Future Problem Solving Program International

Scenario Performance

Coach Information
2019-20

What is Scenario Performance?

Scenario Performance is the newest Future Problem Solving component, with the inaugural competition at the 2015 International Conference. In Scenario Performance, students choose the FPS annual topic that interests them as they project twenty years into the future and create a futuristic story. This story is not written out in full; it is "told," and should be more "natural" and "spontaneous" in nature. Performances should be creative and entertaining to an audience.

This verbal activity for individuals encourages students to enlarge ideas, enrich personal style, and predict accurate images of the future. Students are challenged to create a story that lasts up to 5 minutes, is set 20-30 years in the future, and arises from any one of the topics set in the FPS year. Affiliate competition level submission may take the form of a video file showing the student delivering a vocal performance of the story, undertaken in one take without any edits, **or** presented via a live competition performance (each Affiliate Program chooses the method).

- Performers are permitted to use hand gestures and slight movement during the performance.
- Performers may use a maximum of 10 (4x6 inch or size A6) cue cards.
- The use of any, props or aids beyond the use of the voice is not permitted.
- Keep in mind the performance is generally recorded for evaluators to review, any extensive movement that takes the performer out of the frame is not appropriate.
- "Acting," such as crouching, jumping, a character's dramatic death, running, or elaborate movements are not permitted.
- Performers are not permitted to wear clothing that identifies any Affiliate program.

Scenario Performances emphasize the story itself and the characters within the scenario. Well-developed, engaging characters, intriguing plotlines, and captivating settings make for exemplary scenario performances. The ability to sing, dance, or act is more appropriately employed in the theater or drama club than in a Scenario Performance.

Why Scenario Performance?

Scenario Performance (ScP) was designed by FPSP Australia to develop and sustain the oral tradition of storytelling, particularly for students who enjoy storytelling or those who wish to enhance this ability. ScP is ideally suited to students who show thinking abilities in different ways - particularly for those whose cultural heritage and/or learning styles prefer oral communication. In addition, ScP is also ideal for developing thinking skills. A rubric-based authentic evaluation is provided for competitors, giving students tools for continuous growth. Students should immerse the audience in their performance, bring their characters

to life, build suspense in their story, use their voice to portray the character's emotions, and create a story that paints a picture of the future.

Who can participate in Scenario Performance?

Students may participate in Scenario Performance in three divisions (equivalent to grade levels of the USA): Junior (grades 4-6), Middle (grades 7-9), and Senior (grades 10-12). For students who participate in the Global Issues Problem Solving and/or Scenario Writing components of FPSPI, Scenario Performance can serve as an excellent complement to their work on any of the topics.

Scenario Performance is also a unique offering for students who do not participate in other components of FPSPI since the creative storytelling without written requirements may appeal to students. Scenario Performance can be used as a stand-alone activity by an FPS coach, a drama/debate teacher, a parent, or any instructor with students interested in creative storytelling.

> **Scenario Performance 2019-20 Topics**
> - International Travel
> - Sleep Patterns
> - Gamification
> - Living in Poverty
> - International Conference topic announced March 2020

What is the ideal way to get started with Scenario Performance?

The best way to become acquainted with Scenario Performance is to view and listen to sample performances and storytelling presentations. A winning Scenario Performance video example is found on FPSPI's website www.fpspi.org by going to "About Us," "Components," and clicking on "Scenario Performance."

How is Scenario Performance evaluated?

Scenario Performances are scored by experienced evaluators who consider these elements: storytelling techniques, audience awareness, use of voice, the development of the story, characterization, creative thinking, connection to the topic and futuristic thinking. Authentic evaluation and feedback are provided via a rubric based score sheet.

How does registration for Scenario Performance happen?

Each Affiliate Program of FPSPI determines its processes and fees for registration and entries. Please contact your Affiliate Director for specific information. In any region where the Scenario Performance component is not offered by an Affiliate Program, FPSPI offers mentoring www.fpspi.org/fps-mentoring.
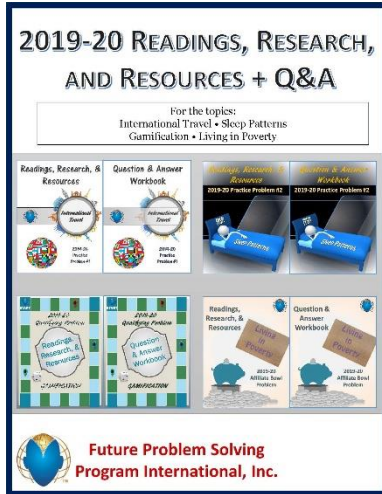
Is there a higher level of competition?

