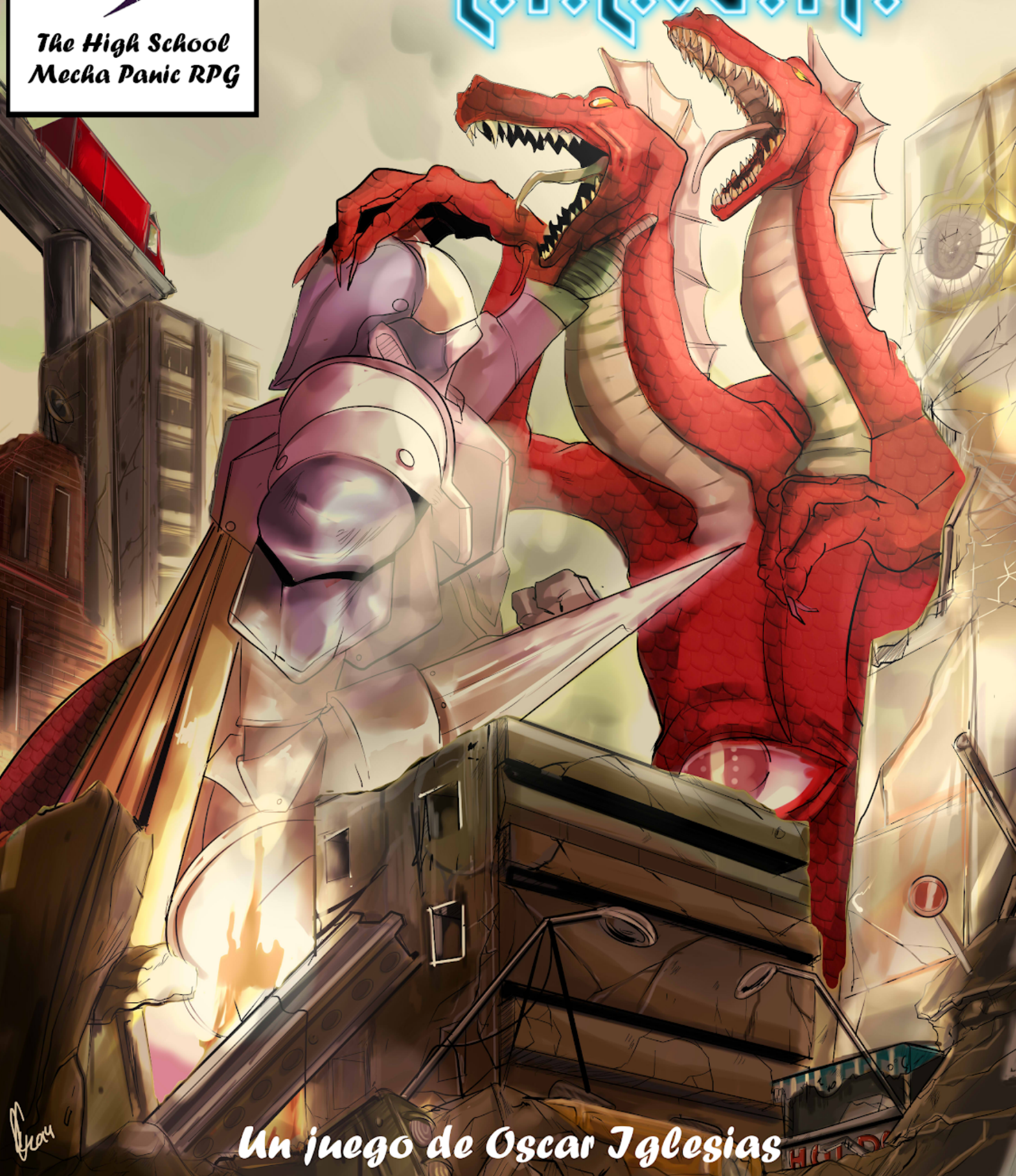




*The High School
Mecha Panic RPG*

ACADEMIA TITAN.



Un juego de Oscar Iglesias

M. Juan

Academia T.I.T.Á.N.

Tactical Integration Technology with Armored Neotanium



"Training the future guardians of humanity."

A game about teens and their problems studying in a mecha academy.
Created by **Oscar Iglesias**.



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Table of contents

Intro	6
Preparation	7
Setting up the game world	8
Creation of students	9
Playing at the Academy	14
Sequence of play	14
References	28
Acknowledgements	28

1. Intro

Several generations have passed since we built the first Titan. Many pilots have learned to control, fight and die in the Titans. Giant robots that need five perfectly synchronized pilots to operate. Our last defense.

The Academia T.I.T.Á.N. exists to find these young people, teach them everything they need, and turn them into the best pilots humanity can muster.

We are demanding with our students because handling the Titans is demanding.

Welcome to the Academy.

You can find all the information about the academic course on the following pages.

Do not hesitate to report any questions to your school contact, and to hand in the correctly filled out forms to the Direction.

