

# Perrenland Design Guidelines and Submission Rules

## 596 CY Version August 2006

**Perrenland** is a country in the North-Western Flanaess on the continent of Oerth. It is a land of sweeping plains and perilous mountain ranges. It is also home to Lake Quag (the second largest lake in the Flanaess after the Nyr Dyv) and the birthplace of the great Velverdyva River. It is the past home of the witch-queen Iggwilv and the Lost Temple of Tharizdun (as well as the Lost Caverns of Tsjocanth). It is home to the great Mordenkainen (whose fortress lies somewhere in the Yatils). It is occasionally home to travelling Rhenee barge folk, as well as intrepid adventurers seeking fame and fortune in the Yatil Mountains, the dreaded Clatspur Ranges, the Sepia Uplands, or the mystical Mounds of Dawn. Most of all, it is home to the bravest, and best, mercenaries Oerth has to offer.

Yes, **Perrenland** has it all, and is being developed by role-players in the states of Queensland, South Australia, and Western Australia, the Northern Territory, the North Island of New Zealand, Malaysia, Philippines, Singapore, South Korea, Thailand, Hong Kong and Guam.

In preparation for the division of Australia and New Zealand into Perrenland and Ratic in October 2006, we are actively seeking folks from the revised boundaries of Perrenland to join us in continuing the development of our region. If you want to have a hand in bringing your fantasy visions to a worldwide campaign, then this is for **YOU!** If you want the NPCs and challenges you create to have long lasting fame and renown, then **JOIN US!!** If you want players from Australia, New Zealand, and the world to interact with your city and townsfolk, then **JOIN US!!** If you want to write modules that hundreds (possibly thousands) of other players will experience, then **JOIN US!!**

All queries regarding these guidelines should come to the Perrenland Triad at [perrenland-triad@rpga-apac.com](mailto:perrenland-triad@rpga-apac.com). Those of you without access to the internet can write to the Perrenland Point of Contact, Bruce Paris, at PO BOX 5071, Cairns, QLD, 4870; or phone him on 0410 562613.

### 1.1 Becoming a Designer for Perrenland

If you wish to design something for Perrenland, you need to:

1. Review the content of the Perrenland website (<http://perrenland.rpga-apac.com/>). This ensures you do not overlap any design work already completed.
2. Join the Perrenland mailing list ([www.groups.yahoo.com/perrenland](http://www.groups.yahoo.com/perrenland)). This allows you to discuss Perrenland-related topics with other interested *Living Greyhawk* participants.
3. If you wish to contribute to an existing design project, contact the Triad at [perrenland-triad@rpga-apac.com](mailto:perrenland-triad@rpga-apac.com) plus the Project Coordinator listed below and tell them what you propose to develop. If they consider your proposal appropriate, they will give you the go-ahead, as well as providing advice and feedback on your work.
4. If you wish to create a new design project (that is, one not listed in section 1.2 below), you need to contact the Triad at [perrenland-triad@rpga-apac.com](mailto:perrenland-triad@rpga-apac.com) and tell them what you propose to develop. If they consider your proposal appropriate, they will give you the go-ahead, as well as providing advice and feedback on your work.
5. If you wish to design a meta-organisation or write a scenario, please see the specific guidelines later in this document.

### 1.2 Design Projects and Coordinators

a. Cantons –

- Clatspurgen – Patrick Williamson ([patjeni@nor.com.au](mailto:patjeni@nor.com.au))
- Hugelrote (including Exag) – Tony Dooley and Bob Beck ([bobandjug@amcom.co.nz](mailto:bobandjug@amcom.co.nz))
- Krestible – Mark Somers ([mark.somers@netspeed.com.au](mailto:mark.somers@netspeed.com.au))
- Nederboden – the Triad ([perrenland-triad@rpga-apac.com](mailto:perrenland-triad@rpga-apac.com))
- Quagfludt – the Triad ([perrenland-triad@rpga-apac.com](mailto:perrenland-triad@rpga-apac.com))