Champion performers in each division at the Affiliate level are eligible to compete in the live Scenario Performance Competition at the International Conference in June. Performances at the International Conference are based on the topic of the conference, which is announced in March. Specific guidelines for this ScP Competition are announced approximately one month before the International Conference.

Scenario Performance Essential Offerings

Readings, Research, and Resources / Questions & Answers

2019-20 READINGS, RESEARCH, AND RESOURCES + Q&A

For the topics:
International Travel • Sleep Patterns
Gamification • Living in Poverty
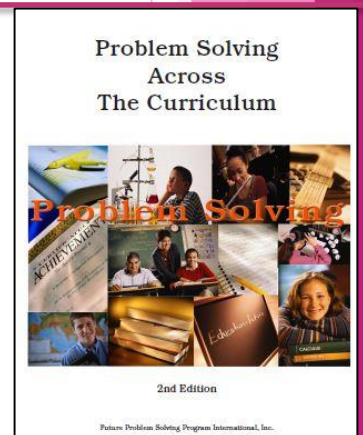
Future Problem Solving
Program International, Inc.

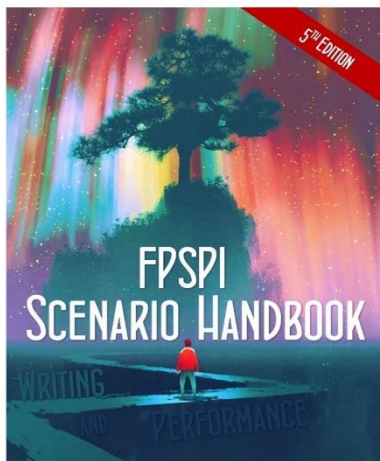Provides essential background information on the topics for scenario writers and performers.

Terms and Definitions
Topic Overview
Questions for Discussion
Internet Resources
Article Summaries

Problem Solving Across the Curriculum

Problem Solving Across the Curriculum may inspire Scenario Performers. This publication includes Future Scenes used in the past 35 years involving various topics.

Problem Solving
Across
The Curriculum

2nd Edition

Future Problem Solving Program International, Inc.

Scenario Handbook

5TH EDITION

FPSPI
SCENARIO HANDBOOK
WRITING AND PERFORMANCE

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
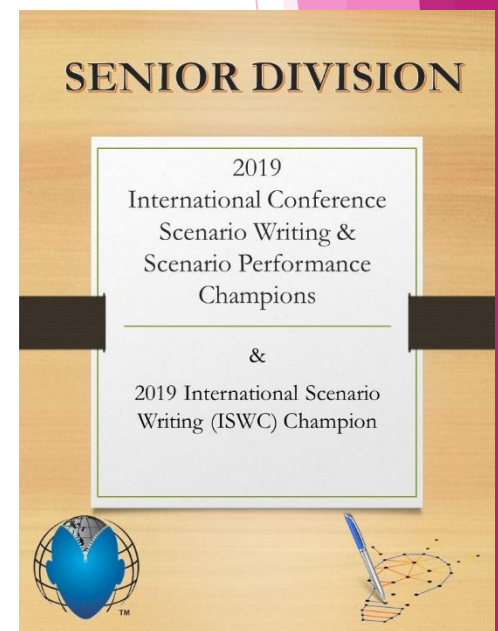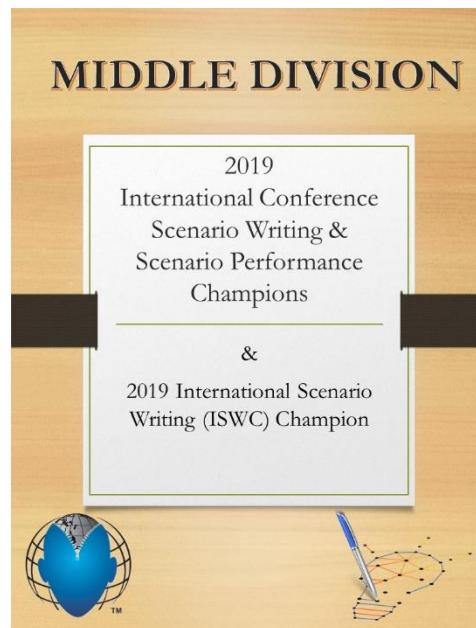
Scenario Performance Essential Offerings

Available at www.fpspimart.org

2019 International Conference Champion Scenarios

These publications include:

- 2019 International Scenario Writing Team Champion booklet, score sheets, and evaluator feedback
- 2019 International Scenario Performance Champion link to recorded performance, score sheets, and evaluator feedback

They are available by division!

