: 30 lien
A custom item from a shop: Base Item + 50 lien
A transforming weapon: Cost of each base item x2
An evening of song and dance: 18-Wind lien
A run-of-the-mill killing: 5 lien
An assassination: 120 lien
Healing from a trained physician: 5 lien
A month's prayers for the departed: 1 lien
Repairs to a mundane item: 25% of the item's cost

GIFTS AND FINERY

A peasant gift: 1 lien
A fine gift: 55 lien
A noble gift: 200 lien
A ring or cameo: 75 lien
Finery: 105 lien
A fine tapestry: 350+ lien
A crown fit for a king: 5,000 lien

BRIBES

"Protection" for a small business: 100-Wind lien
A government bribe: 50-Wind lien
A compelling bribe: 80-Wind lien
An offer you can't refuse: 500-Wind lien

TRANSPORT

Horse and Wagon: 50 lien, load 40
Barge: 50 lien, load 15
Car: 1000 lien, load 20
Cargo Truck: 2,500 lien, load 100
Merchant ship: 5,000 lien, load 200
War ship: 20,000 lien, load 100
Passage on a safe route: 1 lien
Passage on a tough route: 10 lien
Passage on a dangerous route: 100 lien

LAND AND BUILDINGS

A hovel: 20 lien
A cottage: 500 lien
A house: 2,500 lien
A mansion: 50,000 lien
A safe-house: 75,000 lien
A large warehouse: 250,000 lien
A grand tower: 1,000,000 lien
A month's upkeep: 1% of the cost

DUST

There are four main types of Dust: Fire, Ice, Lightning, Wind. Each type can bestow special benefits when it's used. A few examples follow, but your GM might add more or use others. And your Signature Moves may benefit from specific kinds of dust as well.

When you use a **vial of Fire Dust**, choose one:

- Take a +1 to a Fire-based roll.
- Add +2 damage to an attack.

When you **use a vial of Ice Dust**, choose one:

- Take a +1 to an Ice-based roll.
- The target of a successful attack take -2 to its next damage roll.

When you **use a vial of Lightning Dust**, choose one:

- Take a +1 to a Lightning-based roll.
- Remove yourself from danger quickly.

When you **use a vial of Wind Dust**, choose one:

- Take a +1 to a Wind-based roll.
- Take no damage from a fall.

Dust is kept in vials, packets, or raw gems. A packet contains enough dust to fill 5 vials, and a gem fills 1d10+1 vials.

DUST

ITEM	TAGS	LIEN	LOAD
Empty Vial		5	0
Vial of Dust	use x1	50	0
Packet of Dust	use x5, reload, clumsy	250	1
Dust Gem	Use x1, powerful x2, messy	400	0

DUST-POWERED ITEMS

There are stranger things in the world than swords and leather. Almost anything can be accomplished with Dust.

Dust-powered items are for you to make for your game. When making your own items keep in mind that these items are *special*. Simple modifiers, like+1 damage, are the realm of the mundane – dust-powered items should provide more interesting bonuses.

GRIMMASTER

There are many different genres, each with their own style or advice for GMing. RWBY World is designed for one of those styles in particular—a world of strange things and heroes, where danger mixes with lighthearted adventure. The rules in this section will help you run a game in that style.

The characters have rules to follow when they roll dice and take actions. The GM has rules to follow, too. You'll be refereeing, adjudicating, and describing the world as you go. RWBY World provides a framework to guide you in doing so.

> *This section isn't about **advice** for the GM or optional tips and tricks on how best to play RWBY World. It is procedures and rules for whoever takes on the role of GM.*

THE FRAMEWORK

Running a game of RWBY World is built on these: the GM's **agenda**, **principles**, and **moves**. The agenda is what you set out to do when you sit down at the table. The principles are the guides that keep you focused on that agenda. The GM's moves are the concrete, moment-to-moment things you do to move the game forward. You'll make moves when players miss their rolls, when the rules call for it, and whenever the players look to you to see what happens. Your moves keep the fiction consistent and the game's action moving forward.

The GM's agenda, principles, and moves are rules just like damage or stats or HP. You should take the same care in altering them or ignoring them that you would with any other rule.

HOW TO GM

When you sit down at the table as a GM you do these things:

- Describe the situation
- Follow the rules
- Make moves
- Exploit your prep

The players have it easy; they just say what their characters say, think, and do. You have it a bit harder. You have to say everything else. What does that entail?

First and foremost, you **describe the immediate situation around the players at all times**. This is how you start a session, how you get things rolling after a snack break, get back on track after a great joke: tell them what the situation is in concrete terms.

Use detail and senses to draw them in. The situation isn't just an orc charging you, it's an orc painted in blood swinging a hammer and yelling bloody murder. You can leverage a lack of information, too. The sound of clattering armor and shuffling feet, for instance.

The situation around them is rarely "everything's great, nothing to worry about." They're adventurers going on adventures—give them something to react to.

When you describe the situation, always end with "What do you do?" RWBY World is about action and adventure! Portray a situation that demands a response.

From the get-go make sure to **follow the rules**. This means your GM rules, sure, but also keep an eye on the players' moves. It's everyone's responsibility to watch for when a move has been triggered, including you. Stop the players and ask if they mean to trigger the rules when it sounds like that's what they're doing.

Part of following the rules is **making moves**. Your moves are different than player moves and we'll describe them in detail in a bit. Your moves are specific things you can do to change the flow of the game.

In all of these things, **exploit your prep**. At times you'll know something the players don't yet know. You can use that knowledge to help you make moves. Maybe the wizard tries to cast a spell and draws unwanted attention. They don't know that the attention that just fell on them was the ominous gaze of a demon waiting two levels below, but you do.

AGENDA

Your agenda makes up the things you aim to do at all times while GMing a game of RWBY World:

- Portray a fantastic world
- Fill the characters' lives with adventure
- Play to find out what happens

Everything you say and do at the table (and away from the table, too) exists to accomplish these three goals and no others. Things that aren't on this list aren't your goals. You're not trying to beat the players or test their ability to solve complex traps. You're not here to give the players a chance to explore your finely crafted setting. You're not trying to kill the players (though monsters might be). You're most certainly not here to tell everyone a planned-out story.

Your first agenda is to **portray a fantastic world**. RWBY World is all about guts, guile, and bravery against darkness and doom. It's about characters who have decided to take up a life of adventure in the hopes of some glorious reward. It's your job to participate in that by showing the players a world in which their characters can find that adventure. Without the player characters the world would fall into chaos or destruction—it might still even with them. It's up to you to portray the fantastic elements of that world. Show the players the wonders of the world they're in and encourage them to react to it.

Filling the characters' lives with adventure means working with the players to create a world that's engaging and dynamic. Adventurers are always caught up in some world-threatening danger or another—encourage and foster that kind of action in the game.

RWBY World adventures **never** presume player actions. A RWBY World adventure portrays a setting in motion—someplace significant with creatures big and small pursuing their own goals. As the players come into conflict with that setting and its denizens, action is inevitable. You'll honestly portray the repercussions of that action.

This is how you **play to find out what happens**. You're sharing in the fun of finding out how the characters react to and change the world you're portraying. You're all participants in a great adventure that's unfolding. So really, don't plan too hard. The rules of the game will fight you. It's fun to see how things unfold, trust us.

PRINCIPLES

- Draw maps, leave blanks
- Address the characters
- Embrace the fantastic
- Make moves that follow
- Never name your moves
- Give every monster life
- Name every person
- Ask questions
- Be a fan
- Think dangerous
- Fiction first and last
- Think offscreen, too

Your principles are your guides. Often, when it's time to make a move, you'll already have an idea of what makes sense. Consider it in light of your principles and go with it, if it fits.

DRAW MAPS, LEAVE BLANKS

RWBY World exists mostly in the imaginations of the people playing it; maps help everyone stay on the same page. You won't always be drawing them yourself, but any time there's a new location described make sure it gets added to a map.

When you draw a map don't try to make it complete. Leave room for the unknown. As you play you'll get more ideas and the players will give you inspiration to work with. Let the maps expand and change.

ADDRESS THE CHARACTERS

Address the characters, not the players. This means that you don't say, "Tony, is Dunwick doing something about that wight?" Instead you say, "Dunwick, what are you doing about the wight?" Speaking this way keeps the game focused on the fiction and not on the table. It's important to the flow of the game, too. If you talk to the players you may leave out details that are important to what moves the characters make. Since moves are always based on the actions of the character you need to think about what's happening in terms of those characters—not the players portraying them.

EMBRACE THE FANTASTIC

Strange vistas, grimm, androids, dust. The world is full of mystery and magic. Embrace that in your prep and in play. Think about "the fantastic" on various scales. Think about floating cities or islands crafted from the corpse of a god. Think about village wise-men and their spirit familiars or the statue that the local bandits touch to give them luck. The characters are interesting people, empowered by their gods, their skill at arms, or by mystical training. The world should be just as engaging.

MAKE MOVES THAT FOLLOW

When you make a move what you're actually doing is taking an element of the fiction and bringing it to bear against the characters. Your move should always follow from the fiction. They help you focus on one aspect of the current situation and do something interesting with it. What's going on? What move makes sense here?

NEVER NAME YOUR MOVES

There is no quicker way to ruin the consistency of RWBY World than to tell the players what move you're making. Your moves are prompts to you, not things you say directly.

You never show the players that you're picking a move from a list. You know the reason the slavers dragged off Omar was because you made the "put someone in a spot" move, but you show it to the players as a straightforward outcome of their actions, since it is.

GIVE EVERY MONSTER LIFE

Monsters are fantastic creatures with their own motivations (simple or complex). Give each monster details that bring it to life: smells, sights, sounds. Give each one enough to make it real, but don't cry when it gets beat up or overthrown. That's what player characters do!

NAME EVERY PERSON

Anyone that the players speak with has a name. They probably have a personality and some goals or opinions too, but you can figure that out as you go. Start with a name. The rest can flow from there.

ASK QUESTIONS

Part of playing to find out what happens is explicitly not knowing everything, and being curious. If you don't know something, or you don't have an idea, ask the players and use what they say.

The easiest question to use is "What do you do?" Whenever you make a move, end with "What do you do?" You don't even have to ask the person you made the move against. Take that chance to shift the focus elsewhere: "Rath's spell is torn apart with a flick of the mage's wand. Finnegan, that spell was aiding you. What are you doing now that it's gone?"

BE A FAN

Think of the players' characters as protagonists in a story you might see on TV. Cheer for their victories and lament their defeats. You're not here to push them in any particular direction, merely to participate in fiction that features them and their action.

THINK DANGEROUS

Everything in the world is a target. You're thinking like an evil overlord: no single life is worth anything and there is nothing sacrosanct. Everything can be put in danger, everything can be destroyed. Nothing you create is ever protected. Whenever your eye falls on something you've created, think how it can be put in danger, fall apart or crumble. The world changes. Without the characters' intervention, it changes for the worse.

FICTION FIRST AND LAST

Everything you and the players do in RWBY World comes from and leads to fictional events. When the players make a move, they take a fictional action to trigger it, apply the rules, and get a fictional effect. When you make a move it always comes from the fiction.

THINK OFFSCREEN TOO

Just because you're a fan of the characters doesn't mean everything happens right in front of them. Sometimes your best move is in the next room, or another part of the dungeon, or even back in town. Make your move elsewhere and show its effects when they come into the spotlight.

MOVES

Whenever everyone looks to you to see what happens choose one of these. Each move is something that occurs in the fiction of the game—they aren't code words or special terms. "Use up their resources" literally means to expend the resources of the characters, for example.