2. Preparation

Academia T.I.T.A.N. is a role-playing game of the "high school mecha panic" genre, halfway between narrative and storytelling games.

This only means that we are going to focus on the stories of the pilots of the academy, a group of teens with adolescent problems in high school, and all of this with the background of a mecha series. But the main focus will be the students.

Like many role-playing games, one of the players will adopt the role of Director, taking the lead in the narration and the rhythm of the game, controlling all the characters that appear in the story that are not the players' characters, as well as everything that happens around them. To ease the handling of all of this are precisely these rules.

The other players will embody the protagonists of the series, the group of students who must learn to handle one of the Titans. Of course these players also have a lot to say about the game world, as they are as important to the game as the Director, but they will focus more on describing the actions of their characters and giving ideas so that the Director can put it all together in an interesting narrative.

Academia T.I.T.Á.N. is designed to follow the students during the 4 courses of their training. Each game being one of those courses, although depending on the group and the number of players a course may extend beyond a single game session.

Although some things are taken for granted, the game world will be shaped by the players, thus ensuring that the game is played in an environment to the liking of the entire game group.

Among the things that are taken for granted:

- There are giant combat machines called Titans that require for their control 5 synchronized pilots.
- The Academy trains these pilots during their teen years.

The game tone can be very varied, from wacky comedy to a grim war play. However, the relationships between the students will always play an important role in the story.

We have envisioned the game as an anime series, with each course being a season of which we will see specific moments. The most important ones.

- **Setting up the game world**

Before starting to play, on the first day the group will create the game world where the series will take place.

To ease the process and help creativity we have divided the process into several steps. The idea is that all players contribute, trying to encourage everyone to express their ideas, so that even if not all of them will be used or not directly, at the end we will have created a game world in which everyone will be interested in playing.

- **The enemy**

Against whom/what are new pilots being prepared at the Academy?

- o Other Academies
- o Other countries or factions
- o Aliens or threats from other dimensions

The enemy has to be on par with the Titans, but it doesn't necessarily have to be another giant mecha/creature.

Knowing what you are fighting against defines the background of the world in which the students are going to engage.

- **The Academy**

Where is it?

How are students selected?

[How is the uniform of the Academy]



This will allow you to create the environment in which you are going to have your narration, and it will certainly help to create the characters' backgrounds.

- **The Titans**

The Titans require a full group of 5 pilots in order to be operated.

What form do they take?, what weapons do they use?, how do the pilots synchronize?

What does the enemy look like?

Defining what the Titans look like and how they operate is helpful when planning the scenes that occur during the course.

Some questions can be left unanswered and be a mystery to be solved during the game, although the main aspects of the setting should be outlined.

In any case, don't be afraid to revisit your steps and tweak some points if a better or more attractive idea comes up. It's your setting, so make sure it's as cool as possible.

- Creation of students

Students are the characters that players will use in the game to control.

They represent Academy alumni who are looking to graduate in order to become Titan pilots.

- Choose archetype:

Each player will choose an archetype, which will indicate the kind of student they are and how they will approach their time at the Academy.

El hijo del héroe	Mejoras
<p><i>Eres descendiente de uno de los grandes héroes del conflicto y se esperan grandes cosas de ti. La larga sombra del heroísmo de tu familia cae sobre ti en todo momento. Para lo bueno y para lo malo.</i></p> <p>Aptitudes</p> <p>Selecciona tu Aptitud principal (DIS, CON o ENT). Tienes A+ en esa Aptitud y el resto en F. Influencia anual: 4 (Fama) Selecciona una habilidad curricular relacionada con tu Aptitud principal, será tu habilidad familiar. Todos los cursos comienzas con 1 punto en esta habilidad.</p> <p>Reglas especiales</p> <p>¡Yo no soy mi padre! - Cuando realizas una tirada trimestral de una Aptitud diferente a tu Aptitud principal puedes rechazar todos los bonificadores positivos externos (<u>PJs</u> y <u>PNJs</u>) y no usar Influencia para obtener ventaja en la tirada.</p> <p>Los contactos de la familia - Puedes gastar Influencia para iniciar una escena relacionada con una Aptitud en la que tengas una D o una F. Puedes gastar tu Influencia para bonificar tiradas de otros miembros de tu equipo siempre que ellos no hayan usado Influencia, y sea una escena de tu Aptitud principal.</p>	<p><input type="checkbox"/> Una cara conocida Cuando te encuentras por primera vez con un personaje puedes usar el reconocimiento de tu familia a tu favor. Si gastas 1 punto de Influencia cuando un personaje tira en la tabla de primeras impresiones puedes escoger tu como se leen los dados.</p> <p><input type="checkbox"/> Saldando viejas deudas Puedes reclamar favores en las altas esferas durante la misión. Esto te permite gastar Influencia para mejorar las tiradas de misión. Máximo 1 punto por tirada para obtener un +1 a la tirada. Cada punto gastado durante la misión se reduce de tus puntos de Influencia disponibles el siguiente curso.</p> <p><input type="checkbox"/> El legado de la familia (exclusiva 4º curso) Abrazas tu legado definitivamente y puedes realizar la tirada de misión de tu habilidad familiar con ventaja. Por desgracia nunca serás tan famoso como tu familiar. Reduce en 1 punto permanentemente tu Influencia máxima.</p> <p><input type="checkbox"/> Una nueva estrella (exclusiva 4º curso) Brillas con luz propia <u>aléjandote</u> de tu legado. Selecciona una habilidad curricular relacionada con una Aptitud diferente a tu Aptitud principal. Puedes realizar las tiradas de misión de esta habilidad con ventaja. Incrementa tu Influencia máxima en 1 punto permanentemente.</p>

