



ROAD

RAGE

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Table of content

Introduction	3
What is road rage	4
Realism & setting	5
The characters	5
Rules for the scenario	6
Escalation tools	8
GM tasks in the scenes	10
The scenes	10
Workshop	11
Starting play	12
Appendix:	
Overview sheet	
Workshop	
Characters	
Scenes	
Types of cars	
Preview	
Irritation cards	
Escalation objects	
Car markers	
Roads	

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Introduction

Road Rage is a 2 hour freeform roleplay scenario for four players and one GM about just that, road rage. It is about losing your head and letting the rage out. A scenario that gives the players a hint of how road rage feels and what it can make you do. About irritation and irrational anger, that escalates to violent actions. And what is road rage exactly?

*"A motorist's uncontrolled anger that is usually provoked by another motorist's irritating act and is expressed in aggressive or violent behaviour."
(Definition of road rage)*

The focus of the scenario is on two cars with two ordinary people in each, who gets mad at each other in traffic. It is a realistic scenario so the players can draw on their own experiences. Both cars are on their way to Ikea before closing time. During 5 scenes they meet, get angry at each other and at the end harms one another.

The entire scenario is built around irritation, frustration and annoyance to create the foundation for a recognizable story of road rage, and every element and parts of the scenario is designed to create irritation either with the players or the characters.

Six rules are used to guide the roleplay between the players. The rules make sure that there is only roleplay in one car at a time and puts control over when play changes from one car to the others in the hands of the players. This is designed to utilize the roleplay itself as an element the players can annoy each other with.

To illustrate the traffic and be able to create classical situations for road rage, car markers and roads are in the appendix. They make it easier for the players to understand specific situations and helps visualize the scenes. The players have further help to escalate a scene by using pictures of objects that can create irritation in a car.

There are four characters in the scenario, driver and passenger in each car; a pair of siblings and a romantic couple. They have conflicts both between the cars and inside the cars as well. The players get to put their own personal touch on the characters to make the scenario even more relatable.

Your task as GM is to run the introductory workshop, which works with irritation and annoyance in different ways to get the players ready for play. You are also tasked with setting the scenes and cutting them meanwhile you should keep a focus on the players' reactions to help them during the scenes.

What is road rage

Road rage can happen in many different situations, both in a car, on a bike or on a boat. Common for them all is that people easier get irritated easier and the anger is not far away. Most psychologists believe it is due to that fact that your life is on the line and people respond stronger simply because the brain reacts with adrenalin faster. Another important factor is if you are already stressed before getting into the car or on the bike. There are also theories for vehicles that because you are not in direct physical contact, because you are inside the car, with whatever is irritating you there is nothing to ease the irritation and anger. This combined with the fact that people can feel like they have been treated unfairly by someone else in the traffic will for many be a tricker for road rage.

Road rage can be expressed in many different ways. Some react with internal rage, shouting, gestures and others by doing actions in the traffic. It is especially the last category of road rage that is dangerous since the person does not react rationally and can put their own or someone else's life at risk. Anything from stalking whoever they feel mistreated them, to pushing someone on a bike, to getting out of the car and doing violent acts against car, bike or person. Almost every adult will at some point have experienced road rage, maybe not with themselves but with others that might have shouted in the car or in the bike lane.

Right after a short explanation to the players of what road rage is, and before you explain anything else, you should have a talk where every player shares an example of road rage from their own life. This way you get a common understanding of how different road rage can occur and be expressed as people will have variation in their examples. Likewise, you will at this early stage get real-life experiences that people can use in the scenes. It does not have to be examples from a car, but can be on a bike, as a pedestrian or on a bus. It is you, as GM, that starts the talk by giving an example of road rage from your own life, so that the players get to think. Keep it short to just one example from each.

If in doubt of what road rage is, there is an abundance of articles and videos on the subject from the real world. It is in no way required to have read or seen any of those to either Gm or play the scenario. I would actually say that the videos can have very strong content which you should keep in mind if you choose to watch them.

Realism & setting

The scenario takes place in our current world and is a realistic scenario. It is a drama-comedy; to the characters, it is deadly serious, but the players can in some situations find it slightly amusing. It is not important which country it is set in, as long as there is an Ikea (chain of furniture warehouses that are particularly annoying) the cars can drive to.

Even though the scenario is realistic, the ending where the characters must harm one another can escalate to become absurd if the players want it. The scenario does not encourage absurdity but the players have the freedom to take it there.

As an example, I can share the ending in two playtests: One ended with all four characters standing in the middle of the road shouting at each other until one of them punched one of the others in the face and the scenario ended. A pretty realistic situation and ending. In the other playtest the characters ended up smashing the headlights and windows on one car and the other one was lit on fire. The scenario ended there because the characters had taken it out on the cars instead of the people. A pretty absurd situation and ending, but the players liked it since they could give in to their inner thoughts.

The characters

The four characters is a pair of siblings and a romantic couple. This way the close and long relations creates the foundation for everyday conflicts and annoying behaviour inside each car. Each character also has a specific thing that frustrates them about the other and an external thing that stresses them on other parameters, which should create tension and irritation from the very beginning. Prior to starting play, the players must decide on who will be the **driver** and **passenger** in each car. This is not defined by the scenario but all characters are written as though they want to be the driver.

They are four completely ordinary people, not rich nor poor. The characters are written genderless and nameless, so the players can decide for themselves which gender they want to play.

The players get to put their own personal touch on the characters by answering questions before play starts. This way they can shape the characters to a conflict they want to play on. The characters are in appendix 3.

In one playtest the romantic couple was two gay men, played by two male players, and in another playtest a woman/man couple played by two male players. Both worked fine.

Rules for the scenario

Six rules create the framework for the actual roleplay in the scenes.

