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 today. A winning scenario example is found on FPSPI’s website www.fpspi.org at the Scenario Writing component tab.

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. 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. We look forward to your participation in the Scenario Writing component of the Future Problem Solving Program.

Who can participate in Scenario Writing?
Students may participate in Scenario Writing in three divisions: Junior (grades 4-6, or the equivalent), Middle (grades 7-9), and Senior (grades 10-12). For students who participate in the Global Issues Problem Solving component of FPSPI, Scenario Writing can serve as an excellent complement to their work on any of the topics. Scenario Writing is also an excellent offering for students who do not participate in other components of FPSPI; the creative writing involved may appeal to students who are not drawn to Global Issues Problem Solving (GIPS) or Community Problem Solving (CmPS). 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
- Treatment of Animals
- Disappearing Languages
- Recovering from Natural Disaster
- The Global Workplace
- Intellectual Property

Do students need to know the 6-step problem solving process for scenarios?
The six-step problem solving process is used in both the GIPS and CmPS 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, students should do some background reading and research on the topic they select for their story.
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.

How much help should I 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. See “Tips for Coaches” for more information.

How are scenarios evaluated?
Scenarios are read and scored by experienced evaluators who consider these elements: creative thinking, futuristic thinking, idea development, style/voice, character development, mechanics/structure, and topic related research. Authentic evaluation and feedback is provided. See “Scenario Evaluation” for more information.

How do I register for Scenario Writing?
Each Affiliate Program of FPSPI determines its own processes and fees for registration and entries.

When are scenario entries due?
Affiliates may use a “yearlong” option with two submissions or a “competitive only” 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 are 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.

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Excerpt from *Once You Let the Eyes In*

Middle Division 1st Place 2015 International Champion

The wall was a mosaic at the moment, each shard of glass its own unique block. Arranged as it was, Graham knew it could shift to an image of whichever or whomever, and yet he sat numbly, feeling a presence beyond the glass walls. He felt the scrutiny of the people, their million hungry eyes crawling all over his body. Looking for signs of distress, discomfort or annoyance, the people watched so that they could sit down for a session of morbid comedic indulgence, with him as the first-class entertainer.

Graham was thinking about the ways in which people let themselves become laughingstocks, or rejoice in the presence of one.

*I guess people like the idea of showcasing their stupidity. Just look at us now.*

In order to follow the trend of celebrating deliberate idiocy, the primitive reality TV show format was extended to the masses through social media. Now, no matter what the situation was, it was forever documented and shared. It was the new big thing: Contifoot, the Continuous Footage System forever documenting each of one’s actions. Contifoot was the new way of living life through someone else’s experiences.

****

Graham woke from the couch, and for the first time he could remember, he woke to his mother sitting beside his makeshift bed. He imagined the words she had for him, but nothing came close to what she actually thrust upon his groggy, irritated self:

“You finally did something! That night, we got more views than ever! Keep your mind spinning; you’ve finally found your role: the young rascal! With your sister as the pretty one, and you as the aggressive one, we have all our bases covered!”

With that same zeal, his mother went to assemble the new Contifoot system. Graham watched in horror as the witness and perpetrator of the terror to come was swiftly hung up on its track. The camera calibrated, refocused and narrowed its gaze on its new target.

*Once we let those eyes in, they never turned away.*
Scenario Writing Essential Publications

Check out these important resources from the FPSPI Catalog.
(Available at www.fpspimart.org)

**Int’l Scenario Writing Champions 2015**

Includes award winning stories published each year:
- The top five scenarios from each division in the FPSPI International Scenario Writing Competition
- The Junior, Middle, and Senior Scenario Writing Team champions from IC 2013
- Evaluator scores and comments

$23 electronic/$25 book

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**Readings, Research, and Resources (RRR)**

Provides essential background information on the topics for scenario writers:

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

(Note: No chapter is provided for the International Competition topic.)

