

# Chance Encounters

David Porter

KS3/KS4

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## Introduction

Every day, sometimes several times a day, we meet people, situations and events we had neither planned for nor expected. Such chance encounters can, and often do, change the course of our lives, for good or bad.

While in some ways life seems predictable, in reality no one knows how it will turn out, who will cross our paths, or what might suddenly happen.

This scheme consisting of five 90 minute sessions is designed to work through three basic scenes each session, to apply cross-cutting as needed, and develop a piece of group drama in different styles to explore the impact of a chance encounter.

Some are the ultimate 'What if...?' scenarios, looking at what would have happened if this or that had/hadn't occurred at that precise moment involving a particular set of people, with or without narration.

Drama techniques cover acting in a particular style, marking the moment and cross-cutting. Stretch and challenge suggestions are based around monologues/duologues, with the expectation that a duologue could comprise an able and a less able student working together.

The Resources at the end of the scheme contain a useful grid to assist with devising and pulling workable ideas together collaboratively, raising standards in performance through devising.

### Learning objectives

These general objectives are applicable to all sessions so are not listed separately. By the end of this scheme learners will have:

- ▶ Developed their drama-devising repertoire
- ▶ Explored a range of performance styles and genres
- ▶ Created characters through drama techniques
- ▶ Experimented with ideas and concepts
- ▶ Worked collaboratively to improve drama skills.

### The Sessions

Session 1: Naturalism and Reality

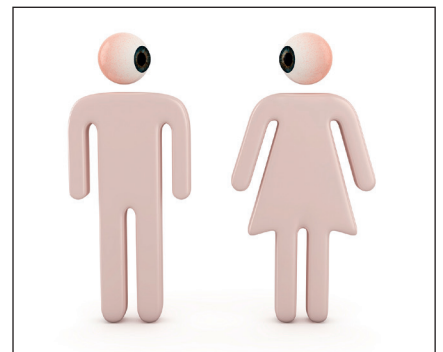
Session 2: Making it Funny

Session 3: It's a Gameshow

Session 4: Ghost or Horror Story

Session 5: A Message or Moral

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### Sliding Doors (1998)

'What if...?' film alternating between two parallel universes, dependent on catching a train at a given moment, with life-influencing consequences explored. YouTube trailer sets scene (not suitable for this age students to watch). [https://www.youtube.com/watch?v=LkEX\\_EqBeq8](https://www.youtube.com/watch?v=LkEX_EqBeq8)

### Brief Encounter (1945)

Classic tear jerker, a chance encounter that could have far-reaching consequences: <https://www.imdb.com/title/tt0037558/>

### Gender

Students should be encouraged to experiment with playing different roles and teachers should be aware of sensitivities surrounding how some may choose to identify themselves in gender terms.

### Meanings

For some, chance encounters mean illicit relationships; for others they are happy acts of fate. And still others feel that God determines all, so there is no coincidence and no such thing as chance.

## Session 1: Naturalism and reality

### Warm-up (10 mins)

1. In pairs. A bumps into B on a public staircase; they are old friends, lost touch years ago. How does their meeting go?
2. Same pairs. A calls on B to mend the gas boiler; they are old enemies. How does their meeting go?

### Discussion (10 mins)

Teacher leads discussion asking if there is such a thing as chance, or whether all of life is pre-determined. Is it random? Is what is, is - or could it have been different if someone hadn't said something, or arrived five minutes later, etc.?

How can apparently chance encounters change lives?

Teacher invites suggestions of a range of encounters that could be a force for good or evil, such as avoiding an accident or arriving early and being involved in one. Take students' ideas.

Examine the Additional Material Grid in the Resources, and see how it may be possible to use a simple idea, a momentary encounter that can change lives.

Teacher discusses the theme of this session: what is naturalism and what is reality? Invite examples from films, TV, real life.

### The encounter itself (25 mins)

In groups of 5/6, invite students to use the first box in the Additional Material Grid to devise a chance encounter, which will become the second scene in the naturalistic genre. If a group can't readily choose, give them a pair of dice to make an absolutely random choice!

*Teacher ensures each student has a role that adds value to the scene.*

*Each character chosen must be credible, sustainable and suitable for the story.*

In this session, students have two choices for their main story:

- a) Use one or more encounter(s) from the grid, develop it naturalistically.
- b) Create an encounter of their own; develop it naturalistically.

### Consider the style (5 mins)

The selected style for this session is – naturalism and reality.