- Monster, danger, location move
- Reveal an unwelcome truth
- Signs of an imminent threat
- Deal damage
- Use up their resources
- Turn their move back on them
- Separate them
- Give an opportunity that fits
- Show a downside
- Offer a costly opportunity
- Put someone in a spot
- Requirements or consequences

Never speak the name of your move (that's one of your principles). Make it a real thing that happens to them: "As you dodge the hulking ogre's club, you slip and land hard. Your sword goes sliding away into the darkness. You think you saw where it went but the ogre is lumbering your way. What do you do?"

No matter what move you make, always follow up with "What do you do?" Your moves are a way of fulfilling your agenda—part of which is to fill the characters' lives with adventure. When a spell goes wild or the floor drops out from under them adventurers react or suffer the consequences of inaction.

WHEN TO MAKE A MOVE

You make a move:

- When everyone looks to you to find out what happens
- When the players give you a golden opportunity
- When they roll a 6 or less.

Generally when the players are just looking at you to find out what happens you make a soft move, otherwise you make a hard move.

A soft move is one without immediate, irrevocable consequences. That usually means it's something not all that bad, like revealing that there's more treasure if they can just find a way past the golem (offer an opportunity with cost). It can also mean that it's something bad, but they have time to avoid it, like having archers loose their arrows (show signs of an approaching threat) with a chance for them to dodge out of danger.

A soft move ignored becomes a golden opportunity for a hard move. If the players do nothing about the hail of arrows flying towards them it's a golden opportunity to use the deal damage move.

Hard moves, on the other hand, have immediate consequences. Dealing damage is almost always a hard move, since it means a loss of HP that won't be recovered without some action from the players.

When you have a chance to make a hard move you can opt for a soft one instead if it better fits the situation. Sometimes things just work out for the best.

CHOOSING A MOVE

To choose a move, start by looking at the obvious consequences of the action that triggered it. If you already have an idea, think on it for a second to make sure it fits your agenda and principles and then do it. **Let your moves snowball**. Build on the success or failure of the characters' moves and on your own previous moves.

If your first instinct is that this won't hurt them now, but it'll come back to bite them later, great! That's part of your principles (think offscreen too). Make a note of and reveal it when the time is right.

MAKING YOUR MOVE

When making a move, keep your principles in mind. In particular, never speak the name of your move and address the characters, not the players. Your moves are not mechanical actions happening around the table. They are concrete events happening to the characters in the fictional world you are describing.

Note that "deal damage" is a move, but other moves may include damage as well. When an ogre flings you against a wall you take damage as surely as if he had smashed you with his fists.

After every move you make, always ask "What do you do?"

MONSTER/DANGER/LOCATION MOVE

Every monster in an adventure has moves associated with it, as do many locations. A monster or location move is just a description of what that location or monster does, maybe "hurl someone away" or "smash the bridge." If a player move (like hack and slash) says that a monster gets to make an attack, make an aggressive move with that monster.

The overarching dangers of the adventure also have moves associated with them. Use these moves to bring that danger into play, which may mean more monsters.

REVEAL AN UNWELCOME TRUTH

An unwelcome truth is a fact the players wish wasn't true: that the room's been trapped, maybe, or that the helpful goblin is actually a spy. Reveal to the players just how much trouble they're in.

SIGNS OF AN IMMINENT THREAT

This is one of your most versatile moves. "Threat" means anything bad that's on the way. With this move, you just show them that something's going to happen unless they do something about it.

DEAL DAMAGE

When you deal damage, choose one source of damage that's fictionally threatening a character and apply it. In combat with a white fang assassin? She stabs you. Triggered a trap? Rocks fall on you.

The amount of damage is decided by the source. In some cases, this move might involve trading damage both ways, with the character also dealing damage.

Most damage is based on a die roll. When a player takes damage, tell them what to roll. You never need to touch the dice. If the player is too cowardly to find out their own fate, they can ask another player to roll for them.

USE UP THEIR RESOURCES

Surviving in a dungeon, or anywhere dangerous, often comes down to supplies. With this move, something happens to use up some resource: weapons, armor, healing. You don't always have to use it up permanently. A sword might just be flung to the other side of the room, not shattered.

TURN THEIR MOVE BACK ON THEM

Think about the benefits a move might grant a character and turn them around in a negative way. Alternately, grant the same advantage to someone who has it out for the characters. If Ivy has learned of Duke Horst's men approaching from the east, maybe a scout has spotted her, too.

SEPARATE THEM

There are few things worse than being in the middle of a raging battle with blood-thirsty owlbears on all sides—one of those things is being in the middle of that battle with no one at your back.

Separating the characters can mean anything from being pushed apart in the heat of battle to being teleported to the far end of the dungeon. Whatever way it occurs, it's bound to cause problems.

GIVE AN OPPORTUNITY THAT FITS

The thief disables traps, sneaks, and picks locks. The cleric deals with the divine and the dead. Every class has things that they shine at—present an opportunity that plays to what one class shines at.

It doesn't have to be a class that's in play right now though. Sometimes a locked door stands between you and treasure and there's no thief in sight. This is an invitation for invention, bargaining, and creativity. If all you've got is a bloody axe doesn't every problem look like a skull?

SHOW A DOWNSIDE

Just as every class shines, they all have their weaknesses too. Do orcs have a special thirst for elven blood? Is the cleric's magic disturbing dangerous forces? The torch that lights the way also draws attention from eyes in the dark.

OFFER A COSTLY OPPORTUNITY

Show them something they want: riches, power, glory. If you want, you can associate some cost with it too, of course.

Remember to lead with the fiction. You don't say, "This area isn't dangerous so you can make camp here, if you're willing to take the time." You make it a solid fictional thing and say, "Ferran's glyphs still hang

around the remains of the building. It's a nice safe spot, but the grimm are still gathering. What do you do?''

PUT SOMEONE IN A SPOT

A spot is someplace where a character needs to make tough choices. Put them, or something they care about, in the path of destruction. The harder the choice, the tougher the spot.

REQUIREMENTS AND CONSEQUENCES

This move is particularly good when they want something that's not covered by a move, or they've failed a move. They can do it, sure, but they'll have to pay the price. Or, they can do it, but there will be consequences. Maybe they can swim through the shark-infested moat before being devoured, but they'll need a distraction. Of course, this is made clear to the characters, not just the players: the sharks are in a starved frenzy, for example.

DUNGEON MOVES

Dungeon Moves are a special subset that are used to make or alter a dungeon on the fly. Use these if your players are exploring a hostile area that you don't already have planned completely.

Map out the area being explored as you make these moves. Most of them will require you to add a new room or element to your map.

- Change the environment
- Point to a looming threat
- Introduce something new
- Use a threat
- Make them backtrack
- Present rewards at a price
- Present a challenge

You can make these moves whenever everyone looks to you to say something, when the players present you an opportunity, or when the players miss on a roll. They're particularly well-suited for when the characters enter a new room or hallway and want to know what they find there.

CHANGE THE ENVIRONMENT

The environment is the general feel of the area the players are in: carved tunnels, warped trees, safe trails, or whatever else. This is your opportunity to introduce them to a new environment: the tunnels gradually become naturally carved, the trees are dead and strange, or the trails are lost and the wilderness takes over. Use this move to vary the types of areas and creatures the players will face.

POINT TO A LOOMING THREAT

If you know that something is lurking and waiting for the players to stumble upon it, this move shows them the signs and clues. This move is the dragon's footprints in the mud or the slimy trail of the gelatinous cube.

INTRODUCE SOMETHING NEW

Introducing means giving some clear sensory evidence or substantiated information. Don't be coy; the players should have some idea what you're showing the presence of. You can, however, be subtle in your approach. No need to have the cultist overlord waving a placard and screaming in the infernal tongue every single time.

You could introduce a new type of creature or a faction, which is a group of creatures united by a similar goal. Once you introduce them you can begin to use them to make moves and cause trouble for the players.

A hard application of this move will snowball directly into a combat scene or ambush.

USE A THREAT

Once the characters have been introduced to the presence of a faction or type of creature you can use moves of monsters of that type.

Use the factions and types broadly. Orcs are accompanied with their hunting worgs. A mad cult probably has some undead servants or maybe a few beasts summoned from the abyssal pits. This is a move that, often, you'll be making subconsciously—it's just implementing the tools you've set out for yourself in a clear and effective manner.

MAKE THEM BACKTRACK

Look back at the spaces you've added to the map. Is there anything useful there as yet undiscovered? Can you add a new obstacle that can only be overcome by going back there? Is there a locked door here and now whose key lies in an earlier room?

When backtracking, show the effect that time has had on the areas they've left behind. What new threats have sprung up in their wake? What didn't they take care of that's waiting for their return?

Use this move the make the dungeon a living, breathing place. There is no stasis in the wake of the characters' passing. Add reinforcements, cave in walls, cause chaos. The dungeon evolves in the wake of the characters' actions.

PRESENT REWARDS AT A PRICE

What do the players want? What would they sacrifice for it?

Put some desirable item just out of reach. Find something they're short on: time, HP, gear, whatever. Find a way to make what they want available if they give up what they have.

The simplest way to use this move is the promise of gold out of the way of the main objective. Will they stop to pry the ruby eyes from the idol when they know that the sacrifice looms closer and closer? Use this move and you can find out.

PRESENT A CHALLENGE

Challenge a character by looking at what they're good at. Give the thief a lock to pick, show the cleric servants of an enemy god to battle against. Give the wizard magical mysteries to investigate. Show the fighter some skulls to crack. Give someone a chance to shine.

As an alternative, challenge a character by looking at what they're bad at or what they've left unresolved. If the bard has a complicated lie on his conscience, what steps will he take to cover it up when someone figures him out? If the wizard has been summoning demons, what happens when word gets out?

This move can give a character the spotlight—even if just for a moment. Try to give everyone a chance to be the focus of play using this move from session to session.

COMMON SITUATIONS

There are some common situations that come up in RWBY World. Here's how to deal with them.

FIGHTS

Sooner or later blades are drawn and blood is shed. When this happens the players are likely to start hacking and slashing, volleying, and defending. Think about more than just the exchange of damage. Monsters might be trying to capture the characters or protect something from them. Understand what the fight is about; what each side wants and how that might affect the tide of battle.

No self-respecting monster just stands still for their beating. Combat is a dynamic thing with creatures moving in and out of range, taking cover, and retreating. Sometimes the battlefield itself shifts. Have your monsters take action that the players will react to. Make sure you're making use of moves beyond deal damage, even in a fight.

Make sure everyone has a chance to act, and that you know where each player is during the chaos of combat. Make a map of a complex battle location so that everyone knows just what's happening and can describe their actions appropriately.

TRAPS

Traps may come from your prep, or you can improvise them based on your moves. If nothing has established that the location is safe, traps are always an option.

The players may find traps through clever plans, trap sense, or discerning realities. If a character describes an action that doesn't trigger a move, but the action would still discover a trap, don't hide it from them. Traps aren't allowed to break the rules.

PEOPLE

Humans and faunus of all shapes and sizes occupy the world around the characters. They're not mindless stooges to be pushed around but they're not what we're playing to find out about either. The NPCs are people: they have goals and the tools to struggle towards those goals. Use them to illustrate what the world is like. Show your players the common people struggling for recognition or the noble classes seeking to uplift their people.

Some whole adventures might take place in a peopled environment rather than an isolated dungeon. Some classes, the bard in particular, are adept at manipulating and using people as resources. Don't shy away from these situations. Be a fan of these characters, giving them interesting, nuanced people to interact with.