$40 electronic/$45 binder ready

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**FPSPI Scenario Writing Handbook**

Designed to help teachers effectively guide students in writing scenarios, this manual includes:
- Explanations of scenario writing techniques
- Classroom activities
- Award-winning student work

$25 electronic/$30 binder ready
# International Scenario Writing Rules 2015-16

Please distribute to students who are preparing scenarios for competition.

## SCENARIO CONTENT

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>At least 20 years in the future</strong></td>
<td>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 <em>as though the future were the present</em>. Futuristic concepts and trends are incorporated into the scenario, but a specific date is not required.</td>
</tr>
<tr>
<td><strong>Related to one of the FPSPI topics</strong></td>
<td>The scenario must have a recognizable relationship to one of the annual topics, which should be obvious when reading. Descriptors for the topics are provided on the FPSPI website (<a href="http://fpspi.org">fpspi.org</a>). Summaries and research are found in the publication <em>Readings, Research, and Resources</em> which may be purchased at <a href="http://fpspimart.org">fpspimart.org</a>.</td>
</tr>
<tr>
<td>- Treatment of Animals</td>
<td></td>
</tr>
<tr>
<td>- Disappearing Languages</td>
<td></td>
</tr>
<tr>
<td>- Recovering from Natural Disaster</td>
<td></td>
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<tr>
<td>- The Global Workplace</td>
<td></td>
</tr>
<tr>
<td>- Intellectual Property</td>
<td></td>
</tr>
</tbody>
</table>

## SCENARIO DETAILS

**Coaches please check all before submitting!**

<table>
<thead>
<tr>
<th>Requirement</th>
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</tr>
</thead>
<tbody>
<tr>
<td><strong>Max of 1500 words</strong></td>
<td>A computer count of words must be provided. (See LANGUAGE for additional details.)</td>
</tr>
<tr>
<td><strong>Title on first page</strong></td>
<td>The title must appear at the top of the first page of scenario (header). No author’s name, school, or Affiliate Program may appear in the story document.</td>
</tr>
<tr>
<td><strong>12 point font</strong></td>
<td>The font must be 12 pt and readable (no script); font should be a common font (ex. Arial, Calibri, Times New Roman, etc).</td>
</tr>
<tr>
<td><strong>Single author</strong></td>
<td>Scenarios must have a single author.</td>
</tr>
<tr>
<td><strong>Revisions/Edits not allowed</strong></td>
<td>Once scenario evaluation in the competitive round at the Affiliate Program level has begun, no revisions or editing may occur at any time prior to submission to the International Scenario Writing competition.</td>
</tr>
</tbody>
</table>

## 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 or the English translation, as determined by the student. If the word count is based on another language, then a copy of the scenario in the original language must be submitted along with the English translation.

## SCENARIO SUBMISSION

**Coaches please check that all requirements are met before submitting!**

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Submission of documents</strong></td>
<td>Scenario must be provided in both Word and PDF format with official International Scenario Writing Cover Sheet.</td>
</tr>
<tr>
<td><strong>Publication Release &amp; Statement of Authenticity</strong></td>
<td>Each scenario submission must include a completed copy of this official form.</td>
</tr>
</tbody>
</table>

Scenarios will be disqualified if any of these conditions are not met.
Tips for Scenario Coaches

General
- Creative ideas and good writing are both important in scenario writing.
- When submitting for the competitive round, the “Scenario Writing Rules 2015-2016” should be followed carefully (1,500 words, typed, related to one of annual topics, title on the first page of the scenario, etc.).

Topics: Students should review each of the five topics to determine which topic sparks the most interest.
- If available, review the Future Scenes to elicit ideas.
- Generate imagined futures for the topics.

Research: Students read as much material on their chosen topic as they need to understand the various facets of the topic.
- The suggested reading lists, readings students find in the library, or the appropriate chapters from the Readings, Research, and Resources publication are all useful materials for understanding the topic.
- Students can take notes on facts which may be useful in their writing, as well as impressions or ideas they get while reading the materials.

Problem Solving Model: Students familiar with the 6-step problem solving model should use a shortened version to help them clarify their thinking on the topic, as well as provide sources for a scenario theme.
- Scenario Writing can be considered a “seventh step” in the FPS process.
- A suggested shortened version of the process includes 6-8 challenges for Step 1, an Underlying Problem for Step 2, and 6-8 solution ideas for Step 3.
- Outcomes and scenarios might result from students’ findings in using the problem solving model.