1. The first rule is that when two characters inside a car are roleplaying, the players in the other car must be silent and just watch and listen. The characters cannot hear what is being said in the other car, but the players can get annoyed and bring it into their game when it is their turn to roleplay. This means that only one car is in focus at a time.
2. The second rule is that there cannot be any talk between the two cars unless the characters open a window or get out of the car. This is due to the fact that they cannot hear each other in the fiction. This also means that the players mostly play with one other player through the scenario.
3. The third rule is that it is the players themselves that decide when the play changes from one car to the other. This is done by telling an action. A player could say "I tread lightly on the brake", "I flash my headlights", "I change lanes", "I turn on the windshield wipers" etc. This sends the play over to the other car. This way the characters can have long conversations inside the car, but an action will end their play and it is now the other cars turn.

This rule means that the players can withhold the play by not making an action and just talking together. This way they can annoy the other players by keeping the play from them. Or the other way around, they can send the play right back to the other car by telling an action as the first thing and thereby annoy the others as it is now them again.

Clarification of the rule: If the other car performs an action that demands a counteraction and thereby a new action, that would otherwise send the play right back, but the player wants to keep the play, they can talk about the action instead of telling it thereby keeping the play in their car. Ex. "Good thing I avoided that guy that stopped right in front of me." This clarification is only relevant if one car is hugging the play a lot.

4. The fourth rule is that it is only the driver that can tell an action that will send the play to the other car. That means that it is solely the driver that decides when play changes from one car to another. This is based on the fact that in the fiction it is only the driver that can do an action that is relevant to the traffic. The passenger can do and tell actions, but it does not send the play to the other car.

This rule is created so that the two characters in the same car can irritate each other. The driver can keep the play and thereby force the passenger to have to continue playing or keep the passenger from playing by sending the play back right away. This also means that the driver has all the power over play inside the car. The passenger will feel powerless over the situation which should get the passenger to increase the number of comments to the driver who then in turn will be annoyed.

5. The fifth rule is derived from the fourth and is regarding the power of the passenger characters. They have the overall responsibility for the mood inside the car and escalation of the scenes. They have a unique opportunity to escalate any situation by suggesting/demanding/shouting/pleading/repeating actions to the driver and thereby changing the mood in the car dramatically. Examples are "Honk now", "change lanes", "just overtake them" etc.

The passenger characters can also use backseat driving to push the story further. The short explanation of backseat driving is when other people inside a car tells the driver how they should drive. "There is an opening, now change lanes" and "Now you are going 7 km above the speed limit" are examples of backseat driving.

6. Last rule is that characters can define things about the other car in the fiction which is a way to trash talk the cars and thereby giving the cars some sort of persona in the scenario. Ex. "Look how dirty it is", "Look at that stupid bumper sticker", "Why is one door another colour than the rest of the car" and "What an old clunker". The characters inside the car, that is being trash talked, cannot hear what is being said but the players should feel free to use the spiteful remarks to increase the escalation of emotions and actions.

Rules

- 1: Only play in one car at a time.
- 2: No talking between the two cars.
- 3: Players themselves decide when play changes cars.
- 4: Only the driver can tell an action the ends play.
- 5: Passengers are responsible for mood and escalation.
- 6: Power of definition over the opposite car.

Escalation tools

The core of the story is the ever-increasing irritation and anger in the two cars. The scenario provides different tools that help escalate the conflicts of the story. These tools are used mainly by the players and are of course also at your availability.

Escalation objects

In appendix 8 is a series of cards the objects on them. Most of these cards are laid out on a table and are visible to all during the entire scenario. They represent objects you could have in a car. Some are obvious and some are less likely. Common for them all is that they can be used to annoy each other or as an actual weapon.

Ex. candy paper,
shovel, cell phone,
soda cans.

The players can look at them and be inspired to use an object in a scene. An example could be to grab the cup and tell how she spills coffee on the driver's knee. Or a character steps out of the car takes the golf club from the back and smashes the other cars headlights. The thought behind these objects is that they can inspire to both be used to create irritation inside a car but also be used towards the other car. The most offensive objects are marked in yellow and red and are only laid out in the last two scene to intensify the situation.

Irritation cards

In the workshop, you will have a talk with the players about what they personally find irritation in traffic. Their points are written on blank cards (in appendix 7) and now become irritation cards. If the players cannot come up with more than one each then you can use the pre-written ones in appendix 7.

Ex. people overtaking
on the inside, people
who don't use signals,
people driving slowly
in the mid lane.

The irritation cards are used by you and before each scene you pick 2-3 that you think are relevant to the scene and lay them out visible to all. During the scene, these thing/situations will happen in the fiction. It can both be the players that put them into play or you as GM that tell of other road users that make it happen.

A good example from a playtest was that a player initially had told that he absolutely hated to be overtaken on the inside. So when that specific irritation card was visible in a scene his passenger player decided to use most of the scene to persuade his character to overtake inside which created much frustration with the player also offgame since he hated such behaviour.

Car markers

Specific actions in traffic are created with car markers and roads in appendix 9 and 10, to keep track of all road users. Both player cars and all other traffic are illustrated with the markers. Before every scene starts you choose which vehicles that make up the other traffic on the road and you also have the option to add more during a scene.

The roads are not meant as the actual stretch of road where the cars have to go from one end of the paper to the other. They are a representation of a longer road and the cars can overtake each other several times and move back and forth on the paper. The roads are there to set a boundary for the cars to move within. In the scene descriptions, you will find which road you need and suggestions for other vehicles that fit the scenes.