People, just like dungeons, change over time. The passing of the characters through their lives might inspire or enrage them. The characters' actions will cause the world to change, for good or ill, and the people they meet with will remember these changes. When the characters roll back through a town they were less-than-kind to on their previous visit, show them how the people are different now. Are they more cautious? Have they taken up a new religion? Are they hungry for revenge?

Relationships are tenuous. If the players want to make real, lasting connections with the people of the world, they need to act. Remember, "what do you do?" is as valid a question when faced with the hopes and fears of a potential new ally or enemy as it is when staring down the business end of a longsword.

FRONTS

Fronts are secret tomes of GM knowledge. Each is a collection of linked dangers—threats to the characters specifically and to the people, places, and things the characters care about. It also includes one or more impending dooms, the horrible things that will happen without the characters' intervention. "Fronts" comes, of course, from "fighting on two fronts" which is just where you want the characters to be—surrounded by threats, danger and adventure.

Fronts are built outside of active play. They're the solo fun that you get to have between games—rubbing your hands and cackling evilly to yourself as you craft the foes with which to challenge your PCs. You may tweak or adjust your fronts during play (who knows when inspiration will strike?) but the meat of them comes from preparation between sessions.

Fronts are designed to help you organize your thoughts on what opposes the players. They're here to contain your notes, ideas, and plans for these opposing forces. When you're in a bind your fronts are where you're going to turn and say, "Oh, so *that's* what I should do." Consider them an organizational tool, as inspiration for present and future mayhem.

When you're building fronts, think about all the creepy dungeon denizens, the rampaging hordes and ancient cults that you'd like to see in your game. Think in broad strokes at first and then, as you build dangers into your fronts, you'll be able to narrow those ideas down. When you write your campaign front, think about session-to-session trends. When you write your adventure fronts, think about what's important right here and right now. When you're done writing a few fronts you'll be equipped with all the tools you'll need to challenge your players and ready to run RWBY World.

You'll make your campaign front and first adventure fronts after your first session. Your campaign front may not be complete when you first make it—that's great! Just like blanks on a map, unknown parts of your campaign front are opportunities for future creativity.

After your first session you'll also make some adventure fronts. One or two is usually a good number. If you find yourself with more adventure fronts consider leaving some possible fronts as just notes for now.

CREATING FRONTS

Here's how a front comes together:

- Choose campaign front or adventure front
- Create 2-3 dangers
- Choose an impending doom for each danger
- Add grim portents (1-3 for an adventure front, 3-5 for the campaign front)
- Write 1–3 stakes questions
- List the general cast of the front

CAMPAIGN OR ADVENTURE?

At their core, all fronts contain the same components. They sort and gather your dangers into easy-to-use clusters. There are, however, two different *kinds* of fronts available to you. On the session-to-session level there are your adventure fronts. These fronts will see use for a few sessions each. They're tied to one problem and will be dealt with or cast aside as the characters wander the dungeon or uncover the plot at hand. Think of them as episodic content: "Today, on RWBY World "

Tying your adventure fronts together is your campaign front. While the adventure fronts will contain immediate dangers, the campaign front is the unifying element that spans all the sessions of your RWBY World game. It will have slower-burning portents but they'll be bigger in scope and have a deeper impact on the world. Most importantly they'll be scarier if they're allowed to resolve.

When a danger from an adventure front goes without resolution you'll have to make a decision. If the danger is something you like and feel has a place in the larger world of your game don't hesitate to move it to the campaign front. You're able to make smaller dangers that went unresolved into bigger dangers some day later on. You can move dangers from the campaign fronts to an adventure front if they've come to bear, too.

CREATING DANGERS

Not every element of your game will warrant a danger—traps, some roving monsters, and other bits of ephemera may just be there to add context but aren't important enough to warrant inclusion. That's okay. Fronts are here to keep you apprised of the bigger picture. Dangers are divided into a handful of categories, each with its own name and **impulse**.

Every danger has a crucial motivation that drives it called its impulse. The impulse exists to help you understand that danger. What pushes it to fulfill its impending doom? Impulses can help you translate the danger into action.

When creating dangers for your front, think about how each one interacts as a facet of the front as a whole. Keep in mind the people, places, and things that might be a part of the threat to the world that the front represents. How does each danger contribute to the front?

The easiest place to start is with people and monsters. These are the creatures that have risen above mere monster status to become serious threats on their own. Groups of monsters can be dangers too.

Thinking more broadly, less obvious elements of the world such as extreme environments, treacherous landscapes, and so on can be dangers. These things fulfill the same purposes as a monster; they're part of the front, a danger to the world.

Lastly, if we think ahead, we can include some overarching dangers. The sorts of things that are in play outside the realm of the obvious: mysterious patrons, hidden conspiracies and cursed prophecies waiting to be fulfilled.

There's always more dangers you could add to a front, but limit yourself to 3 at most and leave room for discovery. Like a map, blank spaces can always be filled in later. Leaving room for player contribution and future inspiration means you'll have freedom to alter the front and make it fit the game. Not every bad thing that could happen deserves to be made into a danger. If you're uncertain, think about it this way: dangers can always get worse.

Creating dangers is a way to slice up your overall front concept into smaller, easier to manage pieces. Dangers are tools for adding detail to the right parts of the front and for making the front easier to manage in the long run.

Once you've named and added a danger to the front you need to choose a type for that danger from the list below. Alternately, you can use the list of types to inspire dangers: with your front in mind, peruse the list and pick one or two that fit.

SAMPLE TYPES OF DANGERS

- Ambitious Organizations
- Hordes
- Cursed Places

AMBITIOUS ORGANIZATIONS

- Misguided Good (impulse: to do what is "right" no matter the cost)
- Thieves Guild (impulse: to take by subterfuge)
- Cult (impulse: to infest from within)
- Religious Organization (impulse: to establish and follow doctrine)
- Corrupt Government (impulse: to maintain the status quo)
- Cabal (impulse: to absorb those in power, to grow)

GM MOVES FOR AMBITIOUS ORGANIZATIONS

- Attack someone by stealthy means (kidnapping, etc.)
- Attack someone directly (with a gang or single assailant)
- Absorb or buy out someone important (an ally, perhaps)
- Influence a powerful institution (change a law, manipulate doctrine)
- Establish a new rule (within the organization)
- Claim territory or resources
- Negotiate a deal
- Observe a potential foe in great detail

HORDES

- Wandering Barbarians (impulse: to grow strong, to drive their enemies before them)
- Grimm (impulse: to breed, to multiply and consume)
- Underground Dwellers (impulse: to defend the complex from outsiders)

GM MOVES FOR HORDES

- Assault a bastion of civilization
- Embrace internal chaos
- Change direction suddenly
- Overwhelm a weaker force
- Perform a show of dominance
- Abandon an old home, find a new one
- Grow in size by breeding or conquest
- Appoint a champion
- Declare war and act upon that declaration without hesitation or deliberation

ABANDONED PLACES

- Abandoned Tower (impulse: to draw in the weak-willed)
- Shadowland (impulse: to corrupt or consume the living)
- Place of Power (impulse: to be controlled or tamed)

GM MOVES FOR CURSED PLACES

- Vomit forth a lesser monster
- Spread to an adjacent place
- Lure someone in
- Grow in intensity or depth
- Leave a lingering effect on an inhabitant or visitor
- Hide something from sight
- Offer power
- Dampen magic or increase its effects
- Confuse or obfuscate truth or direction
- Corrupt a natural law

CUSTOM MOVES

Sometimes a danger will suggest a move that isn't covered by any existing ones. You can write custom moves to fill the gaps or to add the right effects for the danger. They can be player moves or GM moves, as you see fit. Of course, if you're writing a player move, keep your hands off the dice and mind the basic structure of a move. A 10+ is a complete success, while a 7–9 is a partial success. On a miss, maybe the custom move does something specific, or maybe not—maybe you just get to make a move or work towards fulfilling a grim portent. The formatting of these moves varies from move to move.

GRIM PORTENTS

Grim portents are dark designs for what could happen if a danger goes unchecked. Think about what would happen if the danger existed in the world but the PCs didn't—if all these awful things you've conjured up had their run of the world. Scary, huh? The grim portents are your way to codify the plans and machinations of your dangers. A grim portent can be a single interesting event or a chain of steps. When you're not sure what to do next, push your danger towards resolving a grim portent.

More often than not grim portents have a logical order. White Fang riots tear down the city only after the peace talks fail, for example. A simple front will progress from bad to worse to much worse in a clear path forward. Sometimes, grim portents are unconnected pathways to the impending doom. The early manifestations of danger might not all be related. It's up to you to decide how complex your front will be.

Whenever a danger comes to pass, check the other dangers in the front. In a complex front, you may need to cross off or alter the grim portents. That's fine, you're allowed. Keep scale in mind, too. Grim portents don't all have to be world-shaking. They can simply represent a change in direction for a danger. Some new way for it to cause trouble in the world.

Think of your grim portents as possible moves waiting in the wings. When the time is right, unleash them on the world.

When a grim portent comes to pass, check it off—the prophecy has come true! A grim portent that has come to pass might have ramifications for your other fronts, too. Have a quick look when your players aren't demanding your attention and feel free to make changes. One small grim portent may resound across the whole campaign in subtle ways.

You can advance a grim portent descriptively or prescriptively. Descriptively means that you've seen the change happen during play, so you mark it off. Maybe the players sided with one outlying village against another. Now they control the tunnels. Lo and behold, this was the next step in a grim portent. Prescriptive is when, due to a failed player move or a golden opportunity, you advance the grim portent as your hard move. That step comes to pass, show its effects and keep on asking, "What do you do, now?"

IMPENDING DOOM

At the end of every danger's path is an impending doom. This is the final toll of the bell that signals the danger's triumphant resolution. When a grim portent comes to pass the impending doom grows stronger, more apparent and present in the world. These are the very bad things that every danger, in some way, seeks to bring into effect. Choose one of the types of impending dooms and give it a concrete form in your front. These often change in play, as the characters meddle in the affairs of the world. Don't fret, you can change them later.

- Tyranny (of the strong over the weak or the few over the many)
- Pestilence (the spread of sickness and disease, the end of wellness)
- Destruction (apocalypse, ruin and woe)
- Usurpation (the chain of order comes apart, someone rightful is displaced)
- Impoverishment (enslavement, the abandonment of goodness and right)
- Rampant Chaos (laws of reality, of society, or any order is dissolved)

When all of the grim portents of a danger come to pass, the impending doom sets in. The danger is then resolved but the setting has changed in some meaningful way. This will almost certainly change the front at large as well. Making sure that these effects reverberate throughout the world is a big part of making them feel real.

STAKES

Your stakes questions are 1-3 questions about people, places, or groups that you're interested in. People include PCs and NPCs, your choice. Remember that your agenda includes "Play to find out what happens?" Stakes are a way of reminding yourself what you want to find out.

Stakes are concrete and clear. Don't write stakes about vague feelings or incremental changes. Stakes are about important changes that affect the PCs and the world. A good stakes question is one that, when it's resolved, means that things will never be the same again.

The most important thing about stakes is that you find them interesting. Your stakes should be things that you genuinely want to know, but that you're also willing to leave to be resolved through play. Once you've written it as a stake, it's out of your hands, you don't get to just make it up anymore. Now you have to play to find out.

Playing to find out is one of the biggest rewards of playing RWBY World. You've written down something tied to events happening in the world that you want to find out about—now you get to do just that.