Characterization: Scenario writers should identify a central, identifiable, sustained character(s) - animate or inanimate.
- 1-2 main characters are usually enough for a scenario.
- Character development should take place throughout the events of the scenario.

Futuristic Elements: Scenarios should read as though the future is the present.
- A strong portrayal of futuristic trends and predictions should be evident.
- Lengthy explanations and descriptions of technology and social trends can interfere with the flow of the scenario and take up valuable words needed for plot development.

Post-Writing: Peer review should be provided for writers to discuss and improve their writing.
Tips for Scenario Coaches (continued)

The student’s work must be original; however, each student’s story may be read by an adult who will discuss the story with the student or provide written feedback.

- Appropriate assistance from adults and/or peers include:
  - noting strengths - word choice; strong visual image; etc.
  - asking questions that occur
    - (Why did the spaceship land in the middle of the city? What happened to the rest of the travelers, who only showed up in the first paragraph? Etc.)
  - making general suggestions for improvement
    - (More visual description might give us a clearer image. You might want to let us know what she is thinking. Needs more futuristic details. Etc.)

- It should be up to the scenario writer to determine what revisions to make in response to questions and suggestions.

- All authors may have adult guidance to correct spelling, punctuation, and glaring grammar mistakes so that the copy submitted is as error free as possible.

- Utilizing the Scenario Writing score sheet is an excellent reference to use with students.

- Grammarly.com or other similar websites can assist with editing and also check for plagiarism.
Tips for Scenario Authors

General
- Creative ideas and good writing are both important in FPSPI Scenario Writing.
- When submitting for the competitive round, the “Scenario Writing Rules 2015-2016” should be followed carefully (1,500 words, typed, related to one of annual topics, title on the first page of the scenario, etc.).

- Pre-Writing
  - Read and gather information in Readings, Research, and Resources; Omni; Futurist; Discover, etc.
  - Use creative problem solving generating tools to come up with a title that captures the essence of your scenario.
  - Write an outline and rough draft of your scenario.
  - Use key words or phrases to indicate the selected topic and the time period in which your scenario is set.

Technique
- A narrative, dialogue, diary, journal, and letter are among appropriate formats for writing a scenario.
- Conflict, adventure, suspense, humor (satire, parody) can be used in the development of the scenario.
- First or third person perspective works best in scenario writing.
- Dialogue can be incorporated, if it is appropriate to do so.
- To give background information, dialogue and/or thoughts in a sentence or two work best. Blocks of flashback may be too long for 1,500 words.
- Remember - show, don’t tell!
  - Telling: He got out of bed and sat at his desk to start the day.
  - Showing: Gradually, he rubbed the sleep from his eyes and shuffled out of bed, pulling on a worn corduroy robe before settling at his desk to start the day.

Character(s)
- Use a minimum number of characters, animate or inanimate (usually 1–2 protagonists).
- Introduce main character(s) as soon as possible.
- Place the lead character directly into the situation developed in the scenario.
- Demonstrate how things have changed and how the main character is affected.
- If conflict is a central part of the story, lead to the point where the character(s) has a chance to “win, lose or draw” to set up a moment of suspense.
Tips for Scenario Authors (continued)

Creative and Futuristic Thinking
- Incorporate creativity into your writing – use inventive, innovative, original, resourceful ideas.
- Incorporate futuristic thinking into your writing – portray futuristic information and trends. (It is fun to explain how inventions affect our future lives, but don’t “overgadgetize.”)

Idea Development
- Involve the audience (readers) immediately in the introductory paragraph.
- Develop the idea of the scenario to point out positive social and cultural aspects or the consequences of doing without them.
- Form the climax as a logical outgrowth of the story line or character development.
- Provide a resolution to any conflict developed in the scenario.
- Provide a conclusion. Be sure to end; don’t just stop without giving the reader something to think about.

