

**Future Problem Solving Program International**

# **Scenario Writing**



**Coach Information  
2018-19**



## 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. A winning scenario example is found on FPSPI's website <http://www.fpspi.org/scenario-writing/>.

### Why Scenario Writing?

To prepare students for the challenges of the 21<sup>st</sup> 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. In addition, 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

- Mission to Moon, Mars, and Beyond
- Drones
- Food Loss and Waste
- Coping with Stress

### 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 *The Taste of the Sky***  
**Senior Division 1<sup>st</sup> Place**  
**2018 International Champion**

“Help!” Mei cries with an over exaggerated voice. “I’m being attacked! Don’t let me die!” With a chuckle, I reply to her act with an equally boisterous monologue of my own. “Don’t worry folks. If this lady dies, it’s not because of me; she dies from her own stupidity! What fool would voluntarily take their masks off?”

“Both of us!” Giggling maniacally, we quickly click our masks back on and take a deep breath. As our laughter fades, we stare up at the artificial blue sky around us. The sun is dotted with wisps of white cotton. The virtual world around us is simply the paint that covers the crude canvas of reality.

It has been a few years since our country of China has distributed these masks. When the Renewable Energy Boom of the early 2010s hit, people rejoiced at the seemingly magic solution for Earth’s survival.

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Even though the PureMask mostly succeeded in covering up the ugly realities of the anthropogenic effect on the environment, it could not cover up the socioeconomic stratifications that continued to plague human history. In 2040, human society remained the same. Access to a chance of greater survival in Beijing, China was determined by one’s wealth and ability to afford such cures.

There was a reason that thousands of daily premature deaths and three millions annual deaths happened. While the upper class strived with masks with intricate filtration systems, lower class citizens were stuck with their sad reality of older models that did not have as many means to properly clean out harmful toxins, such as PM2.5s, in the air they breathed. For many, the long-term exposure to such particulates lead to adverse health effects: ischaemic heart disease, stroke, chronic obstructive pulmonary disease (COPD), death.

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When she is gone, I lift off my mask. A small laugh escapes me. “You won today, Mei.” I walk back home, the acrid taste of the sky lingering on my tongue.

## **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](http://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 is 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 own processes and fees for registration and entries. Mentoring where the Scenario Writing component is not offered is done through FPSPI. [www.fpspi.org/fps-mentoring](http://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 1<sup>st</sup> through 3<sup>rd</sup> 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 1<sup>st</sup>-5<sup>th</sup> are eligible to compete in the Scenario Writing Team Competition at the International Conference in June.

# Scenario Writing Essential Offerings

Available at [www.fpspimart.org](http://www.fpspimart.org)

## Readings, Research, and Resources



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

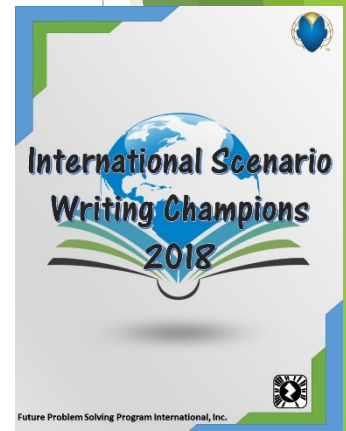
- Terms and Definitions
- Topic Overview
- Questions for Discussion
- Internet Resources
- Article Summaries

\$50 electronic / \$55 printed book

## International Scenario Writing Champions 2018

Includes award winning stories published each year:

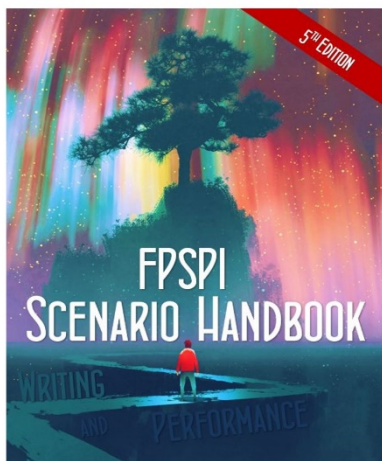
- The top 5 scenarios from each division
- The champion scenario writing teams for each division from IC
- Evaluator scores and comments