DESCRIPTION AND CAST

Write up something short to remind you just what this danger is about, something to describe it in a nutshell. Don't worry about where it's going or what could happen—grim portents and the impending doom will handle that for you; you'll get to those in a bit. If there are multiple people involved in the danger (an orc warlord and his clansmen, a hateful god and his servants) go ahead and give them names and a detail or two now. Leave yourself some space as you'll be adding to this section as you play.

RESOLVING A FRONT

Often a front will be resolved in a simple and straightforward manner. A front representing a single dungeon may have its dangers killed, turned to good, or overcome by some act of heroism. In this case the front is dissolved and set aside. Maybe there are elements of the front—dangers that go unresolved or leftover members of a danger that's been cleared—that live on. Maybe they move to the campaign front as brand new dangers?

The campaign front will need a bit more effort to resolve. It'll be working slowly and subtly as the course of the campaign rolls along. You won't introduce or resolve it all at once, but in pieces. The characters work towards defeating the various minions of the big bad that lives in your campaign front. In the end, though, you'll know that the campaign front is resolved when the big bad guy is confronted or the plague claims the world and the heroes emerge bloodied but victorious or defeated and despairing. Campaign fronts take longer to deal with but in the end they're the most satisfying to resolve.

When a front is resolved take some extra time to sit down and look at the aftermath. Did any grim portents come to pass? Even if a danger is stopped, if any grim portents are fulfilled, the world is changed, if only in subtle ways. Keep this in mind when you write your future fronts. Is there anyone who could be moved from the now-defeated front to somewhere else? Anyone get promoted or reduced in stature? The resolution of a front is an important event!

When you resolve an adventure front usually that means the adventure itself has been resolved. This is a great time to take a break and look at your campaign front. Let it inspire your next adventure front. Write up a new adventure front or polish off one you've been working on, draw a few maps to go with it and get ready for the next big thing.

MULTIPLE ADVENTURE FRONTS

As you start your campaign you're likely to have a lightly detailed campaign front and one or two detailed adventure fronts. Characters may choose, part-way through an adventure, to pursue some other course. You might end up with a handful of partly-resolved adventure fronts. Not only is this okay, it's a great way to explore a world that feels alive and organic. Always remember, fronts continue along apace no matter whether the characters are there to see them or not. Think offscreen, especially where fronts are concerned.

When running two adventure fronts at the same time they can be intertwined or independent. The anarchists corrupting the city from the inside are a different front from the grimm massing outside the walls, but they'd both be in play at once. On the other hand one dungeon could have multiple fronts at play within its walls: the powers and effects of the place itself and the warring lost tribes that inhabit it.

A situation warrants multiple adventure fronts when there are multiple impending dooms, all equally potent but not necessarily related. The impending doom of the anarchists is chaos in the city, the impending doom of the orcs is its utter ruination. They are two separate fronts with their own dangers. They'll deal with each other, as well, so there's some room for the players choosing sides or attempting to turn the dangers of one front against the other.

When dealing with multiple adventure fronts the players are likely to prioritize. The cult needs attention now, the orcs can wait, or vice versa. These decisions lead to the slow advancement of the neglected front, eventually causing more problems for the characters and leading to new adventures. This can get complex once you've got three or four fronts in play. Take care not to get overwhelmed.

FRONTS ON THE CAMPAIGN MAP

Your villages are not the only thing on the campaign map. In addition to villages and the areas around them your fronts will appear on the map, albeit indirectly.

Fronts are organizational tools, not something the characters think of, so don't put them on the map directly. As your fronts change, change the map.

UPDATING THE CAMPAIGN MAP

The campaign map is updated between sessions or whenever the players spend significant downtime in a safe place. Updates are both prescriptive and descriptive: if an event transpires that, say, gathers a larger fighting force to a village, update the tags to reflect that. Likewise if a change in tags mean that a village has a bigger fighting force you'll likely see more armored men in the street.

Between each session check each of the conditions below. Go down the list and check each condition for all villages before moving to the next. If a condition applies, apply its effects.

REMNANT

In the beginning, darkness covered everything. Man was born from dust and battled against creatures of darkness, known as the Grimm. Darkness nearly wiped out mankind's brief existence, but then men discovered a power that saved them. Dust. They found they were able to control Dust and drive back the forces of darkness.

Armed with Dust, Nature's Wrath, mankind managed to force the darkness away. In its absence, civilization sprang up, and humans spread throughout the world. They found places that offered natural defenses, and the four kingdoms of Atlas, Mistral, Vacuo, and Vale gradually arose.

In spite of this, Remnant remains a dangerous world. The Grimm have not gone away, and most settlements formed outside the protective walls of these cities don't last long at all, mysteriously vanishing back into the darkness.

To fend off the Grimm, academies such as Signal and Beacon were created. Here, young men and women train to become Huntsmen and Huntresses. Hunters, as the name implies, hunt threats down and eliminate them using a combination of powerful weapons, Aura, and ample supplies of Dust.

Most things in the wild zones outside the territory of the Four Kingdoms will likely still try to tear people to pieces. Remnant is not a particularly welcoming world to Humans or Faunus.

When the players leave the site of their first adventure for the safety of civilization it's time to start drawing the campaign map. Take a large sheet of paper (plain white if you like or hex-gridded if you want to get fancy), place it where everyone can see, and make a mark for the site of the adventure. Use pencil: this map will change. It can be to-scale and detailed or broad and abstract, depending on your preference, just make it obvious. Keep the mark small and somewhere around the center of the paper so you have space to grow.

Much of the life of a Hunter is spent in dusty, forgotten cities or in places of terror and life-threatening danger. It's commonplace to awaken from a short and fitful rest still deep in the belly of the world and surrounded by grimm. When the time comes to emerge from these places – whether laden with the spoils of battle or beaten and bloody – an adventurer seeks out safety and solace.

These are the comforts of civilization: a warm bath, a meal of mead and bread, the company of fellow men or faunus. Often thoughts of returning to these places are all that keep an adventurer from giving up altogether. All fight for gold and glory but who doesn't ache for a place to spend that gold and laugh around a fire, listening to tales of folly and adventure?

This section covers the wider world—the grand and sweeping scope outside the dungeon. The always marching movement of the GM's fronts will shape the world and, in turn, the world reflects the actions the players take to stop or redirect them.

THE FOUR KINGDOMS

The Four Kingdoms are the only really safe places in Remnant. When the players visit one of them, there are some special moves they'll be able to make. These still follow the fictional flow of the game. When the players arrive, ask them 'What do you do?' The players' actions will, more often than not, trigger a move from this list. They cover respite, reinvigoration, and resupply—opportunities for the players to gather their wits and spend their treasure.

Don't let a visit to one of the kingdoms become a permanent respite. Remember, Remnant is a scary, dangerous place. If the players choose to ignore that, they're giving you a golden opportunity to make a hard move. Fill the characters' lives with adventure whether they're out seeking it or not. These moves exist so you can make a visit to town an interesting event without spending a whole session haggling over the cost of a new backpack.

What follows is what is known (and a bit of what's inferred) of the four kingdoms, but this is just a jumping off point for what happens in your world.

ATLAS

Atlas is a kingdom in the region known as Mantle, on the far northern continent of the world of Remnant. Like all the kingdoms, Atlas is governed by a ruling council to represent the people and their needs. Schnee Dust Company has its headquarters located here.

TECHNOLOGICAL ADVANCES

The kingdom is known for its innovation and far-reaching technological achievements, having been the first to develop, and then gifted the Cross Continental Transmit system to the rest of the world after the Great War, allowing for communication between the four kingdoms.

Other technological advances spearheaded by the kingdom of Atlas include great strides in the field of robotics. Penny, the first artificial being capable of producing aura, was also built with assistance from the Atlesian military.

ARMED FORCES

The kingdom's armed forces are made up of an organized body known as the Atlesian military, which is regarded as the world's strongest military power. Atlas has always supported the idea of the removal of men from the dangers of the battlefield, thus a large component of their forces is made up of android soldiers, such as the Atlesian Knight-200, designed to replace the standard Atlesian Knight-130 security model used by Remnant for the past several years.

They do however understand that many situations still require a human presence, with human soldiers still serving among their forces, and in conjunction with the Schnee Dust Company have also introduced piloted mechanized battle-suits known as the Atlesian Paladin-290.

Along with their army the kingdom also boasts an impressive air-fleet, able to field several large airships and a heavy escort of smaller fighter-transports which can provide tactical fire support for its ground forces. This domination of the skies allows the Atlesian military to respond and deploy its troops to face potential threats in quick succession.

The Atlesian airforce and android ground forces are also able to be quickly deployed, as seen when they displayed their impressive strength by defending Vale from a marauding force of Grimm.

General James Ironwood is a prominent leader of the military.

ACADEMY

Students from Atlas' Hunter academy wear white long-sleeved shirts with gray pocket-vest jackets on top, along with a pair of white dress gloves and a dark-gray tie. Male students wear long white trousers, while female students wear gray leggings and knee-high black boots.

The Atlesian academy is also run by General James Ironwood as Headmaster.

MISTRAL

Mistral is located on the far eastern continent of the world. Like the rest of the kingdoms, it is governed by a ruling council, probably cold, dry and windy. The kingdom takes many of its cues from ancient Greek or Roman culture, including names and apparel.

ACADEMIES

SANCTUM

Sanctum Academy is a lower-level training facility, and students generally go on to Haven when they graduate, however, as in the case of Pyrrha Nikos, they sometime transfer to other academies.

HAVEN

Haven is Mistral's higher-level academy, although not much is know about this school.

Haven's school uniform consists of a black jacket with a light gray outline around the edges, a white undershirt and a white band around the student's right arm. The female outfit consists of a gray and black checkered skirt, whereas the male uniform has a pair of black trousers.

NOTABLE EVENTS

Mistral is the location of an annual tournament, known as The Mistral Regional Tournament, which is presumed to be a combat tournament. This tournament was won by Pyrrha Nikos four years in a row, setting a new record.

VACUO

Vacuo is located on the far western reaches of the continent of Vytal. Like the rest of the kingdoms, Vacuo is ruled by a council representing its people and their interests.

The area is one of the farthest away from Vale, a harsh, desert area where people must adapt to living with the extreme environment.

ACADEMY

The name of the academy in Vacuo is unknown. Students from the Huntsman academy in Vacuo do not appear to have a standard uniform like the schools of the others kingdoms.

VALE

Vale is both the name of the kingdom and its largest city. Situated near the western end of the continent of Vytal, vale is in a forested region, with a fairly mild climate. The kingdom takes many of it's naming conventions from colours, and while the kingdom is mostly modernized, there are still holdovers from its past. One example of this would be the narrow roads which crisscross the city, most likely laid down before the advent of modern transportation. Vale is also home to a very large sea dock, indicating that a lot of trade comes through the city.

LAW ENFORCEMENT

The kingdom of Vale, unlike Atlas, does not have a large standing army, preferring to rely on civilian police. The city of Vale has its own police department, which has both uniformed and plain-clothes detective sections. However, the capabilities of Vale's criminal element, including super-criminals and the White Fang terrorist organization, sometimes outstrip the department's ability to counter them, forcing it to rely on the Hunters to deal with extreme threats.

ACADEMIES

Vale and its immediate environs are home to two huntress training schools: Beacon Academy and Signal Academy.

SIGNAL

Signal Academy is a facility for training warriors, located on the island Patch, just off the coast of Vale. At Signal, all students are required to craft their own weapons. Signal is a lower-level school, and students go on to Beacon when they graduate, or if they are invited to attend.