1. How will the acting reflect the style of everyday naturalism?
2. Can some TV soap stories help at all?
3. How will we ensure the audience doesn't miss the significance of the encounter? Marking the moment?
4. What do we want to say from our devised piece, what is the message to audience?

### Adding two more scenes (25 mins)

Now create one scene that takes place some time before, when the encounter was unlikely, and a third scene some time afterwards when life-changing consequences start to become apparent.

### Sharing and reviewing (15 mins)

As time permits, share all three scenes from each group in the order of presentation they have chosen.

To gauge how far ideas work, some sharing is essential. Self, peer and teacher review is always important for development.

In this session use self-review as the prime focus.

The test is always has the piece started to address the aims set out for the performance?

Was the naturalistic format difficult/easy to work with and was it helpful or not?

### For next session

Research some definitions of comedy and find examples from film or TV shows that you find funny and think others will share that reaction.

### Useful quote

Edward Gorey: 'I don't think anything might have been. What is, is. What might have been could never have existed.'

### Useful terms

Words connected with chance encounters: serendipity, pre-destiny, destiny, coincidence, kismet, fate, random, circumstance, (un)predictable, parallel universe, another world, fortuitous, providence, unforeseen, opportunity, off-chance, fat chance, what if...?

### Ideas box

Every drama area/teacher needs a tool box of random ideas and materials: scripts, diaries, newspaper clippings, old photos, old records, paintings, poems, masks, menus, adverts, some dreams, emails, birth/death certificate, old clothes, hats, walking sticks, glasses, wigs, podcasts, selfies, etc.

### Make your own chance

Each session use the Additional Material grid; devise a story in three scenes (before, during and after the encounter) in the given style. Next session, using Material, keep story but change style OR make new story in three scenes. Cross-cutting is encouraged.

### Resources

- ▶ Chance Encounter on Vimeo, a musical experiment in public places: <https://vimeo.com/33079885>
- ▶ Paul McCartney impromptu concert, (flash, pop up concerts by chance): <https://www.bbc.co.uk/news/entertainment-arts-24580633>
- ▶ BBC Five by Five, random encounters on street: <https://www.bbc.co.uk/programmes/p04t6hpk>

### Cross-cutting

The natural order of the three scenes is chronological. Is anything dramatic gained by changing that order around, e.g. starting with the outcome? Do we need narration?

### Stretch and challenge

1. Monologue on negative impact of a chance encounter that turned sour.
2. Duologue on a positive chance encounter that turned out well.

## Session 2: Making it funny

### Warm-up (10 mins)

1. In threes. A sees B across street, does something to avoid him/her; bumps into C, who A also wants to avoid. What is the outcome?
2. Same threes. Repeat, but make it comical.

### Discussion (10 mins)

Teacher leads discussion on what is funny, what makes people laugh, and asks whether humour is a universal or an individual blessing.

Teacher invites discussion on the claim that stage comedy is physical (slapstick), verbal (jokes), or a mixture, and is situational, observational or message-driven.

In many ways chance encounters naturally lend themselves to making comedy. How can this be shown in a scene? In three scenes?

Teacher leads discussion on merits (or not) of cross-cutting. Would it reinforce or hinder the comedy?

Would a narrator help in making something more amusing for the audience?

What is dark humour, or black humour? Sometimes this is known as gallows humour. Examples from students? Could your encounter be in the dark humour mould?

### The encounter itself (25 mins)

In groups of 5/6, invite students to use the Additional Material Grid to devise a chance encounter, which will be the second scene in the comic genre.

*Teacher ensures each student has a role that adds value to the scene.*

*Each character chosen must be credible, sustainable and suitable for the story.*

Students have three choices for their main story:

- a) Use the same encounter as last session, but now in comic style.
- b) Use a different encounter from the grid in comic style.
- c) Create a different encounter of their own in comic style.

### Consider the style (5 mins)

The selected style for this session is – comedy, humour, making funny.

1. How will the acting reflect the style of comedy, humour?
2. Will the use of a narrator in character help at all?
3. How will we ensure the audience doesn't miss the significance of the encounter? Marking the moment?
4. What do we want to say from our devised piece, what is the message to the audience?

### Adding two more scenes (25 mins)

Now create one scene some time before, when the encounter was unlikely, and a third scene some time afterwards when life-changing consequences start to become apparent.

### Sharing and reviewing (15 mins)

As time permits, share all three scenes of each group in the order of presentation they have chosen.