Schwartzbruin – Patrick Williamson ([patjeni@nor.com.au](mailto:patjeni@nor.com.au)) and Mark Somers ([mark.somers@netspeed.com.au](mailto:mark.somers@netspeed.com.au))  
Traft – Bruce Paris ([paris@hn.ozemail.com.au](mailto:paris@hn.ozemail.com.au))  
Vesbergen (also known as the Sepia Uplands) – Bruce Legge ([bruce.legge@au.cmg.com](mailto:bruce.legge@au.cmg.com))  
Yattenheid – Bob Beck ([bobandjug@amcom.co.nz](mailto:bobandjug@amcom.co.nz))

**b. Regions –**

Northern Clatspurs – Bruce Paris ([paris@hn.ozemail.com.au](mailto:paris@hn.ozemail.com.au))  
Southern Clatspurs – Patrick Williamson ([patjeni@nor.com.au](mailto:patjeni@nor.com.au))  
Yatils (including the Krestingtrek) – Mark Somers ([mark.somers@netspeed.com.au](mailto:mark.somers@netspeed.com.au)) and Patrick Williamson ([patjeni@nor.com.au](mailto:patjeni@nor.com.au))  
Mounds of Dawn – Tony Dooley and Bob Beck ([bobandjug@amcom.co.nz](mailto:bobandjug@amcom.co.nz))

**c. Cities, Towns and Villages –** please contact the Coordinator of the Canton or Region in which the settlement is situated. Note that the Triad prefers new settlements to be introduced in scenarios.

**d. Forts and Outposts –** please contact the Coordinator of the Canton or Region in which the fort is situated.

**e. Taverns –** Mark Somers ([mark.somers@netspeed.com.au](mailto:mark.somers@netspeed.com.au))

**f. Maps (local and regional) –** Patrick Williamson ([patjeni@nor.com.au](mailto:patjeni@nor.com.au))

**g. Laws, Economics, and Politics –** Mark Somers ([mark.somers@netspeed.com.au](mailto:mark.somers@netspeed.com.au))

**h. Military –** Carl Rohweder ([carlrohwerder@yahoo.com.au](mailto:carlrohwerder@yahoo.com.au))

**i. Creatures, monsters, and NPCs (major and minor) –** the Triad requires that these are introduced in scenarios.

**j. Festivals and Events –** the Triad ([perrenland-triad@rpga-apac.com](mailto:perrenland-triad@rpga-apac.com))

**k. Ur-Flannae –** the Triad ([perrenland-triad@rpga-apac.com](mailto:perrenland-triad@rpga-apac.com))

**m. The Rhenee in Perrenland –** the Triad ([perrenland-triad@rpga-apac.com](mailto:perrenland-triad@rpga-apac.com))

**n. Transport in and around Perrenland –** the Triad ([perrenland-triad@rpga-apac.com](mailto:perrenland-triad@rpga-apac.com))

### **1.3 The Design Review Process**

1. Send a complete draft of your work to the Triad and the Project Coordinator. If they require amendments before they approve your work, they will let you know. The Triad and Project Coordinator have 2 to 4 weeks to review your draft. A majority vote is required for approval, and the majority must include the designated Triad Point of Contact, Bruce Paris, who is directly responsible to HQ in the USA for what happens in Perrenland.
2. Once the Triad and the Project Coordinator have approved your work, they will send your complete draft to the Perrenland Council – a group of experienced campaign participants who review material for and provide feedback to the Triad on matters relating to Perrenland. The Council has 2 to 4 weeks to review your draft. Council members may request further amendments before the Council approves your work. A majority vote is required for approval.
3. Once the Perrenland Council has approved your work, your material is tentatively canonised. It is published to the official Perrenland website ([www.perrenland.rpga-apac.com](http://www.perrenland.rpga-apac.com)) with a “subject to final approval” disclaimer by Gary Johnson, our website administrator, who can be reached at [perrenlandwebmaster@rpga-apac.com](mailto:perrenlandwebmaster@rpga-apac.com). In addition, a message is posted to the Perrenland mailing list for discussion and review by the general Perrenland gaming community, who may suggest further amendments.
4. After 2 weeks of discussion, any final amendments are made, and your material is canonised. The “subject to final approval” disclaimer is removed from the website.