BEACON

Beacon Academy is a residential/boarding-type school, with its students residing in dormitories on the campus. The school seems to provide all living facilities, including hygiene, food, and laundry facilities. However, students are not restricted to the campus outside lessons, and frequently spend their weekends in Vale.

All students are required to wear a uniform. The males wear black suits lined with gold, accompanied by a blue vest and a white shirt with a red tie. The females wear long stockings an optional component, a red plaid skirt, and a brown jacket with a tan vest and white shirt.

Students are given the freedom to customize their attire, as Ruby also wears her hood with her uniform. The dress code doesn't seem to be upheld very strictly, as one student in a lecture did not have his uniform on, yet he was not reprimanded.

Given that students dress in uniform even when in their dorm rooms, it seems that wearing casual clothing is not permitted on the campus. However, during combat-oriented exercises such as the initiation test, dueling practice or other field trips, students are permitted to wear their combat clothing instead.

SETTLEMENTS

Occasionally, a group of people will try to set up a new settlement outside of the safety of the four kingdoms. All the assorted communities, holds, and so on where there's a place to stay and some modicum of civilization are called settlements. Settlements are places with at least a handful of inhabitants and some stable structures. They can be as big as a metropolis or as small as few ramshackle buildings.

Each settlement, regardless of the size, has a few things in common. First, there is some sort of natural defense: surrounding cliffs, on a mountaintop, hidden in a cave, or between the sides of a river fork. Second, there is a specific reason the settlement exists. People don't just leave the protection of the kingdoms lightly. Lastly, each settlement has some sort of problem. It's not easy living away from the centers of civilization.

ELEMENTS OF A SETTLEMENT

Villages, towns, keeps, and cities are the most common settlements. Settlements are described by their tags. All settlements have tags indicating prosperity, population, and defenses. Many will have tags to illustrate their more unusual properties.

Settlements are differentiated based on size. The size indicates roughly how many people the village can support. The population tag tells you if the current population is more than or less than this amount.

Villages are the smallest settlements. They're usually out of the way, off the main roads. If they're lucky they can muster some defense but it's often just rabble with pitchforks and torches. A village stands near some easily exploitable resource: rich soil, plentiful fish, an old forest, or a mine. Villages have just the necessities for sale, usually.

Towns have a hundred or so inhabitants. They're the kind of place that springs up around a mill, trading post, or inn and usually have fields, farms, and livestock of some kind. They might have a standing militia of farmers strong enough to wield a blade or shoot a bow. Towns have the basics for sale but certainly no special goods.

A keep is a settlement built specifically for defense—sometimes of a particularly important location like a river delta or a rich gold mine. Keeps are found at the frontier edges of civilization. Inhabitants are inured to the day-to-day dangers of the road. They're tough folks that number between a hundred and a thousand, depending on the size of the keep and the place it defends. Keeps will almost always have arms and armor and sometimes a rare dust-powered item.

From bustling trade center to sprawling metropolis, the city represents the largest sort of village in RWBY World. These are places where folk of many races and kinds can be found. They often exist at the confluence of a handful of trade routes or are built in a place of spiritual significance. They'll always have crafted goods and some stranger things for sale to those willing to seek them.

Prosperity indicates what kinds of items are usually available. Population indicates the number of inhabitants relative to the current size of the village. Defenses indicate the general scope of arms the village has. Tags in these categories can be adjusted. "-Category" means to change the village to the next lower tag for that category (so *Moderate would become Poor with -Prosperity*). "+Category" means to change the village to the next higher tag (so *Shrinking becomes Steady with +Population*). Tags in those categories can also be compared like numbers.

Tags will change over the course of play. Creating a village provides a snapshot of what that place looks like *right now*. As the players spend time in it and your fronts progress the world will change and your villages with it.

As play progresses the characters will discover new locales and places of interest either directly, by stumbling upon them in the wild, or indirectly, by hearing about them in rumors or tales. Add new villages, dungeons, and other locations to the map as they're discovered or heard about. Villages are often near a useful resource. Towns are often found at the point where several villages meet to trade. Keeps watch over important locations. Cities rely on the trade and support of smaller steads. Dungeons can be found anywhere and in many forms.

Whenever you add a new village use the rules to decide its tags. Consider adding a distinctive feature somewhere nearby. Maybe a forest, some old standing stones, an abandoned castle, or whatever else catches your fancy or makes sense. A map of only villages and ruins with nothing in between is dull; don't neglect the other features of the world.

STEADING TAGS

PROSPERITY

1 Dirt: Nothing for sale, nobody has more than they need (and they're lucky if they have that). Unskilled labor is cheap.

2 Poor: Only the bare necessities for sale. Weapons are scarce unless the village is heavily defended or militant. Unskilled labor is readily available.

3 Moderate: Most mundane items are available. Some types of skilled laborers.

4 Wealthy: Any mundane item can be found for sale. Most kinds of skilled laborers are available, but demand is high for their time.

5 Rich: Mundane items and more, if you know where to find them. Specialist labor available, but at high prices.

POPULATION

1 Exodus: The village has lost its population and is on the verge of collapse.

2 Shrinking: The population is less than it once was. Buildings stand empty.

3 Steady: The population is in line with the current size of the village. Some slow growth.

4 Growing: More people than there are buildings.

5 Booming: Resources are stretched thin trying to keep up with the number of people.

Hospital: There is a major medical center here. Take +1 to recruit medics here.

Personage: There's a notable person who makes their home here. Give them a name and a short note on why they're notable.

History: Something important once happened here, choose one and detail or make up your own: battle, miracle, myth, romance, tragedy.

Power: The village holds political sway of some type.

DEFENSES

1 None: Clubs, torches, farming tools.

2 Militia: There are able-bodied men and women with worn weapons ready to be called, but no standing force.

3 Watch: There are a few watchers posted who look out for trouble and settle small problems, but their main role is to summon the militia.

4 Guard: There are armed defenders at all times with a total pool of less than 100 (or equivalent). There is always at least one armed patrol about the village.

5 Garrison: There are armed defenders at all times with a total pool of 100–300 (or equivalent). There are multiple armed patrols at all times.

6 Battalion: As many as 1,000 armed defenders (or equivalent). The village has manned maintained defenses as well.

7 Legion: The village is defended by thousands of armed soldiers (or equivalent). The village's defenses are intimidating.

Oath: The village has sworn oaths to the listed villages. These oaths are generally of fealty or support, but may be more specific.

Enmity: The village holds a grudge against the listed villages.

Safe: Outside trouble doesn't come here until the players bring it. Idyllic and often hidden, if the village would lose or degrade another beneficial tag get rid of safe instead.

Lawless: Crime is rampant; authority is weak.

Blight: The village has a recurring problem, usually a type of monster.

TRADE

Exotic: There are goods and services available here that aren't available anywhere else nearby. List them.

Resource: The village has easy access to the listed resource (e.g., a spice, a type of ore, fish, grapes). That resource is significantly cheaper.

Need: The village has an acute or ongoing need for the listed resource. That resource sells for considerably more.

Trade: The village regularly trades with the listed villages.

Market: Everyone comes here to trade. On any given day the available items may be far beyond their prosperity. +1 to supply.

Craft: The village is known for excellence in the listed craft. Items of their chosen craft are more readily available here or of higher quality than found elsewhere.

Corporation: The listed corporation has a major presence (and usually a fair amount of influence). If the corporation is closely associated with a type of hireling, +1 to recruit that type of hireling.

MAKING A VILLAGE

By default a village is Poor, Steady, Militia, Resource (your choice), has an Oath to another village of your choice, and has a Blight (this will almost always be Grimm). Then choose one or two of the following:

- The village is somewhere naturally defended: Safe, -Defenses
- The village has abundant resources that sustain it: +Prosperity, Resource (your choice), Enmity (your choice)
- The village is under the protection of another village: Oath (that village), +Defenses
- The village is on a major road: Trade (your choice), +Prosperity
- The village was built on the site of historical significance: Power, History (your choice)

CHOOSE ONE PROBLEM:

- The village is in arid or uncultivable land: Need (Food)
- The village is either very friendly to a faction (*eg. the White Fang*) or very vocal against them: Power (the faction they're aligned with), Enmity (the opposite faction)
- The village has recently fought a battle: -Population, -Prosperity if they fought to the end, -Defenses if they lost.
- The village has absorbed another village: +Population, Lawless
- The village is remote or unwelcoming: -Prosperity, Lawless

MAKING A TOWN

By default a town is Moderate, Steady, Watch, Trade (two of your choice), and has a Blight (choose a monster). If the town is listed as Trade by another village choose one:

- The town is booming: Booming, Lawless
- The town stands on a crossroads: Market, +Prosperity
- The town is defended by another village: Oath (that village), +Defenses
- The town is built around a church: Power (Divine)
- The town is built around a craft: Craft (your choice), Resource (something required for that craft)
- The town is built around a military post: +Defenses Choose one problem:
- The town has grown too big for an important supply (like grain, wood, or stone): Need (that resource), Trade (a village or town with that resource)
- The town offers defense to others: Oath (your choice), -Defenses
- The town is notorious for an outlaw who is rumored to live there: Personage (the outlaw), Enmity (where the crimes were committed)
- The town has cornered the market on a good or service: Exotic (that good or service), Enmity (a settlement with ambition)
- The town has a disease: -Population
- The town is a popular meeting place: +Population, Lawless

MAKING A KEEP

By default a keep is Poor, Shrinking, Guard, Need (Supplies), Trade (someplace with supplies), Oath (your choice). If the keep is owed fealty by at least one settlement choose one:

- The keep belongs to a noble family: +Prosperity, Power (Political)
- The keep is run by a skilled commander: Personage (the commander), +Defenses
- The keep stands watch over a trade road: +Prosperity, Guild (trade)
- The keep is used to train special troops: Arcane, -Population
- The keep is surrounded by fertile land: remove Need (Supplies)
- The keep stands on a border: +Defenses, Enmity (village on the other side of the border)

CHOOSE ONE PROBLEM

- The keep is built on a naturally defensible position: Safe, -Population
- The keep is a safe haven for brigands: Lawless
- The keep was built to defend from a specific threat: Blight (that threat)
- The keep has seen horrible bloody war: History (Battle), Blight (White Fang)
- The keep is given the worst of the worst: Need (Skilled Recruits)

MAKING A CITY

By default a city is Moderate, Steady, Guard, Market, and Guild (one of your choice). It also has Oaths with at least two other villages, usually a town and a keep. If the city has trade with at least one village and fealty from at least one village choose one:

- The city has permanent defenses, like walls: +Defenses, Oath (your choice)
- The city is ruled by a single individual: Personage (the ruler), Power (Political)
- The city is diverse: Dwarven or Elven or both
- The city is a trade hub: Trade (every village nearby), +Prosperity
- The city is ancient, built on top of its own ruins: History (your choice), Divine
- The city is a center of learning: Arcane, Craft (your choice), Power (Arcane)

CHOOSE ONE PROBLEM

- The city has outgrown its resources: +Population, Need (food)
- The city has designs on nearby territory: Enmity (nearby villages), +Defenses
- The city is ruled directly by one of the kingdoms: -Defenses, Power (that kingdom)
- The city is ruled by the people: -Defenses, +Population
- The city lies on a place of power: History, Personage (whoever watches the place of power), Blight (grimm)

GROWTH AND COLLAPSE

When a village or town is booming and its prosperity is above moderate you may reduce prosperity and defenses to move to the next largest type. New towns immediately gain market and new cities immediately gain guild (your choice).