Archetypes are based on the most common anime tropes, taking into account the foundations on which the game is built. If you have diverged too far, it is possible that some of the archetypes may have to be slightly tweaked to adapt them to your setting, although the change will be mainly aesthetic to justify their attendance at the Academy, not game rules.

E.g.- if you have defined your Academy as a place that trains clones created by the government, the hero's son or the spoiled brat are two archetypes based on family relationships that probably don't make much sense. However, with a couple of tweaks we can make them perfectly valid. The hero's son could be a clone created with the DNA of a war hero, while the spoiled brat could be a clone funded by some particularly influential corporation ^_^



- The son of the hero : You are a descendant of one of the great heroes of the conflict and great deeds are expected from you.

The long shadow of your family's heroism falls over you at all times. For better or for worse.

- The spoiled brat : You came from a wealthy family and everyone knows it: colleagues, teachers, press....

You have everything you need - money, contacts, friends in high places? - whatever you need, you can get it.

You just need to know the price.

- The exemplary student : Everyone knows that you will bring great renown to the Academy in the future. And they are constantly reminding you of it.

You have studied very hard to be here and you are not going to give up now.

- The sports star : You have always been good at sports. You know how to move well and have the strength, reflexes and endurance of a professional athlete.

Everyone thinks you're all brawn and no brains, but it's up to you to prove them wrong.

- The bookworm : You don't waste your time partying and you don't care about a perfect body.

Everyone underestimates you because of your bizarre interests, your reserved attitude and your secretiveness. However, you know that the key to success does not lie in recognition, but in a course of action that unfortunately no one else seems to understand.

- The popular guy : Life is a party and you're the star of any event you attend.

Let the others worry about getting good grades and working up a sweat on the simulators. The point is to have fun and you can get everything else with your silver tongue.

- The faithful friend : You don't like to be the center of interest, but you are good at listening and you know what your friends need.

Everyone around trusts you, and your kind heart makes you do everything in your power to help them

- The exchange student: You're not from around here. You are very different from the other students. Your looks, your habits, the way you act... it is a complicated barrier that you will have to overcome to be able to blend in as one of your peers.
- **Filling out the student sheet:**

After selecting the Archetype the players proceed to fill in their character sheet according to each Archetype indications.

EXPEDIENTE ACADÉMICO

ALUMNO: _____

EDAD: _____ NIVEL: _____

CURSO: _____

APTITUDES DESTACADAS

DISCIPLINA	<input type="checkbox"/>	CONOCIMIENTOS	<input type="checkbox"/>
ENTRENAMIENTO	<input type="checkbox"/>	RELACIONES	<input type="checkbox"/>
INFLUENCIA	<input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	
(_____)			

HABILIDADES CURRICULARES

ESTRATEGIA MILITAR - ☐ ☐ ☐

SISTEMAS DE PUNTERÍA - ☐ ☐ ☐

MANIOBRAS DE COMBATE - ☐ ☐ ☐

SENSORES Y COMUNICACIONES - ☐ ☐ ☐

MECÁNICA DE TITANES - ☐ ☐ ☐

PERFIL PSICOLÓGICO

ARQUETIPO: _____

RASGOS DESTACADOS

RASGO PRINCIPAL: Soy ☐

RASGO DE ORIGEN: _____ ☐

RASGO (_____): _____ ☐

RASGO DE AFICIÓN: Me gusta ☐

RASGO DE ANHELO: Quiero ☐

☒ RASGO NEGATIVO 1: _____ ☐

☐ RASGO NEGATIVO 2: _____ ☐

☐ RASGO NEGATIVO 3: _____ ☐

☐ RASGO NEGATIVO 4: Expulsado/a de la academia ☐

HOSPITALIZACIÓN ☐ SANCIÓN ☐

- Aptitudes:

They represent the different capabilities of the Alumni.

- Discipline - willpower, mastery of military tactics and strategy.
- Training - physical abilities and control of the titan's movement.
- Knowledge - reasoning, memory and general culture.
- Relationships - social skills.

Each player fills in the Aptitudes of their Alumni according to the instructions of the Archetype. The different values are:

- A+ implies that the alumni can initiate scenes of that type by himself during the course, as well as help other Pupils to initiate them themselves.
- A indicates that the Student can initiate scenes of that type.
- D indicates that the Pupil can initiate scenes of that type as long as another character with Aptitude A+ helps them.
- F implies that this Pupil cannot initiate scenes of that type. Not even with help.

