

Future Problem Solving Program International

Scenario Writing



**Coach Information
2019-20**

Future Problem Solving Program International (FPSPi) Scenario Writing Overview



What is Scenario Writing?

Scenario Writing is an individual competition in which students develop short stories related to one of five FPS topics for the year. The story (1500 words or less) is set at least 20 years in the future and is an imagined, but logical, outcome of actions or events taking place in the world. More information can be found on FPSPi's website, <http://www.fpspi.org/scenario-writing/>.

Why Scenario Writing?

To prepare students for the challenges of the 21st century, Future Problem Solving Program International teaches students to think critically, creatively, and futuristically. The Scenario Writing component of FPSPi strives to help students enlarge, enrich, and make more accurate their images of the future while honing their creative writing skills. Scenario Writing personalizes the ever-growing perspective a student has on the future. Also, participation provides opportunities for students to meet and exceed educational standards as they refine their writing skills. A rubric-based authentic evaluation is provided, giving students tools for continuous growth.

Who can participate in Scenario Writing?

Students may participate in Scenario Writing in three divisions as determined according to the grades as identified within the US school system: Junior (grades 4-6), Middle (grades 7-9), and Senior (grades 10-12). For students who participate in the Global Issues Problem Solving (GIPS) or Scenario Performance components of FPSPi, Scenario Writing can serve as an excellent complement to their work on any of the topics. Scenario Writing can be used as a stand-alone activity by an FPS coach, an English teacher, a parent, or any instructor with students who are interested in creative writing. Students who are enthusiastic about stories of the future may be interested in the Scenario Performance component, which is an oral story telling experience.

Scenario Topics

- International Travel
- Sleep Patterns
- Gamification
- Living in Poverty
- De-Extinction

Do students need to know the six-step problem-solving process for scenarios?

The six-step problem-solving process is used in both the Global Issues Problem Solving and Community Problem Solving components. Although knowing the process can help students to think about the future and organize a story line, it is not a prerequisite for Scenario Writing. Since scenarios must relate to one of the topics, it is imperative that students do some background reading and research on the topic they select for their story.

Excerpt from *Haha Naru Daichi:
Motherly Land*
2019 Junior Division 1st Place

Sunlight shone luminously on the *tenmoku* bowls filled with 3D printed *Amazake* on the long table in the Japanese Cabinet room on the fifth floor of *Kantei*. Tiny ripples emanated rapidly with increasing frequency on the surfaces of the steaming beverages. “How long will these earthquakes last? In this year, 2061, the number of earthquakes has far surpassed what we have seen in the previous decade,” the Japanese Prime Minister remarked, with a grim expression on his face, looking nervously at the statistics on the ZLED displays.

“Overpowering electromagnetic radiation,” mumbled the professor, his eyes looking piercingly at the drone models observing the ocean floor. “You cannot always rely on digital techniques as the electronics can be overpowered by electromagnetic radiation. Can you plug in a Richter scale to an electric outlet so we can hear the earth?” asked the professor inquisitively. The group looked at each other, astonished by his question, as the Richter Scale had not been used since 1970 and its next-generation device, the Moment Magnitude Scale, had also not been used since 2030. “We currently use OCEANDRONE_IX to give us accurate readings of the seismic activity. Electric outlets are all retired because everything is wireless now,” answered the Cabinet Secretary, feeling his pulse quicken, angered at the notion that the newest technology wouldn’t be enough.

As billowing clouds of smoke emerged from the air, the Cabinet Secretary conveyed all the reports and begged the professor to come with him to a safer place before he left. The professor shook his head. “To advise a nation, I have to listen to the sounds of Mother Earth. I hope Haha Naru Daichi hears me.”

How can I get started with my students?

The best way for you and your students to become acquainted with scenarios is to read published scenarios. See “Scenario Writing Essential Publications” for support materials available for purchase from FPSPI at www.fpspimart.org.

How much help should a coach give?