At any point, you can move the car markers on the road and thereby create classical situations in the traffic for road rage. This way you can tweak any situation to create frustration for the players or escalate the situation. There are suggestions for such classical situations in the scene descriptions that you can use for inspiration. It means that the surrounding traffic also plays a part in the story even though the focus is on the two cars.

Ex. The inner lane filled with trucks, a lonely car blocking the mid lane, a completely free inner lane that the players can use to overtake on the inside.

For most of the time, it is however not you that will move the markers. It will be the two players that do not have the play currently. They must listen to what is being done of actions and should change markers accordingly, but they can control both cars and all other vehicles. They can through the markers also create annoying situations for the car that currently have the play. And since the play changes back and forth it will also change who is in control of the markers and can move the traffic. This gives all players the opportunity to irritate the opposite car and create situations in the traffic. The players cannot add new vehicles to the road, that is only you. Which means you can adjust the level of traffic and thereby how pressed a situation the characters face.

GM tasks during the scenes

An important part of the GM's role in *Road Rage* is to keep a focus on player reactions. The central element of players controlling the play going back and forth between cars should be done as smooth as possible to keep the flow and intensity in the scene. Playtests have shown that the players might need your help with the change, by confirming or marking where play currently is until they have become familiar with it. The rules are practised in the workshop but there should not be a discussion or anything unclear about it during play.

Other tools to adjust the intensity

Besides using the car markers to adjust intensity in a scene you can also comment about the other road users. Ex. someone behind you honks the horn, someone shakes their head as you drive past them, a car passes close by you. You can also use the irritation cards if the players do not use them.

You are also free to make up circumstances that change a scene or add obstacles if you think the players are not going at it enough. Avoid adding circumstances where the cars have stopped and the characters can get out (such as traffic lights) as it is already part of the ending.

Roadwork, bad visibility, deer on the road, roundabout, rain, fog and slow-moving vehicles are good examples.

The scenes

Short walkthrough of the 5 scenes in the scenario and the frame for the story. Further description of the scenes is in appendix 4.

- First scene is called ***The Walk*** and is a split scene with only one car at a time. Play is not being sent back and forth in this specific scene. The characters are walking towards their cars and we hear a little about their cars and how they talk to each other and why they are upset with each other. First the scene is done with one car and then again but with the other car.
- Second scene is called ***The Gas Station*** where the cars arrives at a gas station from opposite sides and meet each other for the first time. There is only one available gasoline stand and the characters can start getting annoyed at the other car.
- Third scene is called ***The Merge*** where the cars are driving on the road and want to get to Ikea before closing. This scene sets the first aggressive situations and focuses on who will be first through the merge and closer towards Ikea.
- Fourth scene is called ***The Police*** and takes place on a 3-lane high way, where a police car is driving up ahead of them and the cars can try to get the other one in trouble with the police. High speed and crazy driving is emerging. It is not

determined by the scenario if they get pulled over by the police, that is up to you as GM to decide based on what they do in the scene.

- Fifth and last scene is called *The Queue*. Both cars are held up in a queue and traffic has stopped. It is clear to the players that the traffic will not be moving in this scene and that they will not make it to Ikea in time. The players are also told that the scenario only ends when one of the characters harms one of the other characters. This scene is very open and it is up to the players how they want it to end. The scene points to at least one of the characters getting out of the car. We find out who leaves unharmed and if the cars make it out too.

Workshop

Before you start play you must take the players through a workshop. Its purpose is to get the players warmed up, get annoying behaviour in traffic established, practice the rules, make the player a bit irritated already and put you all in the right mood for the game. This is why the workshop is a bit long and consists of six exercises, where one is optional.

The first exercise creates irritation cards for you to use, based on what the players themselves find irritating in traffic. Next exercise focuses on how the escalation objects can be used inside the cars to annoy each other. The players already start getting ideas on how to use them in the game. The third exercise is optional and only something you should do if you feel like the players need to talk about how variation of shouting, nicknames and gestures can be used as escalation.

In the fourth exercise you need to stand up and move away from the table to make room for the players to use their bodies if they want. The exercise have two functions, which is getting backseat driving established so the players can use it in the game and show them different annoying ways to talk. In the fifth exercise you practice the rules of how roleplay changes between players and gets them comfortable with the difference between talking and telling an action. At the same time it establish just how annoying the furniture store Ikea can be. Last exercise is a physical exercise where the players are not allowed to talk. Players must poke each other close by the shoulder on the front with the purpose of making them a bit annoyed before the game starts. At the same time it is established that this poking is the only serious physical contact there will be in the scenario. The entire workshop take about 30 minutes and in appendix 2 you will find further description of the exercises.

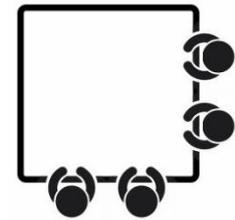
Starting play

When the workshop is done you need to distribute the characters and the only thing to consider in the casting is try and pair the players that you think will annoy each other the most in the same car. Give the players time to read their characters and answer the questions in them.

The players must now decide amongst themselves who is going to be the driver and the passenger in each car. The reason that this is done offgame is that the driver is somewhat in charge of distributing play and the passenger is more focused on escalation. So the players can consider this based on what they prefer to play.

Afterwards the two players, that is going to play passengers, get to choose which types of car they will be driving and also who owns the car based on the list in appendix 5. They should not define how the car looks just yet. The reason that it is the passenger that decides is that they now can irritate their drivers by choosing a lame car. All the types of cars on the list have negative words associated with them and are ordinary (and a little boring) cars that go with the ordinary characters.

To symbolize that the players are sitting in two separate cars, they should be placed on two chairs next to one another. Two of the players are seated at one side of a table and the other two in a 90-degree angle at the same table. See illustration on the right.