Please note that the periods of time given above are **guidelines**, not rules. All positions (Triad, Project Coordinator, Council) are voluntary, and life is busy. If you haven't received a response about any aspect of your work after 4 weeks, please contact the Triad at [perrenland-triad@rpga-apac.com](mailto:perrenland-triad@rpga-apac.com) and ask politely for an update.

### **1.4 Living Greyhawk Design Guidelines**

1. All projects must comply with rules outlined in 3.5 Edition Dungeons & Dragons. This includes using the standard stat blocks for NPCs, creatures, towns, villages, and so on. You must comply with the relevant guidelines, which are those in the 3.5 Edition Dungeon Master's Guide (DMG), unless specified elsewhere in this document or in the *Living Greyhawk Writers' Guidebook*.

2. All projects must comply with the previously established canon of material about Perrenland, the Flanaess, and the world of Greyhawk. Canon material includes (but is not limited to)

- Content from the official RPGA *Living Greyhawk* website (<http://www.wizards.com/default.asp?x=lg/welcome>)
- Content from the official Perrenland website (<http://perrenland.rpga-apac.com/>)
- *Living Greyhawk* Perrenland scenarios
- *The Living Greyhawk Gazetteer* (WOTC 2000), including the accompanying Map of the Flanaess
- Greyhawk material published in *Dragon* or *Dungeon* magazines for 3rd or 3.5 edition D&D
- Greyhawk material published in supplements or magazine articles for earlier editions of D&D, such as
  - *The Greyhawk Players Guide* (TSR 1998)
  - *Greyhawk The Adventure Begins* (TSR 1998)
  - *From The Ashes* (TSR 1991)
  - *The World of Greyhawk Boxed Set* (TSR 1981)
  - *Dragon* and *Dungeon* magazines

If there is a conflict between two sources of canon material, the source listed earlier in the list usually takes precedence. Contact the Triad for advice if you are not certain.

If new material is published for *Living Greyhawk* that contradicts existing canon material, or if new rules are imposed that make existing material illegal, the existing canon material must be revised.

3. Living Greyhawk projects are restricted to the core rule books (*Player's Handbook*, *Dungeon Master's Guide*, *Monster Manual*) and official supplements (such as *Complete Warrior*, *Races of the Wild*, *Monster Manual III*, and so on) published by Wizards of the Coast. Projects **cannot** use material from other sources, including d20 products published by other companies (such as *Creature Collection*, *Relics & Rituals*, and so on), or from private, fan-created World of Greyhawk websites. Creatures from previous editions of D&D that have not yet been converted officially **may** be allowed, but must be sanctioned by the Triad, then by the Metaregional coordinator. This includes creatures found in the d20 product *Tome of Horrors*.

4. Living Greyhawk projects are **required** to comply with the Writing Guidelines set down by Wizards of the Coast and available at <http://www.wizards.com/default.asp?x=rpga/membership/writing>. These guidelines are concerned mostly with formatting, layout, naming conventions and so on, but also include information about the standard of content required. If you send us something that is not properly formatted or that contains inappropriate content, we will just send it back to you. Please avoid wasting your time and our time, and **make sure your scenarios and projects comply as much as possible**.

5. All design work must be aimed at a PG Rating (if it was classified) – that is, suitable for children under the age of 15 with parental supervision. Think of it this way: would you like your 9 or 10 year old child reading or playing this? Kids this young play at many of our conventions and games days!

### 1.5 Perrenland Design Guidelines

1. As a general rule, the country of Perrenland is modelled using a mix of medieval Switzerland, medieval Northern Germany (circa AD 1300) and Scotland (at the time of *Braveheart*). The military, the housing, the design of taverns and villages all resemble the Northern European milieu, while the clan structure, heraldry and some of the daily customs are Scottish in origin. That is not to say that there aren't variations here and there – but it is the general rule. Please keep your design work within these parameters.