The student’s writing must be original. As a coach, you may provide direct instruction on creative writing, read the student’s work, ask questions that occur to you as a reader, and make general suggestions for improvement. Authors may receive assistance to correct spelling, grammar, and punctuation errors. Peer revision is a beneficial process.

How are scenarios evaluated?

Scenarios are read and scored by experienced evaluators who consider the following elements: creative thinking, futuristic thinking, idea development, style/voice, character development, mechanics/structure, and topic related research. Authentic evaluation and feedback are provided. See “Evaluation Guidelines for International Scenario Writing Competition” for more information.

How does one register for Scenario Writing?

Each Affiliate Program of FPSPI determines its processes and fees for registration and entries.

In Affiliates where the Scenario Writing component is not currently offered, participation is available through FPSPI. www.fpspi.org/fps-mentoring

When are scenario entries due?

Affiliates may use a “yearlong” option with two submissions or a “competitive” option with a single submission. With the yearlong option, the first submission is noncompetitive and provides written feedback to guide improvement of the story. Check with your Affiliate Director for options and due dates.

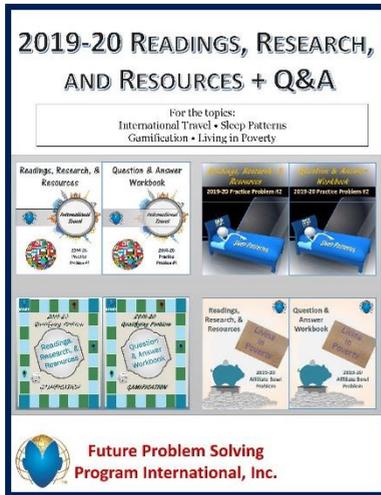
Is there another level of competition?

Winning stories in 1st through 3rd place of each division at the Affiliate level may be entered into the International Scenario Writing Competition. All first-place Affiliate winners and all International winners 1st-5th are eligible to compete in the Scenario Writing Team Competition at the International Conference in June.

Scenario Writing Essential Offerings

Available for purchase at www.fpspimart.org

Readings, Research, and Resources / Questions & Answers



Provides essential background information on the topics for scenario writers and performers.

Terms and Definitions

Topic Overview

Questions for Discussion

Internet Resources

Article Summaries

Interactive True/False, Multiple Choice, and Fill-in the Blank questions about the topic

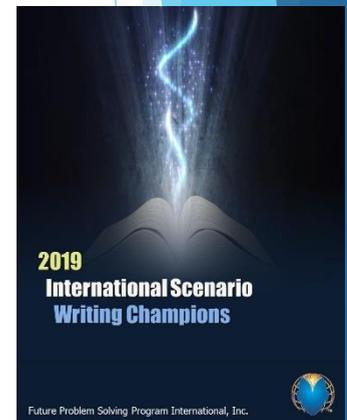
International Scenario Writing Champions 2019

Includes award winning stories published each year:

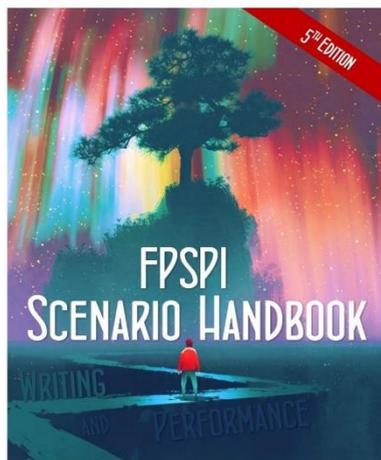
The top 5 scenarios from each division

The champion scenario writing teams for each division from IC

Evaluator scores and comments



Scenario Handbook



Designed to help teachers effectively guide students in Scenario Writing and Scenario Performance. This handbook was re-written in 2018 to include new activities and information.