The players need to look to the side to see the other players which symbolizes that you need to do the same out in the traffic to see other road users. They are placed in the 90-degree angle so that they actually can see the other players. They are on purpose not placed opposite each other as they will not be staring at each other the entire game. The scenario is not a larp and they should not simulate they are holding a steering wheel.

Before starting you need to cut out the escalation objects, irritation cards and car markers. In appendix 1 you will find an overview sheet with brief remarks on everything you need to tell the players before starting the play. This way you can use the overview sheet when you run the scenario.

You are now ready to play. Have fun.

Appendix 1: Overview sheet

What you need to remember to tell the players about the scenario.

Matching expectations

- You own way to do it or read the preview (appendix 6) to the players.

What is road rage?

- Irrational anger and frustration, both in a car, on a bike or as a pedestrian.
- Is expressed with aggression, gestures, shouting and actions in traffic.

A talk with **your own examples** of road rage

- You start

Structure of the scenario

- A realistic scenario with ordinary people
- 2 cars get mad at each other in traffic
- Driver and passenger in each car
 - also mad at each other
- On their way to Ikea before close time to exchange something
- 5 scenes that escalate towards the ending

Rules

- 1: Only play in one car at a time
- 2: No talk between the two cars
- 3: Players decide when play changes cars
 - Actions make the play change car
 - Can keep the other car from playing
 - Irritation towards the other car
- 4: Only the driver can tell an action
 - Driver can use it against the passenger
 - Irritation inside the cars
- 5: Passenger responsibility for mood in car
 - Encourage the driver to do actions
 - Use of backseat driving
- 6: Power of definition over the opposite car
 - Trash talk the cars

Escalation

- Escalation objects
 - Inspiration for irritation
 - Use inside own car and against other car
- Irritation cards
 - Behaviour that will happen in each scene
 - Players or GM makes it happen in play
- Car markers
 - Makes actions in traffic clear to all
 - Controlled by players not roleplaying
- Roads
 - Representation of road
 - Can move back and forth

Workshop

- Workshop exercises in appendix 2

Starting play

- Cut out:
 - Irritation cards
 - Escalation objects
 - Car markers
- Bring something to write with for the players
- The casting of characters (appendix 3)
 - The siblings and the couple
 - Pair the ones that annoy each other most
 - Decide gender and names
 - Answer questions
- The players decide:
 - Driver = some distribution of play
 - Passenger = escalation player
- Passengers choose a type of car in appendix 5
 - and who owns the car
- Seating around the table

Scenes

- Appendix 4

Appendix 2: **Workshop**

Duration: approx. 30 min

The following workshop gets the players in the right mood and establishes how escalation can unfold. Backseat driving, frustration with Ikea and physical irritation is also in focus.

Exercise 1: Have a talk on, **what is irritating in traffic.**

Goal: To get personal irritation cards, that you can use in the scenes and to get the players in a road rage mindset.

- The players should tell examples from their own life.
- Everything applies, not just inside a car.
- Everyone should share at least one example.
- Write them down on the empty irritation cards.
- Tell the players that cards will be included in the scenes.

Exercise 2: Have a talk on how to use the **escalation objects.**

Goal: Get the players to look at the objects and think of how they can use them.

- Put out the objects with **black edges** for everyone to see.
- You need to find a way to use the objects to irritate and annoy each other inside the car.
- Let the players look at the objects and make a suggestion each.

Exercise 3 (Optional): Have talk on how escalating aggression can be expressed through **shouting, nicknames and gestures.**

Goal: If you think the players could use some clarification on how you can vary the different expressions then this talk can make it clear to them. It is important that they do not scream and vent their irritation, as they should use it in play instead.

- How can you vary:
 - Shouting: Anything from a raised voice to roar and screams.
 - Nicknames: How bad the names are, affect how much they escalate the situation.
 - Gestures: Anything from little things to the use of the entire body.

Exercise 4: Voice irritation exercise

Goal: To get backseat driving top of mind with the players and introduce them to annoying ways to talk.

- Stand up and have free space around you so the players can use their body if they wish.
- Divide the players into sets of two and two. They will now have a talk just the two of them.
- Rules in the exercise:
 - One set of players: One always talks, the other always interrupts.
 - The other set of players: One talks very quietly, the other very loudly.
- The subject of the talk: What is the **most irritating thing about backseat driving**, and can you make **examples?**
- The exercise ends when you think they debated enough.

Appendix 2: **Workshop***Exercise 5:* Practise the **rules for when play changes**

Goal: That the players have tried sending the play back and forth and practised the difference between talking and telling an action.

- Stand in a circle on the floor.
- Divide them into sets of two and two, just how they are standing.
- You will now practise sending the play to someone else by telling and action.
- You can talk to each other and tell your emotions but you must send the play onwards with an action.
- If someone sends you the play with an action that needs a counteraction, but you still want to keep the play with you, you can instead mention the action. Ex. "**Luckily I stopped in time before we ran into each other**". This way you can keep the play and not send it onwards.
- The situation is this:
 - You are all in Ikea
 - There are so many people that you are walking in a queue of people inside the shop not being able to move freely.
 - Every set of players have a shopping cart.
 - One set of players are indecisive.
 - The other set of players is right behind them in a hurry and wants to get ahead.
- This way you practise two 'wagons' and how the play changes between them.
- The exercise ends when you think they have practised long enough.

Exercise 6: Physical irritation exercise (**The Poking exercise**).

Goal: That the players are a bit annoyed before play begins by poking at each other.