JUNIOR DIVISION

2019 International Conference Scenario Writing & Scenario Performance Champions

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2019 International Scenario Writing (ISWC) Champion

MIDDLE DIVISION

2019 International Conference Scenario Writing & Scenario Performance Champions

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2019 International Scenario Writing (ISWC) Champion

SENIOR DIVISION

2019 International Conference Scenario Writing & Scenario Performance Champions

&

2019 International Scenario Writing (ISWC) Champion

Scenario Performance (ScP) Rules 2019-20

PERFORMANCE CONTENT

20 – 30 years in the future	Scenario Performance is a storytelling presentation 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 performed *as though the future were the present.* Futuristic concepts and trends are incorporated into the scenario, but a specific date is not required.

Related to one of the FPSPI topics	The performance must have a <u>recognizable</u> relationship to one of the annual topics. Descriptors for the topics are provided on the FPSPI website (fpspi.org). Summaries and research are found in the publication *Readings, Research, and Resources* that may be purchased at fpspimart.org.	• International Travel • Sleep Patterns • Gamification • Living in Poverty

PERFORMANCE DETAILS

Maximum length of ScP – up to 5 minutes	Performances should not exceed five minutes. Performances lasting more than 5 minutes may score lower in "Storytelling Technique" and "Development of Story." A timekeeper will signal students when only 30 seconds remain by raising a colored card or another pre-determined signal. Another card will indicate the 5-minute mark. At 5 minutes and 15 seconds, performers will be stopped. **Note: No penalty is assigned for performances that last less than five (5) minutes; however,** a short performance might be unable to convey the full meaning and development of the story and not earn top scores for various criteria.
Cue Cards & Dress	A maximum of 10 (4 x 6 inch or size A6) cue cards may be used during the performance by the storyteller. Props of any kind are not permitted. Performers are not permitted to wear clothing that identifies any Affiliate Program. Theatrical makeup or costumes are inappropriate for Scenario Performance.
Movement	Students should prepare their stories to be recorded by a fixed camera. Therefore, extensive movement is discouraged as it may not be within the camera's frame. Students may sit in a chair/stool or stand for performances.

PERFORMANCE SUBMISSION

Video Submission	The completed **Scenario Performance Video File** or **YouTube upload** and **Scenario Performance Submission Sheet** must be received by the Affiliate Program by the designated time and date. Check with your Affiliate Director for deadlines and submission formatting information. • The recording must be continuous, with no cuts, edits, or movements of the camera location. • The focus must remain constant with the camera focusing on **either** the head-and-shoulders or the full-body of the scenario performer, sitting or standing. • The location of the story performance is left to the discretion of the storyteller. • The scenario is captured as an MP4 digital video file, with the file name labeled as required. • Play the file before submission to ensure that it has been captured and plays properly. A copy of the video should be kept as a backup.
Publication Release & Statement of Authenticity	Each Scenario Performance submission must include a completed copy of this official FPSPI form.
International Conference	Performers selected to compete at the International Conference will be required to develop a new performance based on the IC topic. Topic sub-themes will be released after IC registration closes. Performances at IC will be recorded in front of a live audience.

Scenario Performance

Division:		Evaluator ID:		Competition:			Performer ID:	