When a village's population is in exodus and its prosperity is poor or less it shrinks. A city becomes a town with a steady population and +prosperity. A keep becomes a town with +defenses and a steady population. A town becomes a village with steady population and +prosperity. A village becomes a ghost town.

TRADE

When **trade is blocked because** the source of that trade is gone, the route is endangered, or political reasons, the village has a choice: gain need (a traded good) or take -prosperity.

When a village **has a need that is not fulfilled** (through trade, capture, or otherwise) that village is in want. It gets either -prosperity, -population, or loses a tag based on that resource like craft or trade, your choice.

When **control of a resource changes** remove that resource from the tags of the previous owner and add it to the tags of the new owner (if applicable). If the previous owner has a craft or trade based on that resource they now have need (that resource). If the new owner had a need for that resource, remove it.

When a village **has more trade than its current prosperity** it gets +prosperity.

When a village **has a resource that another village needs** unless enmity or other diplomatic reasons prevent it they set up trade. The village with the resource gets +prosperity and their choice of oaths, +population, or +defenses; the village with the need erases that need and adds trade.

OATHS AND ENMITY

When a village **has oaths to a village under attack** that village may take -defenses to give the village under attack +defenses.

When a village **is surrounded by enemy forces** it suffers losses.

If it **fights back with force** it gets -defenses. If its new defenses are watch or less it also gets -prosperity. If it instead tries to wait out the attack it gets -population. If its new population is shrinking or less it loses a tag of your choice. If the village's defenses outclass the attacker's (your call if it's not clear, or make it part of an adventure front) the village is no longer surrounded.

When a village **has enmity against a weaker village** they may attack. Subtract the distance (in rations) between the villages from the village with enmity's defenses. If the result is greater than the other village's defenses +defense for each step of size difference (village to town, town to keep, keep to city) they definitely attack. Otherwise it's your call: has anything happened recently to stoke their anger? The forces of the attacker embattle the defender, while they maintain the attack they're -defenses.

When two villages **both attack each other** their forces meet somewhere between them and fight. If they're evenly matched they both get -defenses and their troops return home. If one has the advantage they take -defenses while the other takes -2 defenses.

CHANGE

The conditions above detail the most basic of interactions between villages, of course the presence of your fronts and the players mean things can get far more complex. Since tags are descriptive, add them as needed to reflect the players' actions and your fronts' effects on the world.

MONSTERS

Great heroes need horrendous antagonists. This section is about how to create and play as those antagonists—from a tiny nevermore to the fearsome deathstalker.

A monster is any living (or undead) thing that stands in the characters' way.

How you use these monsters follows directly from your agenda and principles. Stay true to your principles, use your moves and pursue your agenda—you can't go wrong.

Your first agenda is to *portray a fantastic world*. The way you describe the monsters and adversaries the characters face can be a tool to help you fulfill that agenda. Describing those creatures and people in vivid detail will bring them to life. You'll eventually need some stats for those monsters, too—the rules in this section are here to help you create those stats quickly and easily.

The player characters are the heroes. Monsters exist to illustrate what a dangerous awful place Dungeon World can be—how it will remain if the heroes don't step in. You shouldn't be rooting for the monsters to win, but they may challenge, and even sometimes defeat, the heroes. If you feel like your monsters are being beaten too quickly, don't worry. Let the players revel in their victory, there's always more monsters.

The principle of *think dangerous* sums up that philosophy— think of every monster like an arrow fired at the characters. The monsters are ammunition of the danger you're presenting. Some may be smarter, faster, or more dangerous than others but until a monster warrants a name, a personality, or some other special consideration, it's an arrow. Take aim and shoot. Don't worry if you miss.

A monster stops being mere ammunition when something in the world puts the spotlight on it. This might be a spout lore roll that leads your description in an interesting direction or the result of your asking questions and building on the players' answers. Maybe the characters were overwhelmed in battle and had to run away, giving them a new-found fear and respect for the beast they fought. When these things happen, feel free to give the monster a name and consider creating a danger to represent it.

One thing that your agenda and principles don't say anything about is setting up a fair fight. Heroes are often outnumbered or faced with ridiculous odds— sometimes they have to retreat and make a new plan. Sometimes they suffer loss. When adding a monster to a front, placing them in a dungeon, or making them up on the fly your first responsibility is to the fiction (*portray a fantastic world*) and to give the characters a real threat (*make the characters heroes*), not to make a balanced fight. Dungeon World isn't about balancing encounter levels or counting experience points; it's about adventure and death-defying feats!

MONSTER ELEMENTS

Every monster has moves that describe its behavior and abilities. Just like the normal GM moves, they're things that you do when there's a lull in the action or when the players give you a golden opportunity. As with other GM moves they can be hard or soft depending on the circumstances and the move: a move that's irreversible and immediate is hard, a move that's impending or easy to counter is soft.

Each monster has an instinct that describe its goals at a high level.

Some monsters live for conquest, or treasure, or simply for blood. The monster's instinct is the guide to how to use it in the fiction.

The monster's description is where all its other features come from. The description is how you know what the monster really is, the other elements just reflect the description.

Damage is a measure of how much pain the monster can inflict at once. Just like player damage it's a die to roll, maybe with some modifiers. A monster deals its damage to another monster or a player whenever it causes them physical harm.

Each monster has tags that describe how it deals damage, including the range(s) of its attacks. When trying to attack something out of its range (too close or too far) the monster's out of luck, no damage. Any tag that can go on a weapon (like messy or slow) can also go on a monster.

There are special tags that apply only to monsters. These tags, listed below, describe the key attributes of the monster—qualities that describe how big they are and how, if at all, they organize themselves.

A monster's HP is a measure of how much damage it can take before it dies. Just like players, when a monster takes damage it subtracts that amount from its HP. At 0 HP it's dead, no last breath.

Some monsters are lucky enough to enjoy armor. It's just like player armor: when a monster with armor takes damage it subtracts its armor from the damage done.

Special qualities describe innate aspects of the monster that are important to play. These are a guide to the fiction, and therefore the moves. A quality like intangible means just what it says: mundane stuff just passes through it. That means swinging a mundane sword at it isn't hack and slash, for a start.

MONSTERS WITHOUT STATS

Some creatures operate on a scale so far beyond the mortal that concepts like HP, armor, and damage just do not hold. Some creatures just aren't dangerous in a fight. These creatures may still cause problems for the players and may even be defeated with clever thinking and enough preparation.

If a creature is of such a scale far beyond the players, or if it just doesn't put up a physical fight, don't assign it HP, damage, or armor. You can still use the monster creation rules to give it tags. The core of a stat-less monster is its instinct and moves; you can have it make its moves and act according to its instinct even without numeric stats.

MONSTER TAGS

BASIC TAGS

Devious: Its main danger lies beyond the simple clash of battle.
Amorphous: Its anatomy and organs are bizarre and unnatural.
Organized: It has a group structure that aids it in survival. Defeating one may cause the wrath of others. One may sound an alarm.
Intelligent: It's smart enough that some individuals pick up other skills. The GM can adapt the monster by adding tags to reflect specific training, like a medic or warrior.
Hoarder: It almost certainly has treasure.
Stealthy: It can avoid detection and prefers to attack with the element of surprise.
Terrifying: Its presence and appearance evoke fear.
Cautious: It prizes survival over aggression.
Construct: It was made, not born
Grimm: It's a creature of destruction without a soul.
Hunter: Specially trained to fight and use Aura and Semblance.

Horde: Where there's one, there's more. A lot more.
Group: Usually seen in small numbers, 3–6 or so.
Solitary: It lives and fights alone.

SIZE TAGS

Tiny: It's smaller than a house cat.
Small: It's about the size of a large dog.
Large: It's much bigger than a human, about as big as a cart.
Huge: It's as big as a small house or larger.

MAKING MONSTERS

Monsters start with your description of them. Whether you're making the monster before play or just as the players come face-to-face with it, every monster starts with a clear vision of what it is and what it does.

If you're making a monster between sessions start by imagining it. Imagine what it looks like, what it does, why it stands out. Imagine the stories told about it and what effects it has had on the world.

If you're making a monster on the fly during a session start by describing it to the players. Your description starts before the characters even lay eyes on it: describe where it lives, what marks it has made on the environment around it. Your description is the key to the monster.

When you find you need stats for the monster you use this series of questions to establish them. Answer every question based on the facts established and imagined. Don't answer them aloud to anyone else, just note down the answers and the stats listed with each answer.

If two questions would grant the same tag don't worry about it. If you like you can adjust damage or HP by 2 to reflect the tag that would be repeated, but it's not necessary. If a combination of answers would reduce HP or damage below 1 they stay at 1.

When you're finished your monster may have only one move. If this is the case and you plan on using the monster often, give it another 1–2 moves of your choice. These moves often describe secondary modes of attack, other uses for a primary mode of attack, or connections to a certain place in the world.

WHAT IS IT KNOWN TO DO?

Write a monster move describing what it does.

WHAT DOES IT WANT?

This is its instinct. It should be something that causes problems for others. Write it as an intended action.

HOW DOES IT USUALLY HUNT OR FIGHT?

- **In large groups:** horde, d6 damage, 3 HP
- **In small groups, about 2–5:** group, d8 damage, 6 HP
- **All by its lonesome:** solitary, d10 damage, 12 HP

HOW BIG IS IT?

- **Smaller than a house cat:** tiny, hand, -2 damage
- **About the size of a large dog:** small, close
- **About human size:** close
- **As big as a cart:** large, close, reach, +4 HP, +1 damage
- **Much larger than a cart:** huge, reach, +8 HP, +3 damage

WHAT IS ITS MOST IMPORTANT DEFENSE?

- **Cloth or flesh:** 0 armor
- **Leathers or thick hide:** 1 armor
- **Mail or scales:** 2 armor
- **Plate or bone:** 3 armor
- **Permanent special protection:** 4 armor.

WHAT IS IT KNOWN FOR?

(Choose all that apply)

- **Unrelenting strength:** +2 damage, forceful
- **Skill in offense:** roll damage twice and take the better roll
- **Skill in defense:** +1 armor
- **Deft strikes:** +1 piercing
- **Uncanny endurance:** +4 HP
- **Deceit and trickery:** stealthy, write a move about dirty tricks
- **A useful adaptation like being amphibious or having wings:** add a special quality for the adaptation
- **Grimm:** +2 damage or +2 HP or both (your call)
- **Hunter:** hunter, write a move about its semblance

WHAT IS ITS MOST COMMON FORM OF ATTACK?

Common answers include: a type of weapon, claws, a specific spell. Then answer these questions about it:

- **Its armaments are vicious and obvious:** +2 damage
- **It lets the monster keep others at bay:** reach
- **Its armaments are small and weak:** reduce its damage die size by one
- **Its armaments can slice or pierce metal:** messy, +1 piercing or +3 piercing if it can just tear metal apart
- **Armor doesn't help with the damage it deals (due to magic, size, etc.):** ignores Armor
- **It usually attacks at range (with arrows, spells, or other projectiles):** near or far or both (your call)

WHICH OF THESE DESCRIBE IT?

Choose all that apply.