Style/Voice
- Demonstrate a consistent voice/tone throughout the scenario.
- Exhibit the author’s personal touch through vivid, colorful description that gives the writing life and spirit.
- Vary the sentence structure and use interesting vocabulary.
- Be aware of your audience. Involve readers by writing to elicit an emotional response from them.

Mechanics/Structure
- Use appropriate grammar, effective sentence structure, and conventions to enhance meaning.
- Use effective organizational strategies and appropriate transitional elements.

Post-Writing
- Edit, edit, edit!
- Proofread and ask the following questions: Is the scenario whole, unified, coherent? Are paragraphs/sections clear, unified, coherent?
- Check grammar, spelling, omissions, repetitions, verb tenses, word usage, etc.
Scenario Writing Evaluation Criteria
(information for coaches and writers)

Evaluators will use the evaluation rubric (score sheet) to score all scenarios. Below is a brief description of each item in the rubric.

**Creative Thinking**
Exemplary stories will have a strong portrayal of innovative/ingenious/novel ideas with unusual/imaginative details that provide a unique/powerful experience for the reader. (Scored 1-10)

**Futuristic Thinking**
Exemplary stories will show an understanding of patterns/trends and how they might evolve; specialized terms/language relates to the topic and storyline; a strong portrayal of futuristic trends/predictions enhance the story. (Scored 1-10)

**Idea Development**
Exemplary stories will include complex ideas supported by rich/engaging/pertinent details; strong evidence of analysis, reflection, and insight exploring different aspects of the topic will be noted with obvious sophistication in organizational strategies; the reader’s attention will be captured with significant details. (Scored 1-15)

**Style/Voice**
In exemplary stories, the use of literary techniques makes the text lively/engaging; a clear, distinctive personal touch prevails; stylistic nuances and elements are uniquely mastered; well crafted, varied sentence structure is used; skillful use of vocabulary allows the reader to become emotionally involved. (Scored 1-15)

**Character Development**
Exemplary stories will have authentic character(s) with dynamic nature enhancing the overall impact and effectiveness of the writing; characters will evoke an emotional response; the writer will provide insight, perspective, and empathy with the character(s) and a sense of involvement with them. (Scored 1-5)

**Mechanics/Structure**
Exemplary stories will show clear control of grammar and punctuation; creative use of conventions may be used to enhance meaning; license with some conventions may be taken intentionally to make a point; dialogue/dialect/slang, etc. may be “played with” to creatively portray character(s); the story will be carefully edited. (Scored 1-5)

**Topic Related Research**
In exemplary stories, knowledge of the topic is evident and is artfully blended with the story line; an understanding of the topic’s futuristic trends is evident. (Scored 1-5)