2. Be aware of the naming conventions for Perrenland. In general, they resemble Swiss and Germanic names: we recommend using either a baby name book or an online resource like the Everchanging Book of Names at [www.ebon.uni.cc](http://www.ebon.uni.cc) for personal names, and an atlas of central and northern Europe to get the right “sound” for place names.

3. Be aware of what others have already done on Perrenland, and particularly what has been canonised. Build on this where you see fit, but please consult with the Project Coordinator beforehand. Please do **not** build on work that is not canonised: check with Triad if you are not sure.
4. Any design work that directly contradicts work that is already canonised may be rejected. Similarly, work that goes outside the Writing Guidelines may be rejected. Please be aware of this: if you write “weird stuff” that falls outside the guidelines, expect it to be rejected. *Living Greyhawk* is a “conservative” campaign setting and gaming environment that is supposed to show off the basic D&D product range. Interplanar war between drow and githyanki is more Forgotten Realms than Greyhawk.
5. Some work may inadvertently contradict design work done on a sanctioned scenario, but you won’t know that if you haven’t played it (and you won’t know until you do play it). All Triad members have copies of all currently sanctioned scenarios: if you design something that contradicts, they will tell you (where possible, without spoiling the contents of the scenario for you).
6. Design work should be unobtrusive in nature. For example, designing a village that has internal strife is okay, but designing a village of 5,000 ogres who are intent on ravaging all of Perrenland (and do) is **not** okay. Ask yourself, “Does my design work have an effect on design work done by other people on the Team? Is yes, have they been notified? Has the entire project and the direction of the work been approved by the Triad?” You can design anything you like for your home campaign, but if your work is too different from what others are doing it may not be accepted into *Living Greyhawk*.
7. Town and City Populations: In general, please do not follow the guidelines set out in the 3.5 DMG. Perrenland’s unique culture creates several fundamental differences that affect the design of settlements for the eight traditional Cantons: that is, everywhere except Vesbergen (the Sepia Uplands), Kershane, and Khundholm. If you use the DMG guidelines for a Perrenland settlement, your work will be returned. Information and guidelines on how to design a Perrenland settlement are available on the Perrenland website at [www.perrenland.rpga-apac.com/document/settlement\\_design\\_guidelines.pdf](http://www.perrenland.rpga-apac.com/document/settlement_design_guidelines.pdf).

## 1.6 Designing Meta-Organisations

All meta-organisations are Perrenland-specific and **must** be linked to some aspect of Perrenland society, culture, or history. Download some of the existing meta-organisations from our website to give you a good grounding in style, layout, use of language, and tone. Please **do not** send us new meta-organisations unless we request them via an announcement on the Perrenland website (for example, as part of an annual competition).

## 2.1 Designing Regional Scenarios – Writing a Submission

We are always eager to receive submissions for scenarios set in Perrenland for use in *Living Greyhawk*. Sanctioned scenarios premiere at major conventions, after which they are made available for play at other conventions, game days, and home games. Our preference is that first-time authors write an introductory (APL 2 only) scenario, or write a significant part of a special interactive adventure under the direct guidance of an experienced author or Triad member.

Writing a scenario submission may seem easy, but it involves some work.

1. Before starting, make sure you’re familiar with the *Living Greyhawk* and Perrenland Design Guidelines (sections 1.5 and 1.6 above).
2. If possible, review one or more approved Perrenland scenarios to get a feel for what is appropriate.
3. Write your submission as a Word Document or a Rich-Text File, and then send it to the Triad at [perrenland-triad@rpga-apac.com](mailto:perrenland-triad@rpga-apac.com) for their review. Your submission should include:
  - a) a one-paragraph overview of the scenario (“the blurb”, like those on the Perrenland website for existing scenarios)
  - b) the APLs (Average Party Levels) the scenario will support (preferably at least 4 bands, such as 2 to 8, 6 to 12, 2 to 12)
  - c) the adventure background (including where the scenario is set in Perrenland)
  - d) the adventure outline (what the PCs will do)
  - e) an opponent summary (including ELs for each APL)
  - f) a treasure summary (including item access at each APL)

Keep in mind that the Triad is more likely to appreciate your submission if it is well-formatted and doesn’t have spelling and grammar errors.