- Influence:

Represents the Alumni's ability to affect events in the Academy, either through access to certain Resources, recognition brought by Fame, or any other reason. Students start with a starting score of 0 or whatever the Archetype booklet indicates. This is the initial resource score, which can be spent throughout the course to improve quarter or relationship rolls (but not mission rolls). At the beginning of each course students receive as much Influence as their score. It is not possible to accumulate unspent Influence from one course to the next.

- Traits:

These are descriptors of the character, their abilities and their circumstances, which may be used once per course to modify the quarter scene rolls.

Each student starts with 5 positive traits and 1 negative trait.

- One main trait according to the archetype: "I am..."
- 4 positive traits:
 - One relating to the highest Aptitude score.
 - One related to their past.
 - One relating to your hobbies: "I like..."
 - One relating to his wishes, what the character desires: "I want..."
- 1 negative trait.

Students can acquire additional negative traits during their time at the Academy.

These traits are permanent, and the 4th of them inevitably implies expulsion from the academy.

- Special rules:

All students have special rules that somehow modify the way they are played.

Altering directly the sheet, or providing them with special rules under specific circumstances.

The specific rules of each student take precedence over the generic rules.

Advantage and disadvantage: some archetypes and game effects grant advantage or disadvantage in certain rolls. When a roll has advantage the player will use 3d6 and add the 2 highest results. In case of disadvantage, 3d6 will be rolled and the 2 lowest results will be added. Several effects that grant advantage or disadvantage do not accumulate. The advantage/disadvantage may or may not be present. Advantage and disadvantage cancel each other.

- [Beginning in the second course] Goals:

Each student's goal varies from game to game.

When the students start in the first course their only goal will be by default "To pass the course", and the achievement or not of this goal will not have a major impact on the rules of the game.

However, from the second course onwards the students' interests will start to diversify, and in addition to wanting to pass the course they will look for other interests in the Academy. As long as the student does not fulfill his goal they will

have a series of penalties, the most common being to roll with disadvantage during the end of course mission.

- [From the second course onwards] Boosts:
Boosts are additional special rules obtained by students from the second course onwards.

3. Playing at the Academy

Once the sheets have been completed, we are ready to send the students to the Academy.

- Sequence of play

Academia T.I.T.Á.N. is a game with a specific narrative framework. This means that the game sessions follow a format, open in its contents but fixed in its structure.

We can summarize the structure of a game schematically as follows:

- [Opening] *Prologue scenes / Summer.*
- *School year*
 - [optional] *Director's scene.*
 - *First quarter scenes (1 per student).*
 - [optional] *Director's scene.*
 - *Second quarter scenes (1 per player).*
 - [optional] *Director's scene.*
 - *Third quarter scenes (1 per player).*
 - [optional] *Director's scene.*
- *End of course mission.*
 - [optional] *Director's scene.*
- [Ending] *Final scenes.*

During the **prologue scenes**, the characters are first introduced.

This corresponds to the Opening of the series. We will be watching images of each student while the intro music plays, and glimpses of their past, their hobbies, their desires, their personality... are shown. We encourage each player to introduce their character with this idea in mind.

At the end of each opening scene the other players will roll on the First Impression Matrix to see what is the initial attitude towards that student. This gives us a first reaction associated to the relationship, and an initial numerical value. Of course the relationships will be modified during the game. This is only a first impression.

Each student has a diary where they can write their relationship with the rest of the students. Remember: the relationships are not symmetrical, and what each student writes down is what they think about the other character. The other side may have a completely different view

Diario personal de Mis conocidos en la Academia	<div style="display: flex; justify-content: space-between; font-size: 0.8em;"> +2 +1 +1 0 0 -1 -1 -2 </div>
<div style="display: flex; justify-content: space-between; font-size: 0.8em;"> +2 +1 +1 0 0 -1 -1 -2 </div>	<div style="display: flex; justify-content: space-between; font-size: 0.8em;"> +2 +1 +1 0 0 -1 -1 -2 </div>
<div style="display: flex; justify-content: space-between; font-size: 0.8em;"> +2 +1 +1 0 0 -1 -1 -2 </div>	<div style="display: flex; justify-content: space-between; font-size: 0.8em;"> +2 +1 +1 0 0 -1 -1 -2 </div>
<div style="display: flex; justify-content: space-between; font-size: 0.8em;"> +2 +1 +1 0 0 -1 -1 -2 </div>	<div style="display: flex; justify-content: space-between; font-size: 0.8em;"> +2 +1 +1 0 0 -1 -1 -2 </div>
<div style="display: flex; justify-content: space-between; font-size: 0.8em;"> +2 +1 +1 0 0 -1 -1 -2 </div>	<div style="display: flex; justify-content: space-between; font-size: 0.8em;"> +2 +1 +1 0 0 -1 -1 -2 </div>
<div style="display: flex; justify-content: space-between; font-size: 0.8em;"> +2 +1 +1 0 0 -1 -1 -2 </div>	<div style="display: flex; justify-content: space-between; font-size: 0.8em;"> +2 +1 +1 0 0 -1 -1 -2 </div>
<div style="display: flex; justify-content: space-between; font-size: 0.8em;"> +2 +1 +1 0 0 -1 -1 -2 </div>	<div style="display: flex; justify-content: space-between; font-size: 0.8em;"> +2 +1 +1 0 0 -1 -1 -2 </div>
<div style="display: flex; justify-content: space-between; font-size: 0.8em;"> +2 +1 +1 0 0 -1 -1 -2 </div>	<div style="display: flex; justify-content: space-between; font-size: 0.8em;"> +2 +1 +1 0 0 -1 -1 -2 </div>