To gauge how far ideas work, some sharing is essential.

Self, peer and teacher review is always important for development. In this session use peer review as the prime focus.

The test is always has the piece started to address the aims set out for the performance?

Was the comedy format difficult/easy to work with and helpful or not?

### For next session

Research a variety of TV gameshows and reality TV programmes, especially where the unexpected is thrown into the mix to put contestants off.

### Resources

- ▶ Reflections on the use of humour in drama:  
[https://www.youtube.com/watch?v=qQzOE\\_DaxM](https://www.youtube.com/watch?v=qQzOE_DaxM)
- ▶ *The Drama Teacher*, types of comedy for drama class:  
<https://thedramateacher.com/types-of-comedy-for-drama-class/>
- ▶ Pearson Publishing, *Complete Drama for KS3, Comedy*:  
[www.pearsonpublishing.co.uk/completedrama/html/year8\\_10201.html](http://www.pearsonpublishing.co.uk/completedrama/html/year8_10201.html)

### Cross-cutting

To achieve comedy, cross-cutting may be useful (running a scene backwards, absurd repetition of a scene, slo-mo, fast forwards, flashbacks), while marking the moment can be heightened and over-exaggerated.

### Stretch and challenge

1. Monologue about a chance encounter where the narrator made a fool of him/herself.
2. Duologue about a chance encounter where someone else was made ridiculous by their actions.

## Session 3: It's a gameshow

### Warm-up (10 mins)

1. In small groups. A is on the way to work/school; meets a stranger sobbing hysterically. Do they try to help? Abandon him/her? Get someone else to help? Steal from him/her?
2. Repeat as if on a reality TV gameshow.

### Discussion (10 mins)

Teacher leads discussion asking how many gameshows and reality TV shows students are aware of. What is the point of the shows? Are they entertaining? Is there an element of chance thrown into the mix? Or is everything planned? Could there be chance encounters?

- How much does audience reaction, live and online, influence the outcomes?
- Is the audience always right, always generous, clear-thinking, honest, sentimental? What if pets or children were involved?
- In the warm-up they have just done, what would be a better outcome? Why?
- What if A had arrived two minutes later?
- Discuss some 'What if...?' scenarios students have experienced.

### The encounter itself (25 mins)

In groups of 5/6. Invite students to use the Additional Material Grid to devise a chance encounter, which will be the second scene in the gameshow genre.

- Teacher ensures each student has a role that adds value to the scene.
- Each character chosen must be credible, sustainable and suitable for the story.
- Students have three choices for their main story:

- a) Use the same encounter as last session, now in gameshow style.
- b) Use a different encounter from the grid in gameshow style.
- c) Create a different encounter of their own in gameshow style.

### Consider the style (5 mins)

The selected style for this session is the gameshow style.

1. How will the acting reflect the style of a gameshow?
2. Will the use of a narrator in character help at all?
3. How will we ensure the audience doesn't miss the significance of the encounters? Marking the moment?
4. What do we want to say from our devised piece, what is the message to the audience?

### Adding two more scenes (25 mins)

For this session it is suggested that Scene 1 becomes one chance encounter, Scene 2 becomes an alternative encounter (What if...?) caused by a different arrival time of a character and Scene 3 is an outcome.

### Sharing and reviewing (15 mins)

As time permits, share all three scenes of each group in the order of presentation they have chosen.

- To gauge how far ideas work, some sharing is essential.
- Self, peer and teacher review is always important for development. In this session, use teacher review as the prime focus.
- The test is always has the piece started to address the aims set out for the performance?
- Was the gameshow format difficult/easy to work with and was it helpful or not?

### For next session

Research an appealing ghost or horror story which could inspire a drama about a goodie's chance encounter with a baddie.

### Resources

- ▶ Gameshow PowerPoints, free download:  
<https://www.tes.com/teaching-resource/gameshow-powerpoints-3010580>
- ▶ *UK Gameshows*; news and ideas:  
[http://ukgameshows.com/ukgs/Main\\_Page](http://ukgameshows.com/ukgs/Main_Page)
- ▶ British Council, Teaching English, Reality TV:  
[https://www.teachingenglish.org.uk/sites/teacheng/files/Reality\\_TV\\_lesson\\_plan\\_0.pdf](https://www.teachingenglish.org.uk/sites/teacheng/files/Reality_TV_lesson_plan_0.pdf)

### Cross-cutting

Will cross-cutting help in a 'What if ...?' scene, or will it confuse? How can we show we are moving back to replay a scene to set it a few minutes differently from the first one?