4. The Triad will take 2 to 4 weeks to review and discuss your submission.
  - The more detailed your submission, the more likely it is that the Triad will have confidence in your capability to write the scenario, and thus the more likely it is that you will be commissioned to write a full draft of your scenario.
  - If you haven't written a Regional scenario before, the Triad may ask you to write a shorter scenario (such as an Introductory or a Mini-Mission) as a "trial run" before commissioning you to write a Regional scenario.

## 2.2 Designing Regional Scenarios – Writing a Scenario

If the Triad commissions you to write a scenario, you will be sent the latest *Living Greyhawk* scenario template and the *Living Greyhawk Writers' Guidebook*. You **must** use the scenario template as provided to write your full draft: if you submit a scenario in another format, it will be sent back to you. Likewise, you **must** comply with the *Writers' Guidebook*: if you don't, HQ will reject your scenario, which means we won't bother sending it on to them in the first place.

You will also be advised of the due date for completing

- the full draft;
- playtesting; and
- the final draft.

Please **comply with due dates**: if we give you a due date, then **meet it**. Always keep in mind that you're working towards a schedule: if you forget about your work, then we will too! Failing to meet due dates probably means your scenario gets cancelled, either by the Triad or by the Metaregional Coordinator. You may find you have just written 20,000 words for nothing ...

That said, if you can't meet a deadline, **tell us**. We may be able to reschedule your scenario for a later release date, which means all the other dates can be rescheduled as well. We don't want to waste your work any more than do you.

When you complete your full draft, send it to the Triad for review and feedback. When we give you feedback, or ask you to do something, please **do it**. You may have very good reasons for including that combat encounter with 34 drow at APL 2 ... but 99% of players will not agree with you. If you can't convince us it's a good idea, you certainly can't convince the player base.

Once the Triad has reviewed your full draft and given the go-ahead, proceed to playtesting. Playtesting gives you as author an opportunity to see how players respond to your scenario – the read-aloud text, the combats, the situations, and the story.

- Your scenario must be playtested at least twice, at different APLs each time: this picks up differences between low-level and high-level play.
- At least one of the playtests must be run by a DM who isn't you: this picks up differences between what you have in your head and what you've actually written on the page.
- If possible, you should attend playtests by other DMs as an observer: this lets you concentrate on what happens during the game without the distraction of being a participant. It also means you're present to make immediate amendments if the playtest uncovers a major problem with the scenario.

After the playtests, send the Triad a report on what happened, if you're making any revisions as a result, and what those revisions are. Once you've incorporated those revisions into your scenario, send the final draft to the Triad. If it's a Regional scenario, we will send it on to the Metaregional Coordinator for final approval; otherwise, the Triad can grant final approval. At that point, congratulations are in order!

## 2.3 Advice for Planning Good Scenarios

- Have I considered how my scenario might have an original twist that gleams new light on age-old fantasy themes? Am I using the usual suspects in new and interesting ways?
- Avoid clichés. Avoid stories that sound like *The Lord of the Rings* set in Perrenland.
- Have I mapped out a plot graph – ensuring that not all of my encounters are linear and have multiple pathways that make sense?
- Have I mapped out an NPC relationships graph – ensuring that it is clear who knows whom and for what reason?

- Am I able to use a town, city, and/or NPCs that have already been developed as a place to set my scenario? Players usually enjoy familiar settings and recurring NPCs.
- Is my scenario idea culturally “in tune” with Perrenland, the Flanaess and the Greyhawk canon? Have I read deeply about these things? Does my scenario fit in with what’s currently happening in Perrenland? Am I a “Greyhawk fan” – or am I just on board because Eberron doesn’t excite me?
- Am I familiar with existing scenarios? Have I played and/or DMed at least half of the currently available Regional scenarios? This will make you familiar with what the Triad has previously approved – that is, what we like.
- Am I familiar with all the D&D rules pertinent to my scenario idea? Players often get annoyed if a scenario ignores existing rules or makes up new rules. If your idea involves new rules, new monsters or new lands ... forget it. If your scenario has creatures or NPCs that break the rules ... forget it.
- Will my scenario fall apart if there isn’t the right mix of player characters at the table? What will happen if everyone at a table is a fighter? Does the scenario end if the party doesn’t have someone who can disarm the trap in the second encounter? Does the scenario favour one type of character to the exclusion of all others? If so, then you need to rethink your idea.
- Am I happy with my scenario submission? Does it read well? If you can’t write a submission that’s enjoyable to read, you certainly won’t be able to put together a 20,000-word scenario. Consider sending your submission to one or more friends who play *Living Greyhawk* and ask them for their feedback – someone you trust who will give you an honest answer. Even the Triad members do this frequently! If you can’t take friendly advice and criticism, then stay clear of scenario writing.