♥: +2
😊: +1
😐: 0
😞: -1
😡: -2

The first impression will give us an initial value for the relationship and a starting point for the interpretation of the players.

Throughout the course this score can be modified. For better or worse.

Starting from the second course, instead of a prologue scene, a **Summer** phase will take place.

Similar to the prologue scene, it works as the beginning of a new season and will show what each character has done during the summer, how they have changed, what their interests have been and briefly introduce the character's goal. It is not required to mention it expressly for the other players, it is much better to suggest it or let a detail or two slip during the scene.

New students got a prologue scene as usual, and the other PCs should roll on the first impression table.

PCs who already know each other do not roll again.

The Summer phase has its own structure:

- Summer disconnection.
 - All PCs relations with other PCs are moved one row closer to the central rows (modifier 0). Each player can select 1 character to maintain the relationship at its current level.
 - Players can modify the relations of their PCs with NPCs by moving the marker one rank in any direction.
 - The Director adjusts the relations of the NPCs with the players. In general they will tend towards 0, although some may be preserved or even improved/weakened according to the needs of the plot.

- Recovery.
 - Characters remove any status they had.
 - If they have not removed any status they can try to improve a relationship of their choice.
- Maturing
 - Each character may choose one additional move from their booklet.
- Setting up the new course.
 - The Director introduces the new course and gives each player their student's goal.
- Presentation scenes.
 - Each character is introduced as in the intro of a series, summarizing what he has done during the summer and giving snippets of what is to come.

Creation of **goals**.

Starting in the second course, the Director will assign goals to the students.

A goal has the following structure:

Alumno: Gasira

- **Intro.**
Tu corazón está dividido entre tu rebeldía y el cariño que tienes a tus compañeros. Quieres irte de la Academia para fastidiar a tu familia, pero sabes que si te vas también harás mucho daño a tus amigos.
- **Objetivo.**
Acepta tus sentimientos y toma una decisión definitiva sobre tu estancia en la escuela.
- **Consecuencias.**
Mientras no controles tus sentimientos tienes desventaja al conectarte a los sistemas del Titán.

The **intro** is a brief explanation of the scenario to the player.

The **goal** is the mission itself. An action to be performed by the student during his quarterly actions and which replaces these.

The **consequences** are the penalties that the student will suffer as long as he does not fulfill his goal.

Some goals may indicate specific moments at which they should be carried out. For example: it should be the last scene of the second quarter.

The goals are created by the Director taking into account what happened in previous courses, and represent interesting events for the student, as well as striking paths of action or mysteries to be solved.

The most common consequence will be a penalty in the end-of-course mission, but it is also possible to block a special ability until the goal is achieved, prevent a specific type of scene from being performed, or any other effect that is interesting for the flow of the story.

If the details of a goal and/or the actions to be taken reveal too many details of the plot, it is advisable to delay giving the goal to the player in order to maintain suspense. Since goals are secret (although they are suggested in the introductory scenes), it is advisable to give all players their goals, even if the goal just says " will be revealed later ".

The structure of the higher courses is as follows:

- *Second course*: 1 yearly goal (which will force to lose at least 1 quarter) and most common consequence if the goal is not met: disadvantage in the mission roll.
- *Third course*: 1 yearly goal and a surprise mission at the end of the second quarter. One of the goals may involve helping to prepare students for this mission (e.g. by uncovering a plot), so that every student gets a +1 on that mission, which minimizes the penalty of playing a mission so early. This is independent of the end-of-course mission.
- *Fourth course*: 2 yearly goals, and therefore 2 quarters spent on. The skills of the characters in 4th year should overcome the inability to improve normally the curricular skills. Both goals must be met in order to avoid the penalty in the end-of-year mission.

During **Director's scenes**, the Director can show selected parts of the story and fill in narrative gaps or launch new hooks.

These scenes are optional and serve to flesh out the story, so they may not be necessary at times.

During the first course, a good first Director's scene is to introduce the important NPCs of the Academy such as management, staff and other important students. It is also a good time to gather all the PCs into a training group, obviously.