- **It isn't dangerous because of the wounds it inflicts, but for other reasons:** devious, reduce its damage die size by one, write a move about why it's dangerous
- **It organizes into larger groups that it can call on for support:** organized, write a move about calling on others for help
- **It's as smart as a human or thereabouts:** intelligent
- **It actively defends itself with a shield or similar:** cautious, +1 armor
- **It collects trinkets that humans would consider valuable (gold, gems, secrets):** hoarder
- **It's kept alive by something beyond simple biology:** +4 HP
- **It was made by someone:** construct, give it a special quality or two about its construction or purpose
- **Its appearance is disturbing, terrible, or horrible:** terrifying, write a special quality about why it's so horrendous
- **It doesn't have organs or discernible anatomy:** amorphous, +1 armor, +3 HP
- **It (or its species) is ancient—older than man:** increase its damage die size by one
- **It abhors violence:** roll damage twice and take the worst result

TREASURE

When the players search the belongings of a monster (on its body or tucked away somewhere) describe them honestly, if there are any. If the monster has accumulated some wealth you can roll that randomly. Start with the monster's damage die, modified by:

- **Hoarder:** roll damage die twice, take higher result
- **Far from home:** add at least one ration (usable by anyone with similar taste)
- **Hunter:** some strange item, possibly magical
- **Lord over others:** +1d4 to the roll
- **Ancient and noteworthy:** +1d4 to the roll

Roll the monster's damage die plus any added dice to find the monster's treasure:

1. A few lien, 2d8 or so
2. An item useful to the current situation
3. Several lien, about 4d10
4. A small item (gem, art) of considerable value, worth as much as 2d10×10 lien, 0 weight
5. Some minor magical trinket
6. Useful information (in the form of clues, notes, etc.)
7. A bag of lien, 1d4×100 or thereabouts.
8. A very valuable small item (gem, art) worth 2d6×100, 0 weight
9. A chest of lien and other small valuables. 1 weight but worth 3d6×100 lien.
10. A magical item or magical effect
11. Many bags of lien for a total of 2d4×100 or so
12. A sign of office (crown, banner) worth at least 3d4×100 lien
13. A large art item worth 4d4×100 lien, 1 weight
14. A unique item worth at least 5d4×100 lien
15. All the information needed to learn a new specialty and roll again
16. A portal or secret path (or directions to one) and roll again
17. Something relating to one of the characters and roll again
18. A hoard: 1d10×1000 lien and 1d10×10 gems worth 2d6×100 each

BESTIARY

The monsters and enemies here are presented as closely as possible to the originals. You'll no doubt want to add more as you go along, or when more are introduced in the show.

ATLESIAN MILITARY

The Atlesian Military is dedicated to removing men and women from the front lines of combat. To do so they have launched several attepts to replace soldiers with robots, beginning with the Atlesian Knights, and culminating in the Paladin. There has also been at least one attempt to make an android that could pass as human, although this has had only partial success, and it is unknown if there are more in production.

ATLESIAN KNIGHT-130

Horde, Construct

Punch: 1d6, Close
Slash: 1d4, Close, Piercing 1
Autocannon: 1d4+1, Close, Far
3 HP
1 Armor

The Atlesian Knight-130, otherwise known as the "AK-130,"[1] is an advanced type of dust-powered, crude android with enough AI to speak and coordinate themselves. They are currently the standard security model in Remnant and possibly other kingdoms. The AK-130 is metallic grey, with highlights on its chest and head that glow red when operational. They possess wrist-mounted blades that also glow red along their length. They typically are only a threat in large groups, and usually fight hand-to-hand, although they can convert their hands into revolving automatic weapons or alternatively, into large curved, wrist-mounted blades, fighting with both in a dual-wielding style.

Instinct: To follow orders; to protect.

- Call other androids to fight.
- Leap from a distance to attack a foe.

ATLESIAN KNIGHT-200

Group, Construct

Punch: 1d8, Close
Slash: 1d6, Close, Piercing 1
Rifle: b[1d6], Close, Far
6 HP
2 Armor

The Atlesian Knight-200, otherwise known as the "AK-200," is the android successor to the Atlesian Knight-130. These androids possess a more advanced appearance than their predecessors. They are clad in white armor, with black beneath. These androids also possess more leg armor, while their chest armor is similar to the AK-130's in terms of appearance, and overall look somewhat more humanoid. AK-200s are armed with two rifles, carrying one, and having the other mounted on their back. The AK-200s have a rather more advanced form of artificial intelligence, being able to fire with quick precision that can quickly overwhelm a target. AK-200s retain the built-in blades along their forearms, which they can use in melee combat. Their bodies are also quite durable, sometimes able to survive steep drops from the sky or the full impact of a roll-charge from a Boarbatusk without any noticeable signs of damage.

Instinct: To protect and serve.
- Call more Knights to the fight.
- Spray a group of foes with automatic rifle fire.

ATLESIAN PALADIN-290

Solo, Large, Construct

Energy Beam: 1d10+1, Ignores Armor, Close, Far
Homing Missile: b[1d10+3], Forceful,
18 HP
3 Armor

The Atlesian Paladin-290 is a massive mechanized battlesuit developed by the Kingdom of Atlas' greatest minds in cooperation with the Schnee Dust Company. Paladins are enormous, able to take up an entire lane on a highway. The Paladin's cockpit houses and secures one pilot, with several holographic displays available to monitor the status of the Paladin and survey the surrounding environment. Paladins are armed with two energy guns on its side, rocket launchers mounted onto its back, and double-barreled kinetic guns on the sides of the energy guns. Despite their weight, Paladins are mobile enough to jump over an entire highway and outrun cars.

Instinct: To be the most dangerous thing in a fight.
- Deflect an attack made against an ally
- Launch into the air to reposition itself in the fight.

BULLHEAD

Construct, Solitary, Huge

Autocannon: 1d10+3, Far
24 HP
5 Armour
Special Quality: Crew. Bullheads can hold up to 5 crew in addition to their pilot. This means they can also be boarded, if circumstances are right. Each Bullhead can drop a group of soldiers once.
Special Quality: Flight

The Bullhead is a VTOL (Vertical Take-Off and Landing) tiltjet aircraft, meaning that it is an aircraft that can hover, take off, and land vertically. As a tiltjet aircraft, this is done using jet engines with thrust vectoring to achieve both forward flight and vertical ascent/descent. It also allows for the aircraft to tilt or turn sharply while still in the same airspace. Bullheads have a significant amount of armor. Like all vehicles in Remnant, the Bullhead relies heavily on the power of Dust.

Instinct: To support ground troops.

- Drop a group of soldiers or androids.
- Get in the way of the next attack.

SPIDER DRONE

Solo, Huge, Construct

Stab: 1d10+3, Piercing 3
Cannon: 1d8+3, Close, Far, Reload
20 HP
4 Armor
Special Quality: Cannon Reload. Spider Droid cannons have a slow rate of fire. After firing their combined cannon, they're limited to the Stab attack on their next move.

Spider Drones have four legs on their abdomens, two arms and an upright body. Spider Drones are metallic grey with red highlights that glow when it's operational. A favorite form of attack is to hang upside-down from ceilings and ambush its targets. It possesses four cannons, one on the end of each arm, and two larger ones mounted on its shoulders. Each cannon is able to fire independently, but they can merge together to form one large cannon which produce and fire much stronger salvos. At close range, Spider Drones are able to use their own body and legs to attack.

Instinct: To protect hidden places and ambush intruders.

- Pin an enemy.
- Combine its cannons and fire at an enemy (best of 4 cannon rolls +3)

GRIMM

Grimm are the primary monsters of the world of RWBY, which inhabit various parts of Remnant. Grimm come in a variety of shapes and sizes; the latter appears to be a factor of age. They are creatures of destruction and lack a soul, so they're unable to use Aura. The Grimm appeared soon after the dawn of mankind. They have targeted Humans for as long as can be remembered, seeking to destroy them and all of their creations.

While Grimm are initially mindless and heedless of risk during their youths, to where they will simply attack any humans on sight, some Grimm are so powerful that they have survived to live for hundreds of years, and in that time they have evolved and learned from their experiences fighting humanity. In doing so, they have exhibited restraint and the patience to avoid taking unnecessary causalities in futile conflicts. Instead, they stay close to humanity's borders, waiting for the opportunity to come where they can finally strike. In that time they also develop from having very little to no exterior bone plating to having extensive protective bone plates.

Grimm are also drawn to feelings of negativity such as envy, sadness, loneliness, and hatred and will often congregate towards the source of these emotions. This behavior will even lead to them to join in on an attack in progress if the humans being attacked begin to panic. Grimm typically form packs or other types of large groupings with other members of their own specific species. While some lone Grimm may stray from the pack for hours or even months, they will inevitably rejoin their group to continue their instinctive drive to hunt the people of Remnant and destroy any artificial creations associated with them.

The longer a Grimm lives, the larger it becomes, with species such as the Nevermore ranging from the size of an average bird of prey to massive pterosaur-sized beasts after hundreds of years. This added size comes with an ability to learn from their encounters in contrast to the Grimm's more reckless nature during their youth. While sometimes requiring hundreds of years, the Grimm's accumulated experiences over the course of surviving their battles with man can cause them to begin exercising caution. This form of self-preservation can even lead them to avoiding unnecessary conflicts altogether.

Despite this ability to learn, though, their instinctual hostility still remains, as shown by their preference to patrol the borders of Kingdoms for any weaknesses they might someday exploit. This demonstrates that for all their apparent intelligence, older Grimm simply use it as a means to become more effective in their singular drive and purpose, to kill.

Grimm display no enmity towards normal animals, and they only clash during territorial disputes. Humans and Faunus are the only races they attack on sight. Grimm can also choose not to display feeding behavior and it is commonly believed that they do not require sustenance.

When Grimm die, their corporeal form evaporates, preventing detailed anatomical or biological studies. Huntsmen that kill for sport cannot stuff and mount Grimm bodies as trophies (making do with replicas instead). Also of interesting note is that Grimm usually die off when in captivity (if they cannot kill their captors or escape first), implying that they cannot be kept alive by normal means. If the theory of Grimm not needing to feed is true, it is entirely possible that they survive on negative emotions or the act of killing itself.

BEOWULF

Beowolves resemble the traditional, bipedal forms of lycanthropes, more commonly known as werewolves. They stand on their hind legs, albeit with a slouch, and are extremely muscular. They have pitch black fur and red eyes. Their heads also appear to be made out of bone and display skull-like features.

They have protrusions made of bone along their back and arms, and long sharp claws, which are their primary weapons. They have enough strength to knock a normal human back without a lot of effort.

Beowolves can vary greatly in size., but as they age they can be over twice a human's height.

YOUNG BEOWULF

Grimm, Group

Bite/Slash: 1d8+2, Close, Forceful
8 HP
1 Armor

Younger Beowolves don't have many tactics other than running at the target as fast and with as many friends as possible. The main danger is being overrun. The average Beowolf is about the size of a normal human, which makes them easier to defend against than other Grimm.

Instinct: To overwhelm and destroy

- Charge with a few others.
- Knock an enemy back.

ELDER BEOWULF

Grimm, Group, Large

Lunge: 1d8+3, Close, Reach, Forceful
12 HP
1 Armor

As Beowolves age, they grow, and some have been seen up to twice the size of humans, making them especially fearsome. Beowolves that survive to this advanced age tend to prefer hit and run tactics over sheer force.

Instinct: To damage and escape.

- Knock an enemy prone.
- Hide somewhere nearby to attack again.

BOARBATUSK

Grimm, Group, Small
Gore: 1d8+2, Piercing 1
6 HP
3 Armor

Boarbatusks is a quadruped bearing numerous resemblances to a real-world boar, including cloven-feet, a line of hair sprouting from its spine, snub snout, and tusks. Boarbatusks have four eyes, a series of plates along its back and on its thighs, and two extra sets of dangerous tusks.