### Stretch and challenge

1. Monologue by the person who missed a golden opportunity by a few seconds.
2. Duologue by two contestants on gameshow who tell us about the person who missed a golden opportunity by a few seconds.

## Session 4: Ghost or Horror Story

### Warm-up (10 mins)

- In pairs. A is old, alone in house, answers doorbell carrying one of the following: the door key, a package for collection, a walking stick, an attack alarm.  
B is the caller – a van driver, grandchild, charity collector, thief or ghost.
- Same pairs. Repeat with the old person as a horror figure inviting the visitor in to cook and eat him/her.

### Discussion (10 mins)

Teacher leads discussion asking for 30-second summaries of ghost/horror stories. What makes a good horror tale? What elements does it need?

Can we create a chance encounter story where being in the wrong place and time works out badly for someone?

Teacher suggests that horror doesn't have to be all dark, set at night, featuring someone alone in a big old house, with strange noises and apparitions (though it may be).

Horror also does not have to be purely a Halloween event.

Broad summer daylight can equally bring horrors of many kinds. A chance encounter with it can change a life at any time.

### The encounter itself (25 mins)

In groups of 5/6, invite students to use the Additional Material Grid to devise a chance encounter, which will be the second scene in the ghost/horror genre.

*Teacher ensures each student has a role that adds value to the scene.*

*Each character chosen must be credible, sustainable and suitable for the story.*

**NOTE:** For any groups not making enough progress using the grid, teacher could suggest alternative starting points:

- ▶ *If the bus had been a few minutes late ...*
- ▶ *If you hadn't gone to that restaurant for your birthday ...*
- ▶ *If the brakes on the car had been serviced ...*
- ▶ *If your luggage had not been lost ...*
- ▶ *If you had chosen one different number on your lottery ticket ...*

### Consider the style (5 mins)

The selected style for this session is ghost/horror.

- How will the acting reflect the style of ghost/horror?
- Will the use of a narrator in character help at all?
- How will we ensure the audience doesn't miss the significance of the encounters? Marking the moment?
- What do we want to say from our devised piece; what is the message to audience?

### Adding two more scenes (25 mins)

Two choices now for teachers to offer:

*Either now create a scene some time before, when the encounter was unlikely, and a third scene some time afterwards when life changing consequences start to become apparent; or Scene 1 becomes one chance encounter, Scene 2 becomes an alternative encounter (What if...?) caused by a different arrival time of a character and Scene 3 is an outcome.*

### Sharing and reviewing (15 mins)

As time permits, share all three scenes of each group in the order of presentation they have chosen.

To gauge how far ideas work, some sharing is essential.

Self, peer and teacher review is always important for development. In this session, use peer review as the main focus.

The test is always has the piece started to address the aims set out for the performance?

Was the ghost/horror format difficult/easy to work with and helpful or not?

### For next session

Research dramas with a strong moral message within them.

Note: Teachers will be sensitive to the fact that mention of the supernatural and/or horror may be upsetting for some students. It can be adapted to a simple tale of a good person's chance encounter with a bad person, if necessary.

### Resources

- ▶ Drama Room, *Your Ghost Stories*: <https://www.yourghoststories.com/real-ghost-story.php?story=4698>
- ▶ BBC Sounds, *Horror and Supernatural*: <https://www.bbc.co.uk/sounds/categories/drama-horrorandsupernatural>
- ▶ *Halloween Drama Games*, free download: <https://www.tes.com/teaching-resource/halloween-drama-games-6296713>

### Cross-cutting

Changing time order may add to the feeling of horror, especially if a sense of pervading gloom is imparted. Is some narration helpful? Might a repeated nightmare scene be useful?

### Stretch and challenge

- Monologue by a ghost or horror villain about how few people understand the trap he/she is caught in.
- Duologue by a talkative person and a ghost who intends to do him/her harm, but is talked out of it.

## Session 5: A message or moral

### Warm-up (10 mins)

1. In pairs. A (teenager) bumps into B (parent) arriving home or leaving house carrying a box. B demands, as parent with responsibility, to know where A has been or is going and what is in the box. Teenager declines to tell parent.
2. Same pairs. After insisting, A reveals that in the box is one of the following: a present, some alcohol, money, stolen goods, a weapon or food. What is B's reaction?