\$30 electronic / \$35 printed book

## Scenario Handbook

NEW FOR 2018-19



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

\$40 electronic / \$45 printed book

# Scenario Writing Essential Offerings

Available at [www.fpspimart.org](http://www.fpspimart.org)

## 2018 International Conference Champion Scenarios

NEW FOR 2018-19

These publications include the 2018 International Scenario Writing Team Champion booklet, their score sheets and evaluator feedback, the 2018 International Scenario Performance Champion score sheets and evaluator feedback, as well as link to watch the champion performance.

They are available by division!



JUNIOR DIVISION



MIDDLE DIVISION



SENIOR DIVISION


\$10 per division - electronic only



# International Scenario Writing Rules 2018-19

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

## SCENARIO CONTENT

<b>At least 20 years in the future</b>	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.
<b>Related to one of the FPSPI topics</b> 	The scenario must have a recognizable relationship to one of the annual topics. Descriptors for the topics are provided on the FPSPI website ( <a href="http://fpspi.org">fpspi.org</a> ). Summaries and resources are found in the publication <i>Readings, Research, and Resources</i> which may be purchased at <a href="http://fpspimart.org">fpspimart.org</a> . <ul style="list-style-type: none"><li>• Mission to Moon, Mars, and Beyond</li><li>• Drones</li><li>• Food Loss and Waste</li><li>• Coping with Stress</li><li>• Criminal Justice Systems</li></ul>

## SCENARIO DETAILS

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

## LANGUAGE

<b>Submitted in English</b>	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.)
<b>Word count for translations</b>	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