- Divide the players in two and two where you think they might annoy each other the most.
- Players place themselves opposite each other in their sets.
- The players are not allowed to talk during this exercise.
- The players must look each other in the eye.
- One player, in each set, must poke the other one right between the collarbone and shoulder where the body is soft.
- You can poke as hard or as soft as you want. But you must keep poking.
- The player who pokes cannot break eye contact but must get the other player to break eye contact by poking them.
- It is only the player that is being poked that can break eye contact and end the exercise.
- The exercise is repeated but with reversed roles, so who got poked before now does the poking and vice versa.
- When the exercise is over, tell the players, that **this is the only serious physical contact** in the scenario.

Appendix 3: **The Characters**

ROAD RAGE

The High school teacher (The couple) **Name:**

You like sitting behind the wheel and you are good at driving. You prefer the smaller roads and don't mind driving long trips. Generally, you think that people are bad at sticking to the laws and then your vile temper shows because they should know they did something wrong. You are proud, stand your ground and a bit of a stickler for rules.

You and your partner are driving in a moment. You have been a couple for several years and live together. So it is the little things during the day that easily creates frustration. For instance that your partner never take the time to do anything properly. Ever. Not even on the road.

It will soon be dark and you are going to Ikea to exchange something. You sent your partner in Ikea earlier to buy it, but of course, she/he brought home the wrong thing. So now you are off again. You can just make it before closing time.

You were supposed to have gone to the gym but had to cancel. Now the friends you train with just texted that they don't want to train with you anymore as you have cancelled too many times and are unreliable.

Keywords: **Proud** **Stand your ground** **Vile temper** **Stickler for rules**

Answer these questions:

How does it feel when someone overtakes you on the inside?

Why do you think you should be the driver, and what is your bad habit if you are not the driver?

What annoys you about your partners driving?

Why are you mad at your partner today?

ROAD RAGE

The Office employee (The couple) **Name:**

You like to drive, you always did. And you are good at it. You prefer the highway and like to drive fast. Most of the time you think traffic is like a sport, that you can win. And if you don't win you become wrathful. You are proud, stand your ground and a bit of competitive person.

You and your partner are driving in a moment. You have been a couple for several years and live together. So it is the little things during the day that easily creates frustration. For instance that your partner needs to check everything one extra time. Always. Also on the road.

It will soon be dark and you are going to Ikea to exchange something. You were sent to Ikea earlier to buy it, but time was short and apparently, it was not the exact thing you were supposed to buy. So now you are off again. You can just make it before closing time.

You were otherwise supposed to have spent the time doing that report, but Pete from the office just texted that he will do it instead. And then it will probably be him that gets promoted because you don't work hard enough.

Keywords: **Proud** **Stand your ground** **Wrathful** **Competitive**

Answer these questions:

How does it feel when someone overtakes you on the inside?

Why do you think you should be the driver, and what is your bad habit if you are not the driver?

What annoys you about your partners driving?

Why are you mad at your partner today?

ROAD RAGE

The Craftsman (The Siblings)

Name:

You drive every day and for a long time. And you are good at it. You prefer to drive in the city where you are great at navigating through the traffic. Generally, you think people don't drive fast enough and then you can lose your temper. You are proud, stand your ground and a bit impatient.

You and your sibling are driving in a moment. You grew up together but it is quite some time since you both lived at home. Of the two of you, you are the little one and you always thought that your older sibling is too bossy. About everything. Also on the road.

It will be dark soon and you are going to Ikea to exchange something for your mother. She has been pushing for it for some time and then your older sister/brother decided that it absolutely had to be today. You can just make it before closing time.

You otherwise had a date with a new fling, that you had to cancel and you just received a text from them saying they want to put everything on ice since you are not reliable.

Keywords: **Proud** **Stand your ground** **Lose your temper** **Impatient**

Answer these questions:

How does it feel when someone overtakes you on the inside?

Why do you think you should be the driver, and what is your bad habit if you are not the driver?

What annoys you about your siblings driving?

Why are you mad at your sibling today?

ROAD RAGE

The Chef (The Siblings)

Name:

You love to drive and you are good at it. You like to drive the quickest way and don't mind that it is not the shortest way. Most of the time you think the other people have bad intentions in traffic and then you have a tendency to overreact. You are proud, stand your ground and a bit touchy.

You and your sibling are driving in a moment. You grew up together but it is quite some time since you both lived at home. Of the two of you, you are the big one and you always thought that your little sister/brother doesn't try hard enough. With anything. Not even on the road.

It will be dark soon and you are going to Ikea to exchange something for your mother. She has been pushing for it for some time so you took the initiative for it to be today. You can just make it before closing time.

You actually forgot that you had a date night with your lover, who now, in turn, is texting you passively aggressive messages about how bad you are at keeping promises.

Keywords: **Proud** **Stand your ground** **Overreact** **Touchy**

Answer these questions:

How does it feel when someone overtakes you on the inside?

Why do you think you should be the driver, and what is your bad habit if you are not the driver?

What annoys you about your siblings driving?

Why are you mad at your sibling today?

Appendix 4: Scenes



Scene 1: **The Walk**

Duration: 5-10 min

Starting vehicles and road: No road or car markers in this scene.

Escalation objects: Have the objects with black edges laid out on the table.

Irritation cards: No irritation cards in this scene.

Purpose of the scene: We get to know the characters and their starting frustration is introduced before they meet the other car in traffic. In this scene, you ask the characters some questions. But also give them time to small talk.

What the players need to know:

Name of the scene: The Walk

A special scene, since it is a split scene. One scene for each car without the other.

The dilemma/question: What is the current state of the relationships and who is in the cars?

Setting the mood:

It is dusk.

You need to get to Ikea before it closes.

You have to exchange that thing.

Ask the characters: What thing is it you need to exchange?

You are walking together towards the car you are driving in.

Where is the car parked?

How does the car look?

To the passenger: What annoys you about the drivers driving?

Why are you mad at each other today?