Explanations of scenario development

Classroom activities

Award-winning student work

Scenario Writing Essential Offerings

Available at www.fpspimart.org

2019 International Conference Champion Scenarios

These publications include:

- 2019 International Scenario Writing Team Champion booklet
 - Score sheets with complete evaluator feedback
- 2019 International Scenario Performance Champion Performance Link
 - Score sheets with complete evaluator feedback

Available by division (Junior, Middle, Senior)

JUNIOR DIVISION

2019
International Conference
Scenario Writing &
Scenario Performance
Champions

&

2019 International Scenario
Writing (ISWC) Champion



MIDDLE DIVISION

2019
International Conference
Scenario Writing &
Scenario Performance
Champions

&

2019 International Scenario
Writing (ISWC) Champion

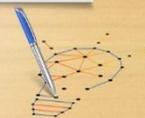


SENIOR DIVISION

2019
International Conference
Scenario Writing &
Scenario Performance
Champions

&

2019 International Scenario
Writing (ISWC) Champion



International Scenario Writing Competition (ISWC) Rules 2019-20

(Designed for distribution to students who are preparing scenarios for competition)

SCENARIO CONTENT

At least 20 years in the future	A scenario is a story that might take place as a logical outgrowth of actions or events that took place earlier. It is a prediction of the future and must be written <i>as though the future were the present</i> . Futuristic concepts and trends are incorporated into the scenario, but a specific date is not required.
Related to one of the FPSPI topics 	The scenario must have a recognizable relationship to one of the annual topics. Descriptors for the topics are provided on the FPSPI website (fpspi.org). Summaries and resources are found in the publication <i>Readings, Research, and Resources</i> which may be purchased at fpspimart.org . <ul style="list-style-type: none"> • International Travel • Gamification • De-Extinction • Sleep Patterns • Living in Poverty

SCENARIO DETAILS

Max of 1500 words	Words exceeding the limit of 1500 will be removed from the end of the scenario by the International Office and not provided to evaluators.
Title on the first page	The title must appear at the top of the first page of the scenario (header). If no title appears, the International Office will not add that from the cover sheet. Titles assist evaluators, and including them is very important and appreciated.
12 point font	The font must be 12 pt. and readable (no script); the font should be a common font (ex. Arial, Calibri, Times New Roman, etc.). If the scenario is submitted at a smaller font, the evaluation may be difficult. Please use 12 font to ensure readability.
Single author	Scenarios must have a single author.
Revisions/Edits	Scenarios submitted to ISWC must contain identical content to the scenario submitted to Affiliate competition.
No identifying information	No author's name, school, or Affiliate Program may appear in the scenario document.

LANGUAGE

Submitted in English	All scenarios must be submitted in English for evaluation. (If a story has originally been written in a language other than English, it must be translated into English for submission.)
Word count for translations	If a story has originally been written in a language other than English, the 1500 maximum word count may be based on either the original language <u>or</u> the English translation, as determined by the student. (If the word count is based on another language, a copy of the scenario in the original language must be submitted along with the English translation.)

SCENARIO SUBMISSION

Submission of documents	The scenario must be provided in both Word and PDF format with 2020 Official International Scenario Writing Cover Sheet.
Publication Release & Statement of Authenticity	Each scenario writing submission must include a completed copy of the official FPSPI Publication Release & Statement of Authenticity form.

Scenarios may be disqualified if any of these conditions are not met.