### Discussion (10 mins)

Teacher leads discussion around the power parents exert, a moral right and duty to monitor their teenagers. Does the warm-up scene carry any message or moral? Obey your parents? Don't tell them everything? Don't be caught with a box you can't explain?

Dramas often carry powerful messages to audiences, moral signposting to put forward a viewpoint or change minds, to create action. Ask if students can think of any examples they have researched.

A moral might be a warning, a parable or a way of putting across the necessity in life and society to be honest, reliable, truthful, punctual, clean or trustworthy.

### The encounter itself (25 mins)

In groups of 5/6, invite students to use the Additional Material grid to devise a chance encounter, which will be the second scene in the message/moral genre.

*Teacher ensures each student has a role that adds value to the scene.*

*Each character chosen must be credible, sustainable and suitable for the story.*

**NOTE:** For those groups now weary with the Grid, teacher could suggest they take the following idea:

*One member of the group went to a party on a certain night twenty years ago. If he/she hadn't gone, then that relationship would not have happened, those children would not have been born, that crime would not have been committed and the person would have had a different life entirely.*

### Consider the style (5 mins)

The selected style for this session is message or moral.

1. How will the acting reflect the style of message/moral?
2. Will the use of a narrator in character help at all?
3. How will we ensure the audience doesn't miss the significance of the encounters? Marking the moment?
4. What do we want to say from our devised piece; what is the message to audience?

### Adding two more scenes (25 mins)

Two choices now for teachers to offer:

*Either now create a scene some time before, when the encounter was unlikely, and a third scene some time afterwards when life changing consequences start to become apparent; or Scene 1 becomes one chance encounter, Scene 2 becomes an alternative encounter (What if...?) caused by a different arrival time of a character and Scene 3 is an outcome.*

### Sharing and reviewing (15 mins)

As time permits, share all three scenes of each group in the order of presentation they have chosen.

To gauge how far ideas work, some sharing is essential.

Self, peer and teacher review is always important for development. In this session use self-review as the main focus.

The test is always has the piece started to address the aims set out for the performance?

Was the message/moral format difficult/easy to work with and helpful or not?

### Resources

- ▶ The Drama Teacher, Epic Theatre Conventions:  
<https://thedramateacher.com/epic-theatre-conventions/>
- ▶ Wisegeek, What is a Morality Play?:  
<https://www.wisegeek.com/what-is-a-morality-play.htm#didyouknowout>

### Political messages

- ▶ The Herald, The 12 greatest political plays of all time:  
[https://www.heraldscotland.com/news/14695519.The\\_12\\_greatest\\_political\\_plays\\_of\\_all\\_time/](https://www.heraldscotland.com/news/14695519.The_12_greatest_political_plays_of_all_time/)

### Cross-cutting

By now decisions about cross-cutting should be second nature to every group. The value of mixing up time frames for dramatic effect is undeniable, though maintaining chronology is equally valid if it is a conscious choice.

### Stretch and challenge

1. Monologue by a person wishing he/she could revisit a moment in order to avoid making a moral misjudgment, heartfelt or tongue in cheek.
2. Duologue by one person lecturing another about their moral failings because of their unstoppable desire to rush in embracing every opportunity brought by anyone they meet, including crooks and liars.