The Boarbatusk's upper body is heavily armored. It has demonstrated the ability to withstand stabbing and cutting attacks to its upper body without any apparent injury. Despite the Boarbatusk's heavy armor around its body, its underside has little to no armor and is a weak point. It is completely defenseless when on its back and is easily dispatched in this position.

The Boarbatusk mostly tends to charge directly at its target, relying on its massive tusks to grapple with opponents. However, it also has displayed the ability to spin forward along its spine. It appears to be as intelligent as wild boars.

Instinct: To cause chaos and injury.

- Spin-dash through a group of enemies.
- Disarm an opponent.

CREEP

Creeps are similar in appearance to Tyrannosaurs, but without the front legs. The large legs though possess sharp, dangerous claws. Their skull is quite thick, and they are very fast runners, and have significant endurance, so trying to run away from a Creep is not always the best option.

JUVENILE CREEP

Grimm, Horde, Small

Slash: b[1d6], Hand
3 HP

These creeps tend to swarm, and slash at their prey, their skulls not yet being large enough for charging to have much effect.
Instinct: To kill and feed.

- Swarm an enemy and slash at its ankles.
- Overwhelm a foe with numbers and knock it down.

MATURE CREEP

Grimm, Group

Charge and Chomp: b[1d8+2], Close, Forceful,
6 HP
1 Armor

Once creeps reach the size of a human, their thickened skull becomes the best offensive weapon, capable of cracking bone and rendering their prey subject to trampling. They tend to fight in packs.
Instinct: To destroy and feed.

- Charge an unwary foe.
- Chomp down on an enemy's arm or leg.

GIANT CREEP

Grimm, Solitary, Huge

Trample: 1d10+2, Forceful, Ignores Armor
14 HP
3 Armor

These creeps have been around a while, and are nearly as large as a train car. Their charge can fling a human several city blocks. Creeps of this age and size are rare, and usually hunt alone.
Instinct: To survive and kill.

- Stomp on an enemy.
- Knock something over onto a foe.

DEATHSTALKER

Solitary, Huge, Hoarder

Claw: b[1d10+3], Reach, Piercing 1
24 HP
4 Armor

Much like the other creatures of Grimm, a Deathstalker has a black exoskeleton underneath several white, bonelike plates upon its back with red markings.

One of the more prominent attributes of this Grimm is the glowing golden stinger on its tail that it uses as a lure. It also has a pair of large pincers that it uses to defend itself and grab/cut into its targets. The Death Stalker's ten red eyes and unique markings also glow in the darkness when it chooses to reveal itself to its prey.

Larger and older Deathstalkers also often have moss or grass growing on their claws and torso, as they tend to lay dormant in caves or other secluded areas for long periods, leading to Deathstalkers often being overlooked by explorers until they are large enough to be nearly impervious to attack.
Instinct: To lure prey and kill.

- Feint with one pincer, stab with the other.
- Stab with its poisoned stinger.

GOLIATH

Grimm, Group, Huge

Overrun: b[1d8+7], reach
20 HP
Armor 5

These Grimm bear much resemblance to elephants. They have a primarily black body, with giant, white tusks, and a white and red patch on their foreheads. Like most Grimm, they have bony, white protrusions on their bodies, with a massive row of them going down their spines. Even a sniper rifle has been noted to be of only minor annoyance to a Goliath.

These are massive Grimm, being one of the largest Grimm ever discovered. They travel in herds, but have a decided lack of hostility. Even upon catching sight of humans, they will not engage, possibly due to their learning of the consequences of human conflict.

Yet despite this unusual display of restraint, Goliaths still never seem to stray far from the Kingdoms' borders, apparently waiting for... something.

Instinct: To watch and plan.
- Intercept a hunter's next attack.
- Sound a call for other Grimm when the time is right.

NEVERMORE

The nevermore is an avian species of Grimm, perhaps the only one. Like other creatures of Grimm, it has a mask-like, white bony structure overlaying the upper front of its head. It also has four glowing red eyes, two on each side of its head. The skull also includes a dorsal spine or fin. The nevermore has a two-fingered claw extending forwards from the outermost wing joint. In addition, not all the nevermore's feathers are needed for flight. Some of them are able to be launched like spines at its enemies.

YOUNG NEVERMORE

Horde, Tiny

Peck: 1d6, Piercing 1, Near
Launch Spines: 1d4+2, Near
3 HP

Special Quality: Flight
Nevermore start out about the size of a normal bird. They can't do much damage at this size, but they are still dangerous, especially liking to attack the head of any humans or faunus they see.
Instinct: To harass.

- Steal an item with a load of less than 1.
- Obscure a foe's vision.

GREAT NEVERMORE

Group, Small

Gouge: 1d8+2, Close Piercing 1, Near
Launch Spines: 1d4+2, Near, attacks 2
8 HP

Special Quality: Flight
Once nevermore are the size of large dogs, they present a new threat, being large enough to not only attack, but to carry off equipment and supplies.
Instinct: To hurt and steal.

- Steal an item with a load of 1 or less.
- Temporarily blind an enemy.

ELDER NEVERMORE

Solitary, Huge

Claw: 1d10+3, Ignores Armor, Reach
Launch Spines: 1d6+3, Near, Far, Attacks everyone
22 HP

Special Quality: Flight
Elder nevermore are avians of great size, large enough to pick up an average-sized car. By this time they've grown wise enough to only attack when they think they can win, so if you see one, be ready.
Instinct: To survive and hunt.

- Fly past a group of enemies and knock them down.
- Pick an enemy up in a talon.

TAIJITU

Taijitu are large, serpentine creatures of Grimm, half white and half black, with a head at either end of its body. They have, instead of just fangs like normal snakes, massive jagged teeth all along their jaw and even larger actual fangs. The black half is primarily black in color, though it does contain a few speckles of white on its underbelly, as well as some isolated areas along its body. It has large, blood-red eyes and a white bony covering with red markings on the top of its head. Toward the middle of its body, its scales appear to have a checkerboard design of gray and black, before turning black and white, then turning completely white. The white half is essentially the inverse of the black half. It also has large, blood-red eyes; however, the bony covering on the top of its head is primarily deep gray with red markings.

TAIJITU

Stealthy, Grimm, Group, Large

Bite: 1d8+1 Piercing 1, Close, Reach
12 HP
2 Armor

Taijitu are at least as large as a human, and usually larger. In combat they dance about, both heads deflecting attacks and counterattacking.
Instinct: To destroy and kill.

- Sink its venomed fangs into an enemy
- Constrict around an enemy

KING TAIJITU

Terrifying, Grimm, Solitary, Huge

Some Taijitu survive long enough to become massive creatures, easily able to swallow a human whole. King Taijitu's bony armour protects them from many attacks. These creatures generally stay away from human areas, but if a human comes to its home…
Instinct: To survive and kill.

Bite: b[1d10+2], Close, Reach
22 HP
3 armor

- Crush an enemy
- Swallow an enemy
- When an enemy strikes one of its heads, and the other head isn't already engaged elsewhere, the attack takes -1d6 to damage or is hit by the other head for half damage.

URSAI

Ursai are large, dark, bear-like creatures of Grimm. Ursai, like Beowolves, have black fur and bony spikes on their backs and arms, as well as white, bone-like masks with red detailing, but are much larger and stockier.

URSA

Grimm, Group, Large

Swipe: 1d8+3, Close, Reach, Forceful
16 HP
2 Armour

Ursai reside mostly in remote areas with a lot of natural cover, and possibly attempt to protect these places from man. Being the size of a man, or larger, they are a threat even solo or with one or two others.
Instinct: To destroy things made by man.

- Knock a foe's breath out of them.
- Call an Ursa Major

URSA MAJOR

Grimm, Group, Large

Swipe: b[1d10+5], Close, Reach, Forceful
24 HP
3 Armour

Packs of Ursai are often accompanied by an Ursa Major, or at the very least there is often one not to far off. Caution is urged with these larger variants, as size in Grimm usually also means increased age, and with that, higher intelligence.
Instinct: To protect other Ursai and punish trespassers.

- Toss an enemy through the air.
- Crush an enemy's limb.

WHITE FANG

After the Faunus Rights Revolution, the White Fang was founded as a symbol of peace and unity between the Faunus and Humans. However, Humankind continued to discriminate the Faunus, prompting the White Fang to become the voice of the Faunus.

Initially, they took the classical forms of nonviolent political protest with such tactics as mass rallies and boycotts of organizations that discriminated against Faunus in any way.

Then, after fruitless attempts to be accepted by the Humans as equals, the leader of the White Fang stepped down and was replaced by a new leadership who didn't share the same belief in nonviolent protest. Under this new leadership, the White Fang adopted its current violent and aggressive behavior. Amongst the direct actions organized were the firebombing of stores that refused to serve Faunus and the theft or sabotage of cargo trains originating from organizations that used Faunus labor.

Under its new leadership, the White Fang retaliated against the people and organizations who once treated them as lesser beings and slaves. Ironically, in an attempt to gain equality and make the Faunus race free from fear, the White Fang itself has become a cause of fear and hatred amongst Humans and Faunus alike. The White Fang's barbaric actions have made them unpopular even among Faunus, with the more moderate and open-minded members of the species seeing them as insane obstacles to true peace between the races. If some Humans now treat Faunus as equals, it is not out of any true respect, but only from their fear of the actions of the White Fang.

The Schnee Dust Company is a particular recent target of the White Fang, being targeted for what are considered its notorious and controversial labor forces and questionable business partners.

The White Fang's current aims are the complete destruction of human-dominated society with humans either locked away in exile or exterminated. To this end, they want to destroy the three pillars of human society: the governments, the military, and the schools that train Hunters.

FOOT SOLDIERS

The foot soldiers of the White Fang are numerous, and quite dangerous in their large numbers, more from the inability to confront them all more than their actually fighting ability.

Instinct: To cause chaos for humans and escape.

BLADER

Horde

Slash: b[1d6], Close
3 HP
1 Armor

- Surround an enemy to prevent its escape.
- Disarm an enemy.

CLUBBER

Horde

Bash: 1d6+2, Close, Forceful
3 HP
1 Armor

- Charge an enemy from a distance.
- Stun a foe.

GUNNER

Group

Open Fire: 1d8, Near, Far, Piercing 1
6 HP

- Concentrate fire on one enemy as a group.
- Damage an enemy's armor.

VEHICLES

In addition to foot soldiers, the White Fang also employ stolen military equipment and modified civilian equipment. Occasionally they get their hands on a stolen Atlesian Paladin, and they also have access to militarily specced Bullheads.

SOURCES

I've put this together for my local group, but I thought that if they wanted it, others might as well, so here it is. I'm not going to claim that I've gotten everything right, so change things for your games if you feel like you need to. I won't complain. Most of all, have fun! The following individual or groups were instrumental in allowing this to be made.

LIGHTNING-IN-MY-HAND

The RWBY font used in this document was provided by a DeviantArt user, name unknown. He and his font can be found at lightning-in-my-hand.deviantart.com.

RWBY.WIKIA.COM

Since this isn't meant to be sold, but more as a resource for RWBY's community, I've taken extensively from the RWBY wikia. Thanks to the individuals who edit the site.

WWW.DUNGEONWORLDSRD.COM

The source for most of the rules is the online version of the DungeonWorld SRD.

MICROWORLD

Some elements were taken from another hack, MicroWorld, but I'm not sure of an official online presence.