Inspiration for the GM:

Ideas for circumstances: A car runs through a puddle of water and it splashes them. Someone on a bike shouts at them. Dog barking at them.

When the scene is over:

Let the players choose a car marker they think fit their car.

Scene 2: The Gas Station

ROAD
RAGE

Duration: 5-7 min

Starting vehicles and road: No road or car markers in this scene.

Escalation objects: Same objects as previous scene

Irritation cards: Pick 2-3 irritation cards and lay on the table, if you have any that fit. Cards with non-moving traffic fit this scene.

Purpose of the scene: They meet each other and create personas for the cars as their "opponent". Are they going for the same spot or are they giving room to one another?

What the players need to know:

Name of the scene: The Gas Station

The dilemma/question: How do you think the other car looks, and who gets the spot at the available gasoline stand?

Setting the mood:

It is time for gas.

You arrive from each side of the gas station.

Several cars are already filling their cars.

There is only one available spot by a stand.

Think about how you think the other car looks.

Inspiration for the GM:

Supplement irritation cards: Someone who is finished getting gas but does not move.
Long honk (Card 1 and 2)

Ideas for circumstances: Someone honking. Someone complaining about the gas prices. A car stealing another's spot.

Scene 3: The Merge

ROAD
RAGE

Duration: 12-14 min

Starting vehicles and road: 2-lane road, The merge should not be laid out yet. Only lay the merge on the table when you think it fits into the scene (so let them only have the 2-lane road to start with). 1 truck, 3 cars, 1 van.

Escalation objects: Same objects as previous scene

Irritation cards: Pick 2-3 irritation cards and lay them out. Cards with bad driving behaviour.

Purpose of the scene: Get the two cars established as opponents and get some aggressive driving established. This scene can be won by being first through the merge.

What the players need to know:

Name of the scene: The Merge

The dilemma/question: Who is first through the merge and thereby faster towards Ikea?

Setting the mood:

Light traffic.

You already passed a couple of traffic lights.

You notice another car that is going the same way as you.

It is the one from the gas station.

Further ahead you know that the lanes merge and there will be more traffic.

Inspiration for the GM:

Supplement irritation cards: People who overtake on the inside. People that change lanes at the very last moment. People who do not signal. (Cards 3, 4 and 5)

Suggestion for more vehicles: Cars, light trucks, cargo vans.

Suggestion for classical annoying situations: A completely free inner lane at the merge. Opening between two slow-moving vehicles so you can trap each other between them. A slow-moving car that is going to overtake. A big car who think they own the road. A car driving between lanes and blocks both lanes.

Ideas for circumstances: Someone with the turn signal on, but does not pull over. Bad vision. Rain. Fog. Slow-moving tractor/farm vehicle. An animal on the road.

Scene 4: The Police

ROAD
RAGE

Duration: 18-20 min

Starting vehicles and road: 3-lane highway + 2 trucks and several other vehicles you decide. Place the police car ahead of the cars on the road, so it cannot see the cars that well and only in the rear-view mirror.

Escalation objects: Add the objects with *yellow edges*. (Shows the players that it is time to escalate)

Irritation cards: Pick 2-3 irritation cards and lay them out. Cards with aggressive or dangerous driving.

Purpose of the scene: To create crazy driving by trying to get each other in trouble with the police.

Unique for the ending of the scene: It is you who decides if any of the cars are pulled over by the police, but let the players decide if they are fined and the size of the fine or just given a warning. Let them see each other get pulled over, if both cars are, but do not let the characters interact between the two cars.

What the players need to know:

Name of the scene: The Police

The dilemma/question: Can you get the others in trouble with the police without being pulled over yourself?

Setting the mood:

Heavy traffic on the highway.

Trucks in the inner lane.

Old people behind the wheel.

Ahead of you, a police car comes into view.

No sirens, It is just driving in traffic like you are.

Inspiration for the GM:

Supplement irritation cards: People who drive extremely close to others. Someone driving slowly in the mid lane without pulling over. Trucks that wobble. (Cards 6, 7 and 8)

Suggestion for more vehicles: More trucks.

Suggestion for classical annoying situations: Opening between two trucks to block one another in. A big car who think they own the road. Trucks overtaking other trucks. Zigzagging between cars. Car drifting into another lane because the driver is texting on their phone.

Ideas for circumstances: Someone honking behind them. Someone shaking their heads at them. A car passed closely by them. A stretch of road with no lighting and it is dark. Someone flashing their lights.

Ideas for escalation: If the players are not going at it enough, then have the police car drive off ahead and remove it from the road. This way the players will think it is gone and go more at it. But the police is of course just waiting up ahead and can easily pull them over anyway.

Scene 5: The Queue

ROAD
RAGE

Duration: 5-10 min

Starting vehicles and road: 3-lane highway, completely filled with vehicles. Place one car right in front of the other in the same lane, so they have to opportunity to bump into each other if they want.

Escalation objects: Add the objects with *red edges*. (They can further tighten the situation)

Irritation cards: No irritation card, unless you have one that fits.

Purpose of the scene: To give the characters the opportunity to get out of the cars and harm each other. Cut the scene right after someone harms someone else. We should not hear the reaction. You can also stop the scene if you think they have smashed each other's cars enough.

Unique for the rules: In this scene, some of the rules might become obsolete, if the characters get out and start talking to each other which is fine because the context of the roleplay also changes.

What the players need to know:

Name of the scene: The Queue

Uniquely for this scene:

- 1) The scene does not end until a character harms another character.
- 2) If you get out of the car you need to bring an object from the car.

The dilemma/question: Who lets the rage get the better of them and who harms whom?

Setting the mood:

Traffic has gotten so dense it has stopped.

A queue has started.