# RESOURCES

## Additional Material

### Ideas Grid for devising on chance encounters theme (dice could be used for deciding)

Chance encounter with person, thing, event?	What if encounter hadn't happened and other notes?	Outcome of the encounter?
<b>Person or people:</b> <ol style="list-style-type: none"> <li>Your younger self in a timeslip</li> <li>Someone famous</li> <li>Your mother in a place where she shouldn't be</li> <li>Your best friend where he/she shouldn't be</li> <li>Your father's (secret) other family</li> <li>A Good Samaritan</li> <li>An old flame</li> <li>The love of your life</li> <li>Your biggest enemy</li> <li>A teacher in a pub (why are you there?)</li> <li>A criminal</li> <li>A lunatic</li> </ol>	<p>A chance encounter needs something different that would have happened if you hadn't met that person or event.</p> <p>Instead of meeting Person A you might have bumped into Person B and things would have been very different.</p> <p>You might not have gone to a place, but for some reason you did</p>	<ol style="list-style-type: none"> <li>You change for the better</li> <li>You change for the worse</li> <li>You brush it all off</li> <li>You are deeply affected by the encounter</li> <li>You keep talking about it</li> <li>You share it with a few only</li> <li>You move away</li> <li>You make new friends</li> <li>You become ill</li> <li>You go to prison</li> </ol>
<b>Some places:</b> <ol style="list-style-type: none"> <li>At school</li> <li>On the way home</li> <li>On holiday</li> <li>Next door</li> <li>On social media</li> <li>In your house</li> <li>In a shop</li> <li>In a pub, coffee bar</li> <li>In a fast food joint</li> <li>In a shopping mall</li> <li>At work</li> <li>In hospital</li> </ol>	<b>Alternatives:</b> <ol style="list-style-type: none"> <li>You might have been at home when you should have been at school</li> <li>You might have started a new job that day</li> <li>You might have gone shopping because you forgot something last time</li> <li>You might be in hospital because of previous encounter</li> </ol>	<ol style="list-style-type: none"> <li>You develop fears and phobias</li> <li>You overcome fears and phobias</li> <li>Someone else overcomes fears and phobias</li> <li>You live happily ever after</li> <li>You become overcome with jealousy</li> </ol>
<b>Possible timings:</b> <ol style="list-style-type: none"> <li>A weekend</li> <li>Tuesday morning</li> <li>Saturday night</li> <li>Christmas</li> <li>Your birthday</li> <li>Best friend's birthday</li> <li>Family wedding</li> <li>When you're ill</li> <li>When you're winning</li> <li>When you're losing</li> <li>At doctor's</li> <li>Driving</li> </ol>	<b>Alternatives:</b> <ol style="list-style-type: none"> <li>You are on a different time zone from others</li> <li>Everyone sees what happens to you</li> <li>No one sees what happens to you</li> <li>You are confused about the time/date</li> <li>Everyone else is confused about time/date</li> </ol>	<p>The story might move through a very short period, such as a few moments, chance meeting on a train or across a crowded room</p> <p>Or it might be over a weekend, a day or two or a fortnight</p>

Chance encounter with person, thing, event?	What if encounter hadn't happened and other notes?	Outcome of the encounter?
<p><b>Some events:</b></p> <ol style="list-style-type: none"> <li>1. A dark shadow</li> <li>2. A pile of dust</li> <li>3. Heavy rainfall</li> <li>4. Light snow</li> <li>5. Tsunami</li> <li>6. Earthquake</li> <li>7. Heatwave</li> <li>8. Oil pollution</li> <li>9. A heavy lorry</li> <li>10. A traffic jam</li> <li>11. High prices</li> <li>12. A drone attack</li> </ol>	<p><b>Alternatives:</b></p> <ol style="list-style-type: none"> <li>1. Events are only in your mind</li> <li>2. You see opportunities when others see problems</li> <li>3. You are at your best in a crisis</li> <li>4. You come up with creative solutions</li> <li>5. You are overwhelmed and give up</li> </ol>	<p>All people are at the mercy of events. To try to control events may well lead to failure.</p> <p>Expect the unexpected may be your new motto.</p> <p>We're all doomed may be your new motto.</p>
<p><b>You are:</b></p> <ol style="list-style-type: none"> <li>1. In a hurry</li> <li>2. Nearly late</li> <li>3. Extremely anxious</li> <li>4. Happy, happy</li> <li>5. Deeply in love</li> <li>6. Oh so angry</li> <li>7. Rather impatient</li> <li>8. Darkly bitter</li> <li>9. Dog tired</li> <li>10. Full of energy</li> <li>11. Generous</li> <li>12. Scrooge-like mean</li> </ol>	<p><b>You might have been:</b></p> <ol style="list-style-type: none"> <li>1. If the event had never occurred would you be anxious, in a hurry, late, bitter, tired, mean or angry anyway?</li> <li>2. Is there more than one event, chance encounter, that changes your personality or is it constant?</li> </ol>	<p><b>Afterwards, you:</b></p> <ol style="list-style-type: none"> <li>1. Change for the better</li> <li>2. Change for the worse</li> <li>3. Brush it all off</li> <li>4. Are deeply affected</li> <li>5. Keep talking about it</li> <li>6. Bottle it up inside</li> <li>7. Move away</li> <li>8. Make new friends</li> <li>9. Neglect old friends</li> <li>10. Become ill</li> <li>11. Give money away</li> <li>12. Go to prison</li> </ol>
<p><b>People around you are:</b></p> <ol style="list-style-type: none"> <li>1. Annoying</li> <li>2. Generous</li> <li>3. Moody</li> <li>4. Understanding</li> <li>5. Forgiving</li> <li>6. Fed up with you</li> <li>7. Too old</li> <li>8. Too young</li> <li>9. Too disabled</li> <li>10. Too stupid</li> <li>11. Too poor</li> <li>12. Too boring and dull</li> </ol>	<p><b>People respond to the event:</b></p> <ol style="list-style-type: none"> <li>1. Say you are lying</li> <li>2. Know you're a coward</li> <li>3. Assume you can do something</li> <li>4. Doubt you can be trusted</li> <li>5. Think you're an idiot</li> <li>6. Offer to help you</li> <li>7. See you as a means to make them money</li> <li>8. See you as a scapegoat for their crimes</li> </ol>	<ol style="list-style-type: none"> <li>1. Do people around you change after your unexpected encounter?</li> <li>2. Do you change your views about others afterwards?</li> <li>3. Do people respond well or badly to your chance encounter?</li> <li>4. Are you blamed for being in wrong place at wrong time?</li> <li>5. How do you respond to a chance, not your fault?</li> </ol>
<p><b>Other events, people, places:</b></p> <ol style="list-style-type: none"> <li>1. A family pet</li> <li>2. A car breakdown</li> <li>3. A burglary</li> <li>4. A rescue</li> <li>5. A sports event</li> <li>6. A contest</li> <li>7. Engagement party</li> <li>8. Job leaving</li> <li>9. Obesity</li> <li>10. Dyslexia</li> <li>11. Fear of others</li> <li>12. Fear of heights</li> </ol>	<ol style="list-style-type: none"> <li>1. Events and people may be merged: A rescue could involve teachers helping you out of a burning school, when one steals your money.</li> <li>2. There is no limit to the number of circumstances that combine in your encounter.</li> </ol>	<ol style="list-style-type: none"> <li>1. An event may change its location, its timing or its whole purpose, e.g. a party may become a riot</li> <li>2. Events may merge, a dyslexic person may save the day despite being dyslexic</li> <li>3. A fear of heights may be overcome</li> <li>4. A pet may be cause of solution, further problems, more misery</li> </ol>