### 2.3 Advice for Writing Good Scenarios

- Use the *Living Greyhawk* template. This is **not** negotiable.
- Does my Adventure Background make sense? This is stuff the players may never know, but the DM does (and some NPCs might). A good back story can make the events of a scenario more believable, because the DM knows the context.
- Is my Adventure Summary sufficiently detailed? Does it include a brief listing of what happens in each encounter, along with the average time each encounter should take (based on your playtesting results). We cannot stress how valuable this section is for DMs when planning for a game – yet it often the most convoluted, rushed, and brief section of a scenario. You have to set out clearly and succinctly what your scenario is about, or else you can forget about DMs doing a good job of running your scenario – particularly when running “cold”, with minimal time to prepare.
- Have I given sensible instructions in the Preparation for Play section? If there’s a recurring NPC from a previous scenario, it should be mentioned here so that DMs can check which of the player characters have completed that scenario. If particular types of character (race, class, clan, meta-org) will be singled out at some point in the scenario, it should be mentioned here. This is also the place to include any special instructions you want to give DMs, such as how to shorten the scenario if trapped in a Convention slot that has to end within 4 hours. You may even want to give some tips on how to excite bored players, or keep cocky players on their toes.
- Have I included at least six encounters in my Regional scenario (three if an Introductory scenario), plus an Introduction and Conclusion? Do I have the right balance of interaction and combat? Too much combat leads players to min/max their characters in favour of *fighting only*, while too much interaction makes the combat-focussed players (around two-thirds of all players) restless and bored.
- In general, we recommend that about a third of encounters (that is, two or more for a Regional scenario) should be interaction encounters which allow players to develop their characters’ personalities and use non-combat skills such as Diplomacy, Gather Information, and Disguise, while about two-thirds of encounters (that is, four or more for a Regional scenario) should be dangerous and involve overcoming a challenge (such as a foe, a trap, or a puzzle). “Roll Play” versus “Role Play” should be around a 60/40 split.
- Have I mixed up the encounters so that they involve a wide variety of NPCs and creatures, both good and evil? If *every* encounter is with the town militia or the local rogue’s guild, then many players will lose interest and start to wonder if you really thought very hard about this scenario. Think about the *variety* of things that happen to characters in *Star Wars*, *Lord of the*

*Rings*, or *Harry Potter*. If you can't mix it up, then maybe your idea is a bit too one-dimensional.