**Ranking**
Each evaluator receives a sample of randomly distributed scenarios. The top scoring booklet in each evaluator’s sample is awarded a rank of “1.” The second highest scenario receives a “2,” and so on. Multiple evaluations are considered to determine the top scenario. Using a ranking system, the toughness or leniency of evaluators is less significant.
<table>
<thead>
<tr>
<th><strong>Creative Thinking</strong></th>
<th>BEGINNING</th>
<th>DEVELOPING</th>
<th>PROFICIENT</th>
<th>STRONG</th>
<th>EXEMPLARY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Little to no integration of creative thinking</td>
<td>• More traditional ideas rather than inventive</td>
<td>• Evidence of creative thinking going beyond the norm at times</td>
<td>• Evidence of inventive thinking</td>
<td></td>
<td>• Strong portrayal of innovative/ingenious/unique novel ideas throughout writing</td>
</tr>
<tr>
<td>Creative ideas disjointed/unfocused</td>
<td>• Creative ideas do not support plot</td>
<td>• Relevant novel ideas present but may be unclear or unfocused</td>
<td>• Original/unique details noticeable</td>
<td></td>
<td>• Unusual/imaginative details</td>
</tr>
<tr>
<td>Perspectives/outcomes predictable throughout</td>
<td>• Predictable storyline</td>
<td>• Mostly predictable storyline with ‘sparks’ of uniqueness</td>
<td>• Unique or unusual ending, setting, conflict</td>
<td></td>
<td>• Unique/powerful experience for the reader</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Futuristic Thinking</strong></th>
<th>BEGINNING</th>
<th>DEVELOPING</th>
<th>PROFICIENT</th>
<th>STRONG</th>
<th>EXEMPLARY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Little or no development of futuristic trends or projected into the future</td>
<td>• Evidence of more conventional ideas rather than futuristic</td>
<td>• Evidence of futuristic concepts but not sustained throughout</td>
<td></td>
<td></td>
<td>• Relevant future trends integrated throughout the writing</td>
</tr>
<tr>
<td>Inaccuracies evident in regard to futuristic setting</td>
<td>• Little evidence of futuristic trends related to the topic</td>
<td>• Reference to futuristic trends made randomly</td>
<td></td>
<td></td>
<td>• Specialized terms/language noted</td>
</tr>
<tr>
<td></td>
<td>• Does not portray natural progression into the future</td>
<td>• Futuristic elements not clearly connected to storyline</td>
<td></td>
<td></td>
<td>• Futuristic ideas connected to topic and storyline</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Idea Development</strong></th>
<th>BEGINNING</th>
<th>DEVELOPING</th>
<th>PROFICIENT</th>
<th>STRONG</th>
<th>EXEMPLARY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ideas minimally developed lacking direction</td>
<td>• Ideas expressed generally unelaborated with repetitious details</td>
<td>• Most ideas developed and supported by elaborated and relevant details</td>
<td>• In-depth ideas supported by elaborated details</td>
<td></td>
<td>• Complex ideas supported by rich, engaging, pertinent details</td>
</tr>
<tr>
<td>No storyline evident or if present, illogical or unbelievable</td>
<td>• Some unrelated/ilogical ideas; lacks effective plot development; little relationship to the topic</td>
<td>• Understanding of plot development evident but narrow focus on topic</td>
<td>• Related connections/reflections evident along with insight into topic</td>
<td></td>
<td>• Strong evidence of analysis, reflection, insight exploring different aspects of the topic</td>
</tr>
<tr>
<td>Main idea unclear or disjointed</td>
<td>• Organization random or disjointed; hints at storyline but not developed</td>
<td>• Order easily followed, but transitions may be weak/formulaic</td>
<td>• Strong transitions; logical and coherent organization</td>
<td></td>
<td>• Sophistication in organizational strategies obvious</td>
</tr>
<tr>
<td>Reader left confused</td>
<td></td>
<td>Logical organization; may have some lapses or lack of coherence</td>
<td></td>
<td></td>
<td>• Holds reader’s attention</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Style/Voice</strong></th>
<th>BEGINNING</th>
<th>DEVELOPING</th>
<th>PROFICIENT</th>
<th>STRONG</th>
<th>EXEMPLARY</th>
</tr>
</thead>
<tbody>
<tr>
<td>No sense of who is telling the story</td>
<td>• Distant voice; too formulaic/informal or a list of facts</td>
<td>• Acceptable voice but not strong or individual</td>
<td>• Suitable voice consistent throughout writing</td>
<td></td>
<td>• Clear, distinctive personal touch pulls; use of literary techniques throughout writing makes text lively/engaging</td>
</tr>
<tr>
<td>Little evidence of literary techniques or descriptions to liven story</td>
<td>• Some elements of personal style emerge in writing but not fully developed</td>
<td>• Evidence of ‘elements of style’ that give writing life/spirit</td>
<td>• Clear, personal touch prevails; elements of style uniquely mastered</td>
<td></td>
<td>• Stylistic nuances and elements uniquely mastered</td>
</tr>
<tr>
<td>Sentences monotonous/repetitive</td>
<td>• Some sentence variety evident but not consistent</td>
<td>• Effort made to vary sentences, but not sustained</td>
<td>• Sentences vary in both structure and length</td>
<td></td>
<td>• Well crafted, varied sentence structure</td>
</tr>
<tr>
<td>Inappropriate or incorrect word choice</td>
<td>• Voice inappropriate for audience or purpose at times</td>
<td>• Appropriate word choice</td>
<td>• Use of appropriately advanced vocabulary</td>
<td></td>
<td>• Skillful use of vocabulary allowing reader to become emotionally involved</td>
</tr>
<tr>
<td>Voice not suited to the audience</td>
<td></td>
<td>Evidence of established voice, but not sustained throughout; difficult for reader to stay involved</td>
<td>• Writer’s passion obvious; reader drawn into storyline</td>
<td></td>
<td>• Reader motivated to reflect on purpose and consequences</td>
</tr>
</tbody>
</table>