When 2 main characters meet for the first time (all PCs are considered main characters) they must roll in the **First Impression Matrix** to see first impression they have on each other. Each player rolls a 66 die (the first die indicates tens, the second one shows units). This roll is not affected by advantages or disadvantages, but some archetypes may impose special conditions on this roll or specify how the results should be readen.

The players will write down their student's initial opinion of other characters.

The Director will write down the opinion that the NPCs have of the main students (the players' characters).

- First impression:

	1	2	3	4	5	6
10	Odio a primera vista	Premonición oscura	Completo rechazo	Torrente de emociones	Miedo	Antagonista
20	Intranquilidad	Caos / Corrupción	Distracción / Molestia	Sospecha	Antiguos compañeros	Rival indigno*
30	Repulsa	Deja v <u>u</u>	Familiar	Desconfianza	Conocidos	Rivalidad*
40	Admiración	Deja v <u>u</u>	Familiar	Confianza	Conocidos	Rivalidad*
50	Tranquilidad	Pureza / Inocencia	Pupilo	Lealtad	Antiguos compañeros	Rival digno *
60	Presencia inspiradora	Mi musa	Maestro	Lealtad absoluta	Alma gemela	Amor a primera vista

Based on that roll an initial relationship score is established.

- -2 (red), the character is openly hostile.
- -1- (1X row excluding red) and -1 (2X row), the character is distrustful and will generally avoid the main character or would try to harm them somehow.
- 0- (3X row) and 0+ (4X row), the character does not have a clearly formed opinion.
- +1 (5X row) and +1+ (6X row except green), the character will be friendly and helpful.
- +2 (green), the character is a trusted ally and will try to help as much as possible.

For NPCs the most important point is the value of the relationship, although the type of relationship is relevant to know how they will act in the scenes.

The value of this relationship allows the characters to positively or negatively modify each other's scenes.

Rivalries are special relationships in that a rival will try to appear whenever he can in his target's scenes, either to help him, annoy him, or simply to compete.

During **quarter scenes** the players choose the order in which they will act. If the players can't agree, then choose randomly or the character with the highest Discipline starts. From this moment on, if the players cannot select who will be the next player, the player of the previous scene will choose who has the next scene.



- **Resolution of a quarterly scene**

The player selects an Aptitude (Discipline, Knowledge, Training or Relationships) in which he has a value of A or A+.

Students with a D needs another PC with that Aptitude at A+ to help them.

A student cannot initiate scenes associated with an Aptitude in which they have an F.

The scene will describe the most important moment of the quarter for the student, and it will be based on the selected Aptitude.

Some examples of scene types or locations:

- Discipline - the study hall, a practice in the simulator, tactic games, ...
- Training - the academy gym, a training match, a sports day, a competition, a gymkhana, ...
- Knowledge - the academy library, a group study session, a laboratory practice, a theory class, ...
- Relationships - a party in the campus, a dinner outside the Academy, a trip to the countryside, ...

The player also specifies an **objective**. Whatever he wishes to achieve with the scene.

- Discipline Scene: raise the skill "*Military Strategy*".
- Knowledge Scene: raise the skill "*Sensors and communications*" or "*Titan mechanics*".
- Training Scene: raise the skill "*Combat Maneuvers*" or "*Targeting Systems*".
- Relationship Scene: upgrade the "*Team Synchronization*".
- If the character suffers a status their objective will be to remove the status. However, it will be considered that he has not used any specific Aptitude for the purpose of repeating the scene the following quarter.
- (From the second course onwards) Any scene can be used to fulfill the objective of the course, as long as it is appropriate and all the necessary characters are included in the scene.
- Helping another student. Any student can help another student improve a skill. A scene of the appropriate type must be made, and the teacher must have a higher score in their skill than the value of the skill to be taught by the student.

Lastly, specify which **characters** are included in the scene. If the student had a D Aptitude, he must include the character who is helping him.

Any uninvited character can try to sneak into the scene if they know the main character of the scene. In the case of NPCs the Director decides who sneaks in, keeping in mind that NPCs with rivalry will always try to be present and will stay out only if there is no reasonable reason for them to appear.

When a PC who knows the protagonist of the scene wants to sneak into the scene he must roll 2d6 + bonus for Aptitude involved (A+: +1, A: 0, D: -1, F: can't sneak in).

- 10+ : can help/interfer normally.
- 7-9 : can help/interfere but will receive a consequence.
- failure : cannot intervene in the scene and suffers a consequence.

Once the type of scene, the objective and the participants have been defined, the scene is played and when a decisive point is reached, the relevant roll is made stating the trait involved.

This trait is marked and cannot be used for the rest of the course.

The leading character rolls 2d6 and applies the following modifiers:

- +1 due to the trait used. If no trait could be used this modifier would not be applied.
- -1 if a negative trait can be applied to the scene. These traits are marked and may not affect the PC the remainder of the course.
- PCs modifier.
 - Calculate the maximum bonus per PCs in scene as well as the smallest. The sum of both values will determine the PCs modifier.
- NPC modifier.
 - The maximum bonus per NPC in scene is calculated as well as the minor. The total of both values will display the NPC modifier.