FPSPI Scenario Score Sheet

Evaluator ID: _____ Round: _____

Division: _____ Scenario ID: _____

Title: _____

	BEGINNING	DEVELOPING	PROFICIENT	STRONG	EXEMPLARY
Creative Thinking	<ul style="list-style-type: none"> • Little to no integration of creative thinking • Creative ideas disjointed/unfocused • Perspectives/outcomes predictable throughout 	<ul style="list-style-type: none"> • More traditional ideas rather than inventive • Creative ideas do not support plot • Predictable storyline 	<ul style="list-style-type: none"> • Evidence of creative thinking going beyond the norm at times • Relevant novel ideas present but may be unclear or unfocused • Mostly predictable storyline with ‘sparks’ of uniqueness 	<ul style="list-style-type: none"> • Evidence of inventive thinking • Original/unusual details noticeable • Unique or unusual ending, setting, conflict 	<ul style="list-style-type: none"> • Strong portrayal of innovative/ingenious/novel ideas throughout writing • Unusual/imaginative details • Unique/powerful experience for the reader
	1 2	3 4	5 6	7 8	9 10
Futuristic Thinking	<ul style="list-style-type: none"> • Little or no development of futuristic trends; no projection into the future • Inaccuracies evident in regard to futuristic setting 	<ul style="list-style-type: none"> • Evidence of more conventional ideas rather than futuristic • Little evidence of futuristic trends related to the topic • Natural progression into the future not portrayed 	<ul style="list-style-type: none"> • Evidence of futuristic concepts but not sustained throughout • Random reference to futuristic trends • Futuristic elements not clearly connected to storyline 	<ul style="list-style-type: none"> • Relevant future trends integrated throughout the writing • Specialized terms/language noted • Futuristic ideas connected to topic and storyline 	<ul style="list-style-type: none"> • Understanding of patterns/ trends and how they might evolve • Specialized terms/language related to the topic and storyline • Strong portrayal of futuristic trends/predictions enhancing the story
	1 2	3 4	5 6	7 8	9 10
Idea Development	<ul style="list-style-type: none"> • Ideas minimally developed/lacking details • No storyline evident or if present, illogical or unbelievable • Main idea unclear or disjointed • Reader left confused 	<ul style="list-style-type: none"> • Ideas generally unelaborated or repetitious details • Some unrelated/illogical ideas; lacks effective plot development; little relationship to the topic • Organization random or disjointed; hints at storyline but not developed 	<ul style="list-style-type: none"> • Most ideas developed and supported by elaborated and relevant details • Understanding of plot development evident but narrow focus on topic • Order easily followed, but transitions weak/formulaic • Logical organization; some lapses or lack of coherence 	<ul style="list-style-type: none"> • In-depth ideas supported by elaborated details • Related connections/reflections evident along with insight into topic • Strong transitions; logical and coherent organization 	<ul style="list-style-type: none"> • Complex ideas supported by rich, engaging, pertinent details • Strong evidence of analysis, reflection, insight exploring different aspects of the topic • Sophistication in organizational strategies • Reader’s attention captured
	1 2 3	4 5 6	7 8 9	10 11 12	13 14 15
Style/Voice	<ul style="list-style-type: none"> • No sense of who is telling the story • Little evidence of literary techniques or descriptions to liven story • Sentences monotonous/repetitive • Inappropriate or incorrect word choice • Voice not suited to the audience 	<ul style="list-style-type: none"> • Distant voice; too formulaic/informal or a list of facts • Some elements of personal style, but not fully developed • Some sentence variety, but not consistent • Voice inappropriate for audience or purpose at times 	<ul style="list-style-type: none"> • Acceptable voice but not strong or individual • Evidence of ‘elements of style’ that give writing life/spirit • Effort made to vary sentences, but not sustained • Appropriate word choice • Evidence of established voice, but not sustained throughout; difficult for reader to stay involved 	<ul style="list-style-type: none"> • Suitable voice consistent throughout writing • Clear, personal touch; unique elements of style • Sentences vary in both structure and length • Appropriately advanced vocabulary • Writer’s passion obvious; reader drawn into storyline 	<ul style="list-style-type: none"> • Clear, distinctive personal touch; use of literary techniques throughout writing makes text lively/engaging • Unique stylistic nuances and elements • Well crafted, varied sentence structure • Skillful use of vocabulary allowing reader to become emotionally involved • <u>Reader motivated to reflect on purpose and consequences</u>
	1 2 3	4 5 6	7 8 9	10 11 12	13 14 15