Everything is held up.

Trucks, cars, that big car as well.

The radio announces it is a pile-up.

It will take a long time to clear up.

The queue will last for ages.

Some have turned off their engines.

Some have gotten out and started smoking.

You will not make it to Ikea in time.

You easily recognize the other car.

The other road users are not important.

You are not moving at all.

Inspiration for the GM:

Ideas for circumstances: Someone behind/in front of them honks so they can think it is each other. A cigarette is thrown at them. Someone flashing the lights. Long honking.

Appendix 5: **List of Car types**

First choose the type of car (don't describe how it looks just yet)

Light truck Large, pretty slow	Station wagon Large family car, a little slow
Clunker Rusty, old, slow	Sedan Medium size, boring
Mini car City car, no room at all	Cargo van Large, cumbersome

Next decide who owns the car. (Your own, parents, shared ownership, rental car?)

Appendix 6: Preview



Title: Road Rage

Author: Tina Heebøll Arbjørn

"YOU IDIOT!" The words still rings inside the car, while you can see his red taillights. The idiot just overtook you on the inside right before the way interleaving.

Road Rage is about irritation and escalating anger. About how the anger is quicker to take over when you get in a car, and that anger leading to irrational actions even from ordinary people. The irritation escalates with each scene till it is determined who will go the furthest to get their way.

The characters consist of driver and passenger in two different cars both on their way to Ikea, who have annoyed each other in the traffic. It is a realistic scenario about the little things on the road that can grow huge. A drama-comedy that is very serious for the characters but where the players can smile once in a while.

The players get to design their own cars and put their personal spin on the characters in the introductory workshop. The scenario serves a series of classic traffic situations, where the players can live out their inner road demons. At the end of the scenario the players will be relieved of two pounds of anger.

Time: 2 hours

Number of players and GMs: 4 players and 1 GM

Keyword: Anger, Traffic, everyday irritation, back seat driving

Player type: You like bickering, creating actions that escalates the story, and you know when to take space and give room in a scene. You don't need to know how to drive a car, but should have experienced someone yell inside a car beforehand.

Gm type: You set and cut the scenes and conduct the introductory workshop. And you are good at keeping focus on player reactions.

Language: Available in both English and Danish.

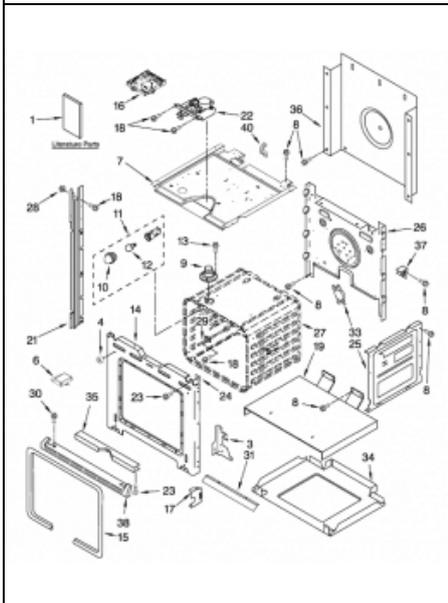
Age: 15 years

About the author: Tina has written a couple of scenarios for Fastaval before, been a judge and scenario coordinator. She has also written blackbox scenarios and plays larps in wild costumes. And she sometimes shouts at other cars in the traffic.

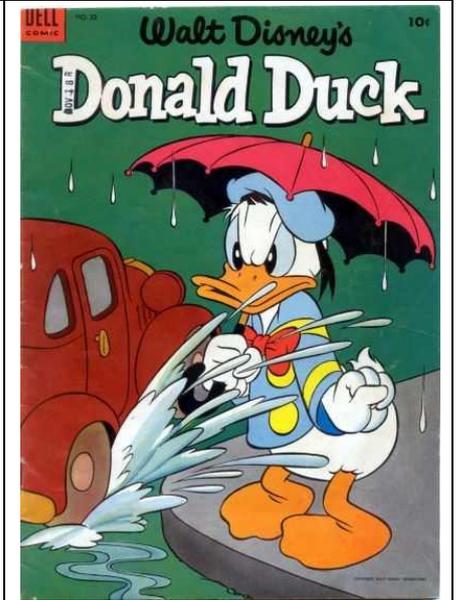
Appendix 7: **Irritation cards** (cut out before starting play)

<p>Irritation card 1:</p> <p>Someone who is finished getting gas but does not move</p>	<p>Irritation card 2:</p> <p>Long honk</p>
<p>Irritation card 3:</p> <p>People who overtake on the inside</p>	<p>Irritation card 4:</p> <p>People that change lanes at the very last moment</p>
<p>Irritation card 5:</p> <p>People who do not signal</p>	<p>Irritation card 6:</p> <p>People who drive extremely close to others</p>
<p>Irritation card 7:</p> <p>Someone driving slowly in the mid lane without pulling over</p>	<p>Irritation card 8:</p> <p>Trucks that wobble</p>

Appendix 8: **Escalation objects** (cut out before starting play)