- Have I distributed my challenges throughout the scenario? In general, intersperse your combats: don't place them all at the start, or all at the end. Remember that some players will be at conventions and have a limit on the amount of time they can play your scenario: if they don't get to complete the final combat because it takes too much time, they won't get full XP and GP for your scenario, and that always leaves people unhappy.
- Does my scenario start with a "bang", with some kind of crisis that propels the characters into the action and makes them want to participate in the storyline? It's best to avoid "Tom Tom the Pirate King has a job for you" scenarios, where the players don't have a choice about the plot-hook: for example, some characters may not be willing to work for a pirate king, which means the scenario hits an "road block" and the gaming session grinds to a halt. In general, avoid scenarios where the characters get most of their rewards from an employer and the employer tells them what they're going to get in the Introduction. The rewards gained on the Adventure Records should either be unexpected, or be the "spoils of adventure and risk taking".
- Does my scenario end with a "bigger bang", with some kind of challenge that the characters must struggle to overcome – a climactic battle with terribly evil scary foes, or a great beast of a monster that can possibly swallow most of the characters in one go? A fight with four ordinary NPC wizards is not much fun – even at APL 2. Consider starting with ordinary NPCs ... progress to wild animals, traps and humanoids ... end with twisted prestige class NPCs, magical beasts, dire undead, or other carnivorous nasties!
- Is my read-aloud text short, sharp, and to the point? Does it describe what's happening clearly, so that a DM who is paraphrasing what I've written is still going to convey the key pieces of information to the players? Some players "switch off" during lengthy periods of read-aloud text, particularly when they can't interact with what's happening.
- Avoid "block-text surprise", where things happen that the characters can't stop – it really irritates players whose characters could stop what's being described if it was being played out in detail. In general, you should assume that the players will want to interact with events that are being described: write the read-aloud text with built-in pauses wherever you expect players may want to intervene.
- Avoid writing two-way conversations where the DM has to put on two different voices and talk to him/herself: write one-way monologues or give "possible answers to PC questions" as a more appropriate way of stimulating conversation with the players and the sharing of information "in-character".
- Avoid telling characters what they feel, or do, or say. Some players don't mind, but others get very irritated when the read-aloud text tells them they feel scared, or that they apologise for bumping into someone on the road. Instead, tell the players that it's a frightening sight, or that they bump into someone on the road, and let the players decide what their characters do in response.
- Have I completed the Tactics section for each combat encounter, so that the DM knows how I want the combat to play out? In some cases, creatures might flee once they reach less than half their hit points, or summon other creatures; they may use their special abilities immediately, or keep them as a last resort. Keep the tactics as simple as possible, and avoid convoluted and difficult-to-follow tactics, which DMs are likely to ignore.
- Have I allowed for what happens if there's no combat, or if the characters don't kill the opponent? What happens if one of the characters can change the creature's attitude from hostile to helpful with a full-round Diplomacy check, or can cast *charm monster*? What happens if one of the characters is a Rechter, which means non-chaotic residents of Perrenland will not initiate combat? What happens if the characters try to trick the guards instead of killing them, or take them prisoner so that they can question them? You can't cover every possibility in your scenario, but you should address the probable alternatives. In addition, you should always explain the opponent's motivations – the reasons why they want to fight. That way, the DM can make a more informed decision about what the opponent will do if the players try something unexpected.
- Have I included Troubleshooting sections to deal with obvious alternate decisions the players might make or strategies the players might use? For example, what happens if they *teleport* to their destination instead of traveling on foot? What happens if they decide to take the master villain's lieutenant back to town rather than press on after the master villain? Again, you can't cover everything, but you should cover the obvious choices the players may make.

- Does my scenario penalise high-level characters using for their high-level abilities? Players like to use their character's cool abilities, particularly the most powerful ones, as they invest a lot of time and effort in playing the character up to high levels so that they get access to those abilities. Scenarios that don't allow characters to use high-level abilities or, worse, "punish" them for doing so, aren't very popular with those players. The best example is *teleport*, which you should assume every APL 10 and 12 party has access to and will use given half a chance. If the characters miss out on two encounters, half the XP, and most of the GP for your scenario because they *teleport* to their destination, the players will not be happy campers! If your scenario requires them to travel overland, give them an in-character reason to do so.
- Have I included Development sections at the end of each encounter? This lets the DM quickly work out where to go to next in your scenario, depending on which direction players go in.
- Have I included maps, including a grid map for every combat encounter? You **must** supply maps with your scenario – if you don't have a mapping program, draw your maps by hand on grid paper and scan them into a jpeg file.
- Detailed information about villages, NPCs designs, and so on should go in the appropriate Appendix. Only information pertinent to the current adventure should appear in the body of the scenario, with a reference to the Appendix so that the DMs knows where to find more information if required.
- Have I double- and triple-checked that my maths is right? Do the Experience Point Summary and Treasure Summary add up? Are the stat blocks for monsters and NPCs correct? It is particularly important to check these things when you have made changes between the initial draft and the final draft.