Word Count 1500 or less? Yes No

Relation to approved topic: Yes No

	BEGINNING	DEVELOPING	PROFICIENT	STRONG	EXEMPLARY
Character Development	<ul style="list-style-type: none"> No recognizable character(s) More or less a report or essay 	<ul style="list-style-type: none"> Identifiable character(s), but further development needed Difficult to make connection to character(s); character(s) stilted with no real purpose 	<ul style="list-style-type: none"> A sense of character development including thoughts and feelings throughout the scenario Some connection to character(s) possible; inconsistent personalities often with irrelevant details 	<ul style="list-style-type: none"> Strong sense of authentic character(s); many dimensions of a personality evident, purposeful, and understandable Insight, perspective, <u>or</u> empathy with character(s) possible Sense of involvement with the character(s) 	<ul style="list-style-type: none"> Authentic character(s) with dynamic nature enhancing the overall impact and effectiveness of the writing Character(s) evoke emotional response Writer provides insight, perspective, <u>and</u> empathy with character(s) Sense of involvement with the character(s) throughout
	1	2	3	4	5
Mechanics	<ul style="list-style-type: none"> Many errors of grammar and punctuation Errors invasive and distracting More in draft form instead of edited and revised 	<ul style="list-style-type: none"> Grammar, punctuation, and/or spelling interfere with flow of story Mechanical errors frequently interfere with understanding and/or enjoyment of story Editing necessary 	<ul style="list-style-type: none"> Average number/type of errors for age group Lack of attention to mechanics makes story more difficult to follow or affects meaning Some editing necessary 	<ul style="list-style-type: none"> Few errors in grammar and punctuation relative to length and complexity of the writing Good use of age-appropriate conventions Editing evident 	<ul style="list-style-type: none"> Clear control of grammar and punctuation Creative use of conventions to enhance meaning; license intentionally taken with some conventions to make a point; dialogue/dialect/slang, etc. Carefully edited
	1	2	3	4	5
Topic Related Research	<ul style="list-style-type: none"> Little to no knowledge of topic demonstrated; many inaccurate terms or facts used Lack of appropriate topic knowledge makes story confusing 	<ul style="list-style-type: none"> Minimal knowledge of topic; few relevant terms present; made-up or imagined facts Topic information used not relevant to story 	<ul style="list-style-type: none"> Knowledge of topic obvious but inconsistent; terms or facts forced Some uninteresting or inaccurate facts with little connection to story line 	<ul style="list-style-type: none"> Clear understanding of the topic connecting smoothly with storyline Story enhanced by knowledge of the topic and topic terminology 	<ul style="list-style-type: none"> Knowledge of topic artfully blended with storyline Knowledge of topic as well as an understanding of topic's futuristic trends
	1	2	3	4	5

Comments:

Totals:	Creative Thinking _____	Character Development _____	Total Score: _____
	Futuristic Thinking _____	Mechanics _____	Rank: _____
	Idea Development _____	Research _____	
	Style/Voice _____		

2019/20 Topic Descriptors

PP1 - International Travel

Most people dream of visiting new and exciting places to experience culture, cuisine, and local entertainment through travel. Transportation technology makes it easier and faster than ever before to get from one country to another although travel can be very expensive and time-consuming for many people. Heightened safety concerns often mean changing security requirements and government screening processes for crossing borders.

Some experts believe that technology may begin to replace in-person travel. VR-AR-MR (Virtual Reality / Augmented Reality / Mixed Reality), are immediate, involving, engaging and immersive types of entertainment that can be accessed anywhere in the world. This could cause travel to boom if people, having used these technologies, want to experience the world “for real.” People may be increasingly comfortable in both worlds: the physical real world, and the digital world that is constructed instantly and repeatedly to fit what each person wants and chooses, using immediately responsive networks.

How will the time, technology, and expense associated with travel impact the future of international travel and tourism?