	BEGINNING	DEVELOPING	PROFICIENT	STRONG	EXEMPLARY
Storytelling Techniques: Effective pacing; unity/coherence of performance; appropriate transitional elements in performance; clear enunciation and pacing; effective use of time	• Enunciation and pacing impede understanding • Transitions are awkward and disrupt the flow of the story • Ineffective use of time hinders performance	• Enunciation and pacing interfere with the performer's ability to communicate • Use of language imprecise • Weak transitional strategies • Ineffective use of time	• Enunciation and pacing may interfere with the performer's ability to communicate • Simplistic story structure and use of language • Pauses in transition may impede the flow • Performance was completed within the time limit	• Effective diction appropriate to the length and complexity of the performance • Story structure is controlled and varied, with use of language consistently acceptable and effective • Transitions enhance story • Performance was completed within the time limit	• Excellent diction reflecting control of story structure and use of words • Story is clearly heard • Transitions are seamless and enhance the story flow • Performance made effective use of the time provided
Score	1	2	3	4	5
Audience Awareness: Recognition of intended audience; attention to needs of the intended listener; communication with audience; engages the listener; motivation of listener to consider presented perspectives	• Storyteller demonstrates a limited awareness of the type of audience/listener to whom he/she is speaking	• Storyteller demonstrates he/ she is aware of the type of audience/listener for whom he/she is telling, but fails to remain focused on them	• Storyteller demonstrates some evidence of communication with audience/listener	• Storyteller consistently demonstrates communication with the audience	• Storyteller establishes and maintains a strong awareness of and communication with the audience throughout the performance
Score	1	2	3	4	5
Use of Voice: Appropriate use and variation of tone; personal storytelling identity emerges through the use of voice; suitable range of tones	• No sense of who is telling the story • Little evidence of vocal techniques or descriptions to enliven story • Inappropriate and/or ineffective use of voice and language for audience	• Voice somewhat formulaic/ informal or a list of facts • Some elements of personal style emerge in telling, but not fully developed • Some variety in expression evident, but not consistent • Voice inappropriate for audience or purpose at times • Difficult for listener to stay involved	• Acceptable voice, but not strong or individual • Evidence of elements of style that give telling life/spirit • Effort made to vary sentences, but not sustained	• Suitable voice consistent throughout telling • Clear, personal touch prevails • Elements of style uniquely mastered throughout • Storyteller's passion obvious • Audience drawn into storyline	• Clear, distinctive personal touch prevails • Variety of tone techniques makes story lively/engaging • Stylistic nuances and elements uniquely mastered • Storyteller's passion contagious
Score	1 2	3 4	5 6	7 8	9 10
Development of Story: Logical, justified development of plot, and story progression; relevant elaboration; related connections and reflections; idea development strategies; organization	• Ideas expressed are minimally developed with few or unrelated details • Short duration of story limits development • Performance is random, with little or no evidence of organization	• Ideas expressed are generally not elaborated or details are repetitious • Minimal evidence of story organization	• Ideas are developed and supported by elaborated and relevant details • Evidence of logical organization, but with lapses and/or a lack of coherence	• Ideas are developed in depth and supported by elaborated details • Related connections and reflections are evident • Logical and coherent organization	• Ideas are complex and supported by rich engaging and/or pertinent details • Strong evidence of analysis, reflection and/or insight • Careful and/or subtle organizational strategies demonstrated • May offer a positive resolution or hope for the future
Score	1 2 3	4 5 6	7 8 9	10 11 12	13 14 15
Characterization: Central, identifiable, sustained character(s) (animate or inanimate) able to evoke emotional response from the listener	• No recognizable central character(s) • Weak character development	• Central and identifiable character(s) exists, but needs further development	• Sense of character(s) development evident throughout the story • Character(s) evokes little emotional response from audience	• A strong sense of authentic character(s) • Many dimensions of personality are purposeful and understandable • Emotional response evoked	• Authentic character developed with a dynamic nature that enhances the overall impact and effectiveness of the performance • Total sense of involvement with the character(s) is achieved
Score	1 2	3 4	5 6	7 8	9 10

	BEGINNING	DEVELOPING	PROFICIENT	STRONG	EXEMPLARY
Creative Thinking: Inventive, innovative, original, resourceful ideas	•Little to no integration of creative thinking •Creative ideas disjointed/ unfocused •Perspectives/ outcomes predictable throughout	•More traditional ideas rather than inventive •Creative ideas do not support plot •Predictable storyline	•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	•Evidence of creative thinking •Original/unusual details noticeable throughout the telling •Unique or unusual ending, setting, conflict	• Strong portrayal of innovative, original ideas • Use of unusual/creative details and vocabulary • A unique and powerful experience provided for the listener
Score	1	2	3	4	5
Connection to Topic: Narrowing the topic to establish and maintain a clear focus; research evident;	• Limited connection between the tale and the topic • Minimal or no research evident	• Awareness of topic obvious, but fails to remain focused • Evidence of some research	• Attempt at narrowing of topic, but lapses are evident • Evidence of some research, but is not sustained throughout the performance • Majority of the setting is in the future with some lapses	• Consistently focused on a topic throughout the performance • Research evident throughout the performance	• Focus established with a strong connection to the topic throughout • Strong portrayal of research enhances the story
Score	1	2	3	4	5
Futuristic Thinking: Portrayal of futuristic information and trends, including futuristic ideas as well as technological inventions	• Story not set 20-30 years in the future •Little or no development of futuristic trends; no projection into the future •Inaccuracies evident in regard to futuristic setting	• Unclear setting or time period •Evidence of more conventional ideas rather than futuristic •Little evidence of futuristic trends related to the topic •Natural progression into the future not portrayed	• Majority of setting is in the future with some lapses •Evidence of futuristic concepts but not sustained throughout •Random reference to futuristic trends •Futuristic elements not clearly connected to story line	• Setting occurs at least 20-30 years in the future •Relevant future trends integrated throughout •Futuristic ideas connected to topic and storyline	• Setting occurs at least 20-30 years in the future •Understanding of patterns/ trends and how they might evolve •Strong portrayal of futuristic trends/predictions enhance the story
Score	1	2	3	4	5

Storytelling Techniques		**Topic:**		**Time:**
Audience Awareness		Comments:		
Use of Voice				
Development of Story				
Characterization				
Creative Thinking				
Connection to Topic				
Futuristic Thinking				
Total Score:		**Rank:**		

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 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?