| **Evaluator ID:** __________ | **Round:** __________ | **Division:** __________ | **Scenario ID:** __________ |

**Title:** _____________________________________

**Word Count 1500 or less?**  □ Yes  □ No

**Relation to approved topic:** □ Yes  □ No
<table>
<thead>
<tr>
<th>Character Development</th>
<th>DEVELOPING</th>
<th>PROFICIENT</th>
<th>STRONG</th>
<th>EXEMPLARY</th>
</tr>
</thead>
<tbody>
<tr>
<td>No recognizable character(s)</td>
<td>Identifiable character(s) but needs further development</td>
<td>A sense of character development including thoughts and feelings throughout the scenario</td>
<td>Strong sense of authentic character(s); many dimensions of a personality evident, purposeful, and understandable</td>
<td>Authentic character(s) with dynamic nature enhancing the overall impact and effectiveness of the writing</td>
</tr>
<tr>
<td>Scenario more or less a report or essay</td>
<td>Difficult to make connection to character(s); character(s) stilted with no real purpose</td>
<td>Some connection to character(s) possible; inconsistent personalities often with irrelevant details</td>
<td>Provides insight, perspective, or elicits empathy with character(s)</td>
<td>Character(s) evoke emotional response</td>
</tr>
<tr>
<td>•</td>
<td>•</td>
<td>•</td>
<td>Writer provides insight, perspective, and empathy with character(s)</td>
<td>Writer provides insight, perspective, and empathy with character(s)</td>
</tr>
<tr>
<td>•</td>
<td></td>
<td>•</td>
<td>•</td>
<td>•</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Mechanics</th>
<th>DEVELOPING</th>
<th>PROFICIENT</th>
<th>STRONG</th>
<th>EXEMPLARY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Many errors of grammar and punctuation</td>
<td>Grammar, punctuation, and/or spelling interfere with flow of story</td>
<td>Average number/type of errors for age group</td>
<td>Few errors in grammar and punctuation relative to length and complexity of the writing</td>
<td>Clear control of grammar and punctuation</td>
</tr>
<tr>
<td>Errors invasive and distracting</td>
<td>Mechanical errors frequently interfere with understanding and/or enjoyment of story</td>
<td>Lack of attention to mechanics may make story more difficult to follow or affect meaning</td>
<td>Good use of age-appropriate conventions</td>
<td>Creative use of conventions to enhance meaning; license intentionally taken with some conventions to make a point; dialogue/dialect/slang, etc. ‘played with’ to creatively portray character(s)</td>
</tr>
<tr>
<td>Appears to be written in draft form instead of edited and revised</td>
<td>Editing necessary</td>
<td>Some editing necessary</td>
<td>Editing evident</td>
<td>Carefully edited</td>
</tr>
<tr>
<td>•</td>
<td>•</td>
<td>•</td>
<td>•</td>
<td>•</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Topic Related Research</th>
<th>DEVELOPING</th>
<th>PROFICIENT</th>
<th>STRONG</th>
<th>EXEMPLARY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Little to no knowledge of topic demonstrated; many inaccurate terms or facts used</td>
<td>Minimal knowledge of topic; few relevant terms present; made-up or imagined facts</td>
<td>Knowledge of topic obvious but inconsistent; terms or facts forced</td>
<td>A clear understanding of the topic connecting smoothly with storyline</td>
<td>Knowledge of topic artfully blended with storyline</td>
</tr>
<tr>
<td>Lack of appropriate topic knowledge makes story confusing</td>
<td>Topic information used not relevant to story</td>
<td>Some uninteresting or inaccurate facts with little connection to story line</td>
<td>Story enhanced by knowledge of the topic and topic terminology</td>
<td>Knowledge of topic as well as understanding topic’s futuristic trends evident</td>
</tr>
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Comments:

<table>
<thead>
<tr>
<th>Totals:</th>
<th>Creative Thinking</th>
<th>Character Development</th>
<th>Futuristic Thinking</th>
<th>Mechanics</th>
<th>Idea Development</th>
<th>Research</th>
<th>Style/Voice</th>
<th>Total Score:</th>
<th>Rank:</th>
</tr>
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1 2 3 4 5
The wall was a mosaic at the moment, each shard of glass its own unique block. Arranged as it was, Graham knew it could shift to an image of whichever or whomever, and yet he sat numbly, feeling a presence beyond the glass walls. He felt the scrutiny of the people, their million hungry eyes crawling all over his body. Looking for signs of distress, discomfort or annoyance, the people watched so that they could sit down for a session of morbid comedic indulgence, with him as the first-class entertainer.

Graham was thinking about the ways in which people let themselves become laughingstocks, or rejoice in the presence of one.

*I guess people like the idea of showcasing their stupidity. Just look at us now.*

In order to follow the trend of celebrating deliberate idiocy, the primitive reality tv show format was extended to the masses through social media. Now, no matter what the situation was, it was forever documented and shared. It was the new big thing: Contifoot, the Continuous Footage System forever documenting each of one’s actions. Contifoot was the new way of living life through someone else’s experiences.

The system had been dropped on each rock lawn in 2054, a present for the household, coming with a bill to be checked out to the Contifoot Governmental Corporation. It was a fairly reasonable fee for a fairly unreasonable life-changer. Cameras the size of cards were hung up in the perimeters of every room, moving along tracks trailing the walls. They followed and filmed interactions according to facial recognition and heat detection.

Once he saw the cameras, Graham, at age of four, had an early premonition. Stumbling over to the box, he charged at its hostile-looking contents with small hands and fists, attacking it with a sudden fervor. His family, especially his eight-year-old sister, laughed at the sabotage attempt and smiled with open eyes. They were hardly a perfect family, but in their gazes shone the reflection of the little boy’s innocence. It was about time to crush it. The moment the cameras were set, the facades were too.

The family took a trip to Disney World, the epitome of the nostalgic American childhood. Overall, it was a smiling experience, a place where kids felt joyful and tag-along parents had to work extra hard at feigning it. Capturing it all was a custom, high performance Contifoot system, operating on the parks and rides, and even in the parking lots. All the family footage on the park premises went directly to personal Contifoot channel feeds.

When the stock market took a plunge and Mother, a private investment broker, had been too busy being assaulted by a robotic booth to be updated immediately, her poised parent performance was wanting. Sweat stuck to her forehead, and her breaths heaved in and out with aggravated pants.

Graham noticed his mother lagging, so he grabbed her hand and tugged.
“Mommyyyyyyyyy let’s keep going!!”
With the sweat leaving trails down her distraught face, Mother’s faked smile sank into a grimace.
“Mommmyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyy
He was still waiting for someone sweet and innocent to come down to breakfast.

“Foot” Episode: Boy Gets Beat (en)!
Hour: 66129
Views: 14,006
The Acclimation to Reality Institution was designed to get students around Graham’s age accustomed to real-life situations and make better “foots” because of it. The school brought dissolution about the real world, just not as it promised.

“Hey man, I was watchin’ your “foot” all last night. You’ll never guess what I saw your sister doing…”

“Shut up!” Graham spat in the direction of his assaulter, the boy whose muscles had won the growing race against his brain.

The boy’s smirk said it all as he hung over the side of his desk, his eyes bloodshot from the amount of different people’s footage he perused through everyday.

“Just sayin’, nine o’clock is the best time to watch your channel, and it’s not cuz’ of you, buddy.’

He didn’t see Graham’s punch before it bore right into his face.