The leading character may spend 1 point of Influence to get an additional +1 on the roll.

The influence used must be justified, that is why each character has a certain type of influence.

Roll result:

- 10+ : the PC achieves the intended objective and a secondary one.
- 7-9 : the PC achieves his objective but gets a consequence.
- failure : the PC suffers a consequence (although if his objective was to recover he succeeds anyway).

Secondary objectives.

- raise a curricular ability different from the objective.
- improve Synchronization if that was not the objective.
- move a relationship 1 step in the desired direction.

Consequences.

- the Director reduces the value of a relationship by 1 point.
- the PC acquires 1 negative trait.
- the PC receives 1 status.

In addition to the objectives and consequences received, the PC can select a character in the scene to change their relationship. Roll 2d6:

2 : -2

3-5 : -1

6-7 : 0

8-11 : +1

12 : +2

A positive result indicates that it is the player who chooses how to modify the relationship. A negative result means that it is the Director who decides the fate of the relationship.

The relationship scale has the following values from lowest to highest:

-2	-1	-1	0	0	+1	+1	+2
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- Narrating the quarterly scene.

The player who controls the leading student is in charge of narrating the scene.

If there are other PCs in the scene they can be directed by their respective players.

Similarly, all NPCs can modify their attitude according to the Director's indications.

However, this control of the characters and the scene should not be used to impose the will of anyone, neither to annoy or ridicule other characters or players, the goal is to create an interesting scene that everyone is happy with, be it tragic, comic, dramatic, epic, or whatever tone you want to be dominant in the game and more appropriate for this particular scene.

The moment at which you perform the die roll will depend on the specific scene.

Sometimes it is convenient to know the result as soon as possible to guide the narrative in a certain direction, while other times the roll may be postponed until the very end when it is needed to know the outcome.

The quarterly roll will be made at the most interesting or climatic moment of the scene.

Depending on each group and each player, these scenes can be very lengthy and interactive or just an enumeration of parameters before the roll. Each group must find the level of narration that is most comfortable for them, keeping in mind that this does not have to be common to all players or to all scenes.

The most important thing is that all players are comfortable with the way the scenes are developed and resolved. If in doubt, start with a more mechanized approach to the scenes, and gradually increase the narration and involvement of all players until you reach a point where everyone is comfortable.

- Improving Synchronization.

When enhancing Synchronization the protagonist selects another PC in the scene and they exchange Synchronization markers.

If at any time a PC owns Synchro markers of all the PCs in the team he can raise the Synchro skill of the team by 1 point by spending all those markers.

- Karma.

Any roll (quarterly or mission) is capped at +3. There is no negative cap.

If a character rolls with +3 or higher he obtains as many negative karma points as [roll bonus -2].

If a character rolls -1 or lower he receives as many positive karma points as the negative bonus used.

The Director can spend this karma to adversely modify the relationships with other characters or impose punctual modifiers in subsequent quarterly rolls.

- **Solving Director's Scenes**

During a Director's scene the Director shows events that happened in the background, conclusions, resolutions, or prepares events yet to come.

It is also a good time to spend stored Karma.

- **Solving the end-of-course mission**

Although during the course quarter scenes may include training combats these are resolved with the dramatic scene rules.

The end-of-course mission has its own rules.

Director explains the mission and the players decide which position each student will play in the Titan. Usually, throughout the course each student will have already mastered some curricular skill, the one corresponding to their position.

The free spots will be filled by NPCs. In fact it is recommended that there is at least one NPC in the team.

- **Technician** will use Titan Mechanics.
 - Their job is to prepare the titan for the mission, picking the best weapons and ensuring that everything is ready for the mission.
- **Navigator** will use Sensors and communications.
 - They will be in charge of the approach and make sure that the enemies don't catch them by surprise, while maintaining a fluid communication during the combat and being aware of everything that happens on the battlefield.
- **Pilot** use Combat Maneuvers.
 - They will be in charge of the movement in combat, being their main mission to correctly position the titan and prevent it from suffering damage.
- **Gunner** will use Targeting Systems.
 - Responsible for the titan's armament, it's duty to shoot down enemies before they can damage the titan.
- **Leader** will use Military Strategy.
 - Coordinates the efforts of the whole team while trying to make the most of their actions to achieve the objective.

The Leader seat must be occupied at all times.

All combat rolls are limited by the team's Synchronization (or +3, whichever is lower).

NPCs do not roll, instead use the A.I. result. If modified in any way use the A.I.+ or A.I.- versions.

Each player will explain the most important scene of the encounter for his student. The Director will be in charge of the NPC scenes.

The narration of the scene will match the roll result.

Scenes do not have to be played in chronological order.



- **Preparation**

The Team Technician is in charge of setting up the Titan, handling shields, and performing emergency repairs during the mission.