<b>Submission of documents</b>	Scenario must be provided in both Word and PDF format with 2019 Official International Scenario Writing Cover Sheet.
<b>Publication Release &amp; Statement of Authenticity</b>	Each scenario writing submission must include a completed copy of this official FPSPI 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
<b>Creative Thinking</b>	<ul style="list-style-type: none"> <li>• Little to no integration of creative thinking</li> <li>• Creative ideas disjointed/unfocused</li> <li>• Perspectives/outcomes predictable throughout</li> </ul>	<ul style="list-style-type: none"> <li>• More traditional ideas rather than inventive</li> <li>• Creative ideas do not support plot</li> <li>• Predictable storyline</li> </ul>	<ul style="list-style-type: none"> <li>• Evidence of creative thinking going beyond the norm at times</li> <li>• Relevant novel ideas present but may be unclear or unfocused</li> <li>• Mostly predictable storyline with ‘sparks’ of uniqueness</li> </ul>	<ul style="list-style-type: none"> <li>• Evidence of inventive thinking</li> <li>• Original/unusual details noticeable</li> <li>• Unique or unusual ending, setting, conflict</li> </ul>	<ul style="list-style-type: none"> <li>• Strong portrayal of innovative/ingenious/novel ideas throughout writing</li> <li>• Unusual/imaginative details</li> <li>• Unique/powerful experience for the reader</li> </ul>
	<b>1 2</b>	<b>3 4</b>	<b>5 6</b>	<b>7 8</b>	<b>9 10</b>
<b>Futuristic Thinking</b>	<ul style="list-style-type: none"> <li>• Little or no development of futuristic trends; no projection into the future</li> <li>• Inaccuracies evident in regard to futuristic setting</li> </ul>	<ul style="list-style-type: none"> <li>• Evidence of more conventional ideas rather than futuristic</li> <li>• Little evidence of futuristic trends related to the topic</li> <li>• Natural progression into the future not portrayed</li> </ul>	<ul style="list-style-type: none"> <li>• Evidence of futuristic concepts but not sustained throughout</li> <li>• Random reference to futuristic trends</li> <li>• Futuristic elements not clearly connected to storyline</li> </ul>	<ul style="list-style-type: none"> <li>• Relevant future trends integrated throughout the writing</li> <li>• Specialized terms/language noted</li> <li>• Futuristic ideas connected to topic and storyline</li> </ul>	<ul style="list-style-type: none"> <li>• Understanding of patterns/ trends and how they might evolve</li> <li>• Specialized terms/language related to the topic and storyline</li> <li>• Strong portrayal of futuristic trends/predictions enhancing the story</li> </ul>
	<b>1 2</b>	<b>3 4</b>	<b>5 6</b>	<b>7 8</b>	<b>9 10</b>
<b>Idea Development</b>	<ul style="list-style-type: none"> <li>• Ideas minimally developed/lacking details</li> <li>• No storyline evident or if present, illogical or unbelievable</li> <li>• Main idea unclear or disjointed</li> <li>• Reader left confused</li> </ul>	<ul style="list-style-type: none"> <li>• Ideas generally unelaborated or repetitious details</li> <li>• Some unrelated/illogical ideas; lacks effective plot development; little relationship to the topic</li> <li>• Organization random or disjointed; hints at storyline but not developed</li> </ul>	<ul style="list-style-type: none"> <li>• Most ideas developed and supported by elaborated and relevant details</li> <li>• Understanding of plot development evident but narrow focus on topic</li> <li>• Order easily followed, but transitions weak/formulaic</li> <li>• Logical organization; some lapses or lack of coherence</li> </ul>	<ul style="list-style-type: none"> <li>• In-depth ideas supported by elaborated details</li> <li>• Related connections/reflections evident along with insight into topic</li> <li>• Strong transitions; logical and coherent organization</li> </ul>	<ul style="list-style-type: none"> <li>• Complex ideas supported by rich, engaging, pertinent details</li> <li>• Strong evidence of analysis, reflection, insight exploring different aspects of the topic</li> <li>• Sophistication in organizational strategies</li> <li>• Reader’s attention captured</li> </ul>
	<b>1 2 3</b>	<b>4 5 6</b>	<b>7 8 9</b>	<b>10 11 12</b>	<b>13 14 15</b>
<b>Style/Voice</b>	<ul style="list-style-type: none"> <li>• No sense of who is telling the story</li> <li>• Little evidence of literary techniques or descriptions to liven story</li> <li>• Sentences monotonous/repetitive</li> <li>• Inappropriate or incorrect word choice</li> <li>• Voice not suited to the audience</li> </ul>	<ul style="list-style-type: none"> <li>• Distant voice; too formulaic/informal or a list of facts</li> <li>• Some elements of personal style, but not fully developed</li> <li>• Some sentence variety, but not consistent</li> <li>• Voice inappropriate for audience or purpose at times</li> </ul>	<ul style="list-style-type: none"> <li>• Acceptable voice but not strong or individual</li> <li>• Evidence of ‘elements of style’ that give writing life/spirit</li> <li>• Effort made to vary sentences, but not sustained</li> <li>• Appropriate word choice</li> <li>• Evidence of established voice, but not sustained throughout; difficult for reader to stay involved</li> </ul>	<ul style="list-style-type: none"> <li>• Suitable voice consistent throughout writing</li> <li>• Clear, personal touch; unique elements of style</li> <li>• Sentences vary in both structure and length</li> <li>• Appropriately advanced vocabulary</li> <li>• Writer’s passion obvious; reader drawn into storyline</li> </ul>	<ul style="list-style-type: none"> <li>• Clear, distinctive personal touch; use of literary techniques throughout writing makes text lively/engaging</li> <li>• Unique stylistic nuances and elements</li> <li>• Well crafted, varied sentence structure</li> <li>• Skillful use of vocabulary allowing reader to become emotionally involved</li> <li>• <u>Reader motivated to reflect on purpose and consequences</u></li> </ul>
	<b>1 2 3</b>	<b>4 5 6</b>	<b>7 8 9</b>	<b>10 11 12</b>	<b>13 14 15</b>

Word Count 1500 or less?  Yes  No

Relation to approved topic:  Yes  No



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

Comments:

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

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## PRACTICE PROBLEM 1: MISSION TO THE MOON, MARS, AND BEYOND

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A spacecraft in orbit? A biosphere on extraterrestrial ground? Private and governmental organizations are already planning missions to set up research stations or even colonies on the Moon and Mars. Many see opportunities to learn more about our solar system, leading to a better understanding of Earth and ourselves; others question whether such missions are even feasible. One private agency is already seeking volunteers for a Mars mission. Space ventures provide an impetus for advancing knowledge and technologies with applications in space, as well as on Earth. Entrepreneurial and scientific opportunities abound to explore, to mine, and to engineer under distinct conditions. Pioneers will need to plan for a sustainable long-term stay, which will require vast investments of people, money, and other resources.

What challenges await these missions: funding, survival in the challenging physical and psychological conditions, law, government and politics? Will they ever return to Earth or will colonies expand and eventually become new civilizations? Will the missions bring humans together toward a common goal or create a global race to establish competing bases? Is this the next giant leap for humankind?

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## PRACTICE PROBLEM 2: DRONES

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Drones are among the most hyped products for aviation enthusiasts in recent years. Although originally developed for military use, drones or Unmanned Aerial Vehicles (UAVs) can be cool gadgets used for recreation. They can also be powerful tools for commerce, scientific research, agriculture, entertainment, photography, transportation, disaster relief, search and rescue, surveillance, and policing. UAVs can carry payloads and can be controlled remotely by a human operator or by an onboard computer. Basic drone models can be operated with little skill or training. Regulations on the use of UAVs are already in place in nations around the world, but technological advancements and expanded applications may outpace their regulation. While UAV use is growing exponentially, concerns are also escalating. Privacy intrusion, airspace violation, criminal use, surreptitious military operations, accidental crashes, terrorist threats, and other issues have raised alarms.

What does the future hold for UAV technological advancements and accessory enhancements? Will access to UAVs be equitable? How will the pending prevalence of drones in our daily lives affect society overall, especially in areas of personal rights and safety?

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## QUALIFYING PROBLEM: FOOD LOSS & WASTE

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Hunger remains a concern in the developing world, and the resources required for food production are limited. About one-third of food produced globally is lost or wasted, leaving millions of people hungry and valuable resources squandered.

**Food loss** refers to a decrease in food for human consumption during production, post-harvest, and processing stages. Causes include poor harvesting techniques, weak infrastructure (markets, transportation, storage, cooling, packaging), contamination (bacteria, fungus, insects), and corruption. In addition to reduced availability, food loss contributes to higher costs, hurting farmers as well as those who cannot afford to buy their food.

Food losses that occur at retail and consumption stages are called **food waste** and refer to behaviors such as discarding edible food. Quality standards based on perfect appearance, misused “*best-before-dates*,” and careless consumer attitudes contribute to waste. Food waste is more common in the industrialized world, while food loss is a greater concern in developing nations.

Can food loss prevention combat hunger and raise incomes in developing nations? Can food waste be decreased without sacrificing quality or safety? What roles might technology or regulations serve? What are the economic, environmental, psychological, and societal implications? Can we improve global food security while meeting the needs of diverse consumers?

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## AFFILIATE BOWL PROBLEM: COPING WITH STRESS

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With exponential change and fast-paced trends in society comes an increase in stress. Stress can be physical, mental, or emotional. Living conditions, as well as societal and personal expectations, can lead to higher levels of stress-related hormones. In some parts of the world, people find it difficult to cope with longer work hours and less leisure time as they attempt to meet society’s perceived expectations. Social media is a constant presence, delivering both subtle and overt pressures.

Most people experience stress, but individuals respond differently. Stress can be a useful motivator in the face of challenges or danger, but negative impacts can result from excessive stress. Medical and psychological problems can emerge or be exacerbated. Scientific data show that physical activity and relaxation techniques are samples of ways to reduce these negative impacts.

What are the personal and societal impacts of stress? Do different countries and cultures deal with stress the same way? How can we promote healthier lifestyles that help people to cope with stress?