PP2 – Sleep Patterns

Approximately one-third of our lives is spent sleeping. For nearly a century, scientists have been able to record brain activity and see the dynamic changes during sleep. Lack of sleep can affect brain function, especially memory, language, and emotional balance. Physical effects include fatigue, stress and health problems including heart disease and obesity. Today, technology on our wrists can measure sleep habits and movements.

Globally, businesses developing sleep aids are witnessing significant growth due to the rising incidence of sleep disorders. This has been exacerbated by the growing senior population. It is manifest in increasing demand for sleeping pills due to stressful modern lifestyles and increasing numbers of initiatives by various health organizations to increase awareness about sleep disorders. Sleep medications often have undesirable side effects and patents of major sleep drugs expire. Wakefulness aids, stimulants and prescription drugs such as coffee, energy drinks, benzodiazepines and even illegal drugs are gaining in popularity as a perceived solution to the need to perform effectively despite sleep deprivation.

How might our over-scheduled lives and increased digital presence disrupt natural circadian and sleep patterns? Can the benefits of sleep be replicated? What new technologies might be available to help people monitor and adjust brain wave activity during sleep? Will scientists discover more about the genes that enable functionality with less sleep?

QP – Gamification

Gamification isn't just about leisure time digital or other games. Gamification applies the theories of game development that make games so alluring and creates sustained attention. Players and teams win points and rewards by completing designated tasks. *Minecraft*, for example, has been used by teachers for everything from computer science to social sciences to creative writing. Fitbit and tracking apps on the iWatch are increasingly popular and encourage competition – with yourself or with a group.

Gamification helps users focus on tasks that might normally be boring, and the process might be applied to fields such as customer loyalty, education, health, recreation, job training, self-improvement, household chores, fundraising, and activism. Gamification is being used by corporations to make marketing interactive, but it's also being used to benefit individual health and well-being.

Is there a relationship between gamification and tech addiction? How might gamification impact education and learning, inside and outside formal schools, or even in the workplace? What are some of the ethical implications, particularly around user privacy? What role will companies have in the creation of tech products to “hook” their users or the use of gamification as an educational tool? Can gamification enhance human interactions?

AB – Living in Poverty

Nearly half of the world's population (more than 3.5 billion people) live in poverty. Of those 3.5 billion people, 1.4 live in extreme poverty, surviving on less than \$US1.25 per day.

Across the globe, many people struggle to have and sustain basic needs such as food, clean water, basic medical supplies, and adequate shelter. Some people are forced to leave their homes to travel to other places or countries to find menial work to send money home to support their families. Due to poverty, many people are unable to access education. Some adults deliberately suffer from malnutrition so that their children can have the food that is available. Children in severe poverty are often orphaned or they have been sent away because their parents cannot afford to care for them. Healthy food can be very difficult to come by for the poor due to lack of financial and monetary resources, meaning that they depend on cheap, unhealthy foods to sustain their lives.

What can be done globally to assist those suffering from extreme poverty? How can we reverse this trend in order to decrease the adverse impact of poverty on future generations?

De-Extinction

From woolly mammoths to saber-tooth cats, to passenger pigeons and dodos, to a myriad of insects and invertebrates, many species have become extinct over time. New scientific advancements are leading to unprecedented uses of fossilized materials. Could these archaeological discoveries combined with scientific breakthroughs lead to the long awaited, long speculated, realization of de-extinction? De-extinction, also called resurrection biology, is the process of resurrecting species that have died out, or gone extinct. De-extinction uses techniques such as cloning to revive an extinct species. De-extinction is a controversial proposition that has split scientists.

Technology to revive extinct species is close to being perfected, but does this mean that it should actually be used? Where will these revived species be housed and what impact will they have on an already changed habitat? What are the ethical pros and cons of reintroducing extinct animals? What limits should be placed on the use of such technology? Should scientists use this to undo environmental harm that has occurred? How might these restored species affect our current biosphere? How might living among de-extinct species affect humanity?