Chance encounter with person, thing, event?	What if encounter hadn't happened and other notes?	Outcome of the encounter?
<p><b>In your unexpected encounter you are:</b></p> <ol style="list-style-type: none"> <li>1. Taking a risk</li> <li>2. Trying to hide</li> <li>3. Helping others</li> <li>4. Conning someone</li> <li>5. Stealing something</li> <li>6. Showing off</li> <li>7. Impressing someone</li> <li>8. Living a lie</li> <li>9. Being honest</li> <li>10. Getting drunk</li> <li>11. Being regretful</li> <li>12. Being selfish/selfless</li> </ol>	<ol style="list-style-type: none"> <li>1. The chance encounter may be because of some aspect of your personality, which might be strong or weak</li> <li>2. It may be because of the personality of another person</li> <li>3. You may be a completely innocent person</li> <li>4. It may all be your own fault</li> </ol>	<ol style="list-style-type: none"> <li>1. You may learn your lesson in some way</li> <li>2. You may not learn anything at all</li> <li>3. It may give you ideas for future good/bad works, ways of handling others and being honest or not</li> <li>4. You may simply decide to avoid a particular place or person or mood</li> </ol>
<p><b>Which person?</b></p> <ol style="list-style-type: none"> <li>1. First person, the encounter is about you; it's your story</li> <li>2. Third person, the encounter is about X, it's X's story</li> <li>3. The encounter is about more than one person</li> <li>4. The encounter is described by one or more narrators</li> <li>5. The narrator(s) is/are in character within the story</li> <li>6. Different actors play the parts in different scenes, or play narrators</li> </ol>	<ol style="list-style-type: none"> <li>1. The narrator could be talking about someone who turns out to be him/herself</li> <li>2. The event never happened – all in the mind all along; or part of a conspiracy</li> <li>3. The event was wishful thinking by someone</li> <li>4. Somebody dreamed everything that happened</li> </ol>	<ol style="list-style-type: none"> <li>1. You may share your lesson(s) with the audience directly</li> <li>2. You may have others (characters or narrators) share the lessons learned</li> <li>3. You may have a collective sharing of lessons learned or not learned, as in a chorus</li> <li>4. A new person or the same old person may need to do a final act to show how he/she is</li> </ol>