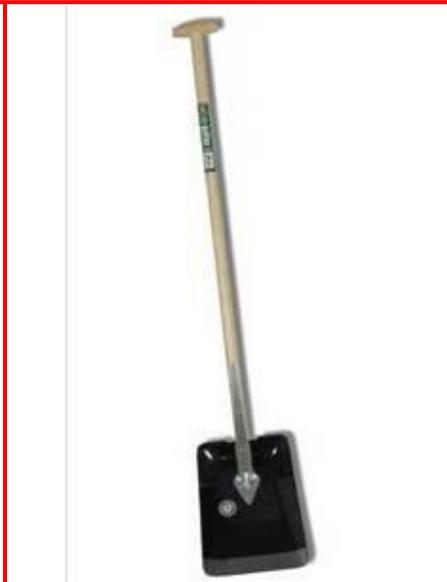






↑ Yellow edges are used in scene 4: The Police

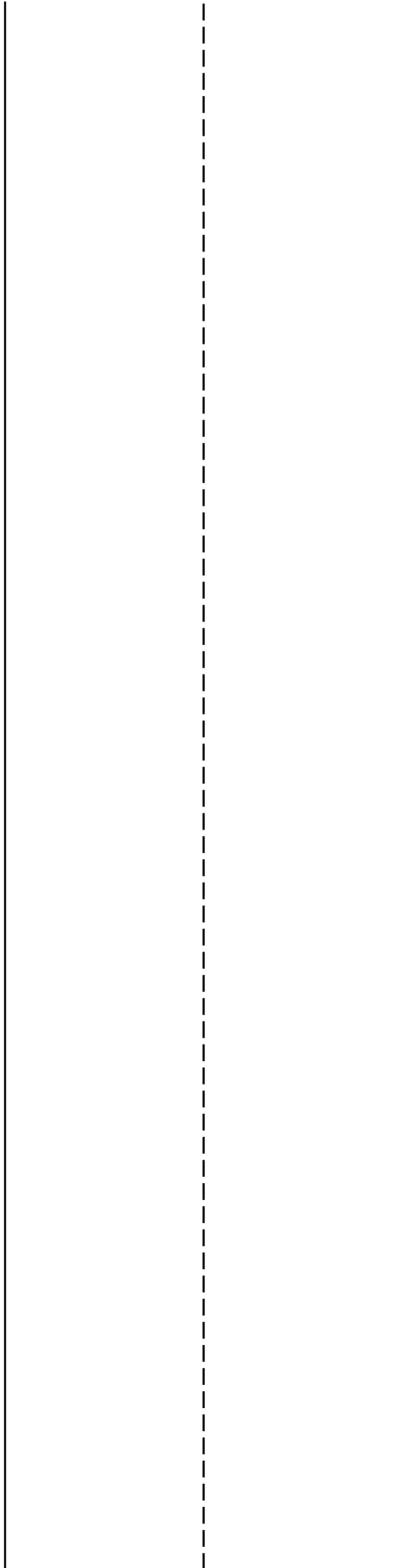
↓ Red edges are used in scene 5: The Queue



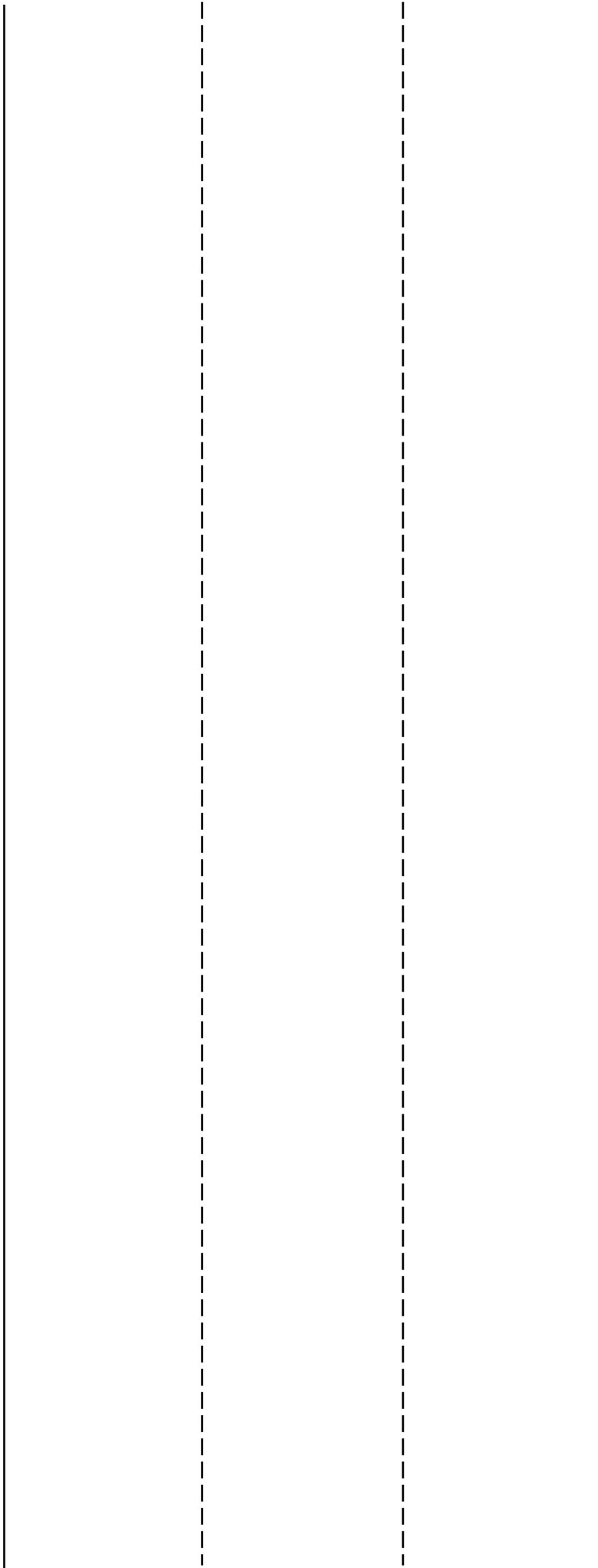
Appendix 9: **Car markers** (Cut out before play. Don't cut too close to the illustrations, a white edge is fine)



Road - 2 lanes
(print on A3 paper)



Road - 3 lanes
(print on A3 paper)



The merge
(print on A3 paper)