Roll +Titan Mechanics:

- 10+ : The titan has 4 structural points. Choose also 2 of the following options.
 - (multi) Another layer of plating: Integrity +1.
 - (multi) Last minute upgrades: select one of the Titan's positions, that will have a +1 on its mission roll.
 - (2 options) Last minute upgrades (AI): select one of the Titan's positions occupied by an NPC. Improve its result.
- 7-9 : The titan has 3 structural points and you can select 1 of the above options.
- failure : The titan has only 2 structural points.

(multi) indicates an option that can be chosen several times.

(2 options) means that this option costs 2 of the available choices.

A.I. - The titan has 4 structural points.

The Mechanic explains its combat planning and how has prepared the Titan.

- **Approach**

The navigator is in charge of the sensors and searches for the best route of approach, readying the team for combat from the best available location. During the mission he keeps an eye on the readings to avoid surprise attacks, and uses communications to maintain contact with the base and the other members of the operation, coordinating efforts.

Roll +Sensors and communications:

- 10+ : Advantageous approach. Choose 1:
 - Combat initiative: select one of the Titan's positions, that position will have a +1 on its mission roll.
 - Advantageous information: you will be able to avoid a complication.
 - Exemplary coordination: move a synchronization marker.
- 7-9 : Entering combat. You enter combat although not without difficulty. Select a complication.
- failure : Unprepared. You enter combat at a disadvantage. Select a complication and a position on the Titan (Pilot, Gunner or Leader) who will have -1 on his roll.

A.I. - The Titan loses 1 structural point.

A.I.+ - The titan enters in combat without problems.

A.I.- - The titan loses 2 structure points.

The Navigator explains the combat scenario and the approach to the mission.

- **Combat**

The gunner is responsible for shooting down enemies and destroying mission objectives.

Roll +Targeting systems:

- 10+ : Enemy shot down. Your aim is exceptional and you shoot down the enemies before they can get close.
- 7-9 : Close combat. The combat intensifies. Select a complication.
- Failure: Outnumbered! The enemies are more resistant or more numerous than you are able to destroy. Choose a complication and the Director selects another one.

A.I. - The titan loses 1 structural point.

A.I.+ - The gunner does an exceptional job.

A.I.- - The titan loses 2 structure points.

The Gunner explains the exchange of fire with the enemy and the armament that the enemies bring to the battle.

- **Piloting**

The pilot is responsible for taking the Titan to the target and avoiding enemy attacks.

Roll +Combat Maneuvers:

- 10+ : Like a leaf in the wind. You move with exceptional grace and ease while avoiding any damage to the Titan.
- 7-9 : Defensive maneuvers. Enemies manage to hit you despite your maneuvers. Select a complication.
- failure : Overwhelmed! Enemies are too fast or seem to anticipate your maneuvers. Choose one complication and the Director chooses another.

A.I. - The titan loses 1 structural point.

A.I.+ - The pilot avoids all damage to the titan.

A.I.- - The titan loses 2 structure points.

The Pilot explains how he takes you to your objective and the combat maneuvers performed by both your Titan and the enemy.

- **Tactics**

The Leader is the person ultimately responsible for the mission and who coordinates the efforts of the entire team to achieve the objective.

Roll +Military strategy:

- 10+ : Mission objective achieved. You manage to lead your team to victory but not without paying the price. Select a complication.
- 7-9 : Bittersweet result. Things didn't turn out as you would have liked. Choose a complication and one of the following options:
 - defeat.

- victory. A last effort allows you to win. Select an additional complication.
- failure : Defeat. Despite all your hard work, you have not achieved your objective. Choose one complication and the Director chooses another.

A.I. - This position cannot be occupied by an NPC.

The Team Leader narrates the resolution of the mission, so his scene is the last one and explains how the mission ends.

- **Complications.**

- Direct hit. The Titan loses 1 point of Integrity.
- _____ is wounded.
- Combat fatigue. You acquire 1 negative trait.
- Initiative loss. -1 to the Tactics roll (cannot be selected by the Leader).
- Panic. Reduces Synchronization by 1 point (cannot be selected by the Leader).

- **Titan destroyed.**

If at any time the titan loses all its structural integrity points it is destroyed.

The mission may not continue, although the current roll will be resolved.

It is possible for the titan to be destroyed and achieve victory if the destruction results in the Tactics roll.

Each team member must roll to see how they handle the ejection. Roll adding the

Synchronization score and subtracting -1 for each unresolved position.

- 2- : the character dies in the mission.
- 3 - 6 : the character escapes but receives both complications.
- 7 - 9 : the character escapes but receives a complication:
 - You have been wounded.
 - Combat fatigue. You acquire 1 negative trait.
- 10 + : you manage to escape without a scratch.



After the mission the Director should close the course with a last scene.

During the Ending the players briefly explain how their characters finish the course, thus ending the game.

4. References

Some important references that have had a special influence on the creation of this game.

- Movies

Harry Potter

- Series

Macross

Freezing

Darling in the FranXX

Knight Squad

- Role Playing Games

Shinobigami

The Watch

Maho Shjojo

- Comics

Titan, by Dan Abnett

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