Feature Comment: “Graham seems pretty acclimated to physical reality to me!”

“Foot” Episode: Young Rascal!
Hour: 66137
Views: 94,308
That night, Graham went down the stairs, feeling the cameras turn on from the heat of his outrage.

I don’t care who’s watching me.
He was not about to let his sister be exploited.
He stood on the chair, summoned all his strength, and yanked the camera from the chain. He grabbed it in his arms and smashed it, watching the tiny box explode into a kaleidoscope of glass, dissolving the memories of the awful years. Smiles shot to the camera. Lowered voices darting between mother and father. Stony glances in his direction, all captured in that little thing. He felt a breath of hope for at least a moment.

At least until the next camera would show up on his doorstep.

“Foot” Episode: Young Rascal Can’t Hide!
Hour (Reboot): 1
Views: 65,432
Graham woke from the couch, and for the first time he could remember, he woke to his mother sitting beside his makeshift bed. He imagined the words she had for him, but nothing came close to what she actually thrust upon his groggy, irritated self:

“You finally did something! That night, we got more views than ever! Keep your mind spinning; you’ve finally found your role: the young rascal! With your sister as the pretty one, and you as the aggressive one, we have all our bases covered!”

With that same zeal, his mother went to assemble the new Contifoot system. Graham watched in horror as the witness and perpetrator of the terror to come was swiftly hung up on its track. The camera calibrated, refocused and narrowed its gaze on its new target.

Once we let those eyes in, they never turned away.
**Scenario Topics**

**Treatment of Animals**  
Farmers, pet and animal owners, and scientific researchers have many different ways of treating animals in their care. Fewer than 30% of countries have animal welfare laws, and existing laws are not always enforced. Researchers assert that it is important to be able to use animals in research to test drugs and new medical procedures that can help both people and animals. Sometimes endangered animals are kept in captivity at a high cost in order to protect their limited populations. Animal shelters are often filled with feral animals or those that have been abandoned by their owners. Wild animals in many parts of the world come into conflict with human activity.  
In the future, how might research impact human understanding and treatment of animals? Are zoos useful educational tools or unethical exhibitions? Are certain animals entitled to more rights than others based on cultural or intelligence differences? How can humans be better stewards in the treatment of animals? Who decides the appropriate treatment of animals and their role in society?

**Disappearing Languages**  
Language is the soul of a culture. The survival of a culture may depend on the language used for rituals and to describe cultural ideas, beliefs, and understandings. What is the impact on culture when its language disappears? By some estimates, of the six thousand languages left on Earth, 90% are expected to disappear or be endangered before the end of this century. In New Zealand, government and community initiatives are trying to revive the language of indigenous people, but even so it is in a precarious state. Many indigenous peoples around the globe don’t have support to prevent their language from disappearing. Will anyone be able to read the rich literature embodied in the disappearing languages in the years to come? What oral traditions will be lost? What responsibilities, if any, do governments, institutions, and communities have towards preserving endangered languages?

**Recovering from Natural Disaster**  
Earthquakes, tsunamis, tornadoes, hurricanes, floods, wildfires, and other natural disasters are big news when they occur. Front-page news and internet feeds bring us the details of staggering statistics and images of loss of life and property. Recovery work such as rebuilding homes, infrastructure, and businesses go on even when the news moves on to the next big story. The human factor such as recovery from emotional, mental, and physical stress is a painful and difficult journey for survivors of natural disasters, often taking many years after the disaster strikes. A disaster recovery plan (DRP) often proves inadequate especially since it is often developed only after a disaster. Government agencies, insurance companies, charitable organizations, celebrities, and individual volunteers respond with immediate help, but long-term support can be difficult to sustain. How can relief efforts be best utilized, coordinated, and sustained to assist survivors? How can the people, communities, and countries that are affected by a disaster begin to recover from their losses and cope with their changed lives? How will the impact on psychological and physical health be managed?

**The Global Workplace**  
The world today is increasingly interdependent with the advent of interconnectedness. The internet brings individuals living in diverse places together for innovative opportunities in global collaboration. Physical space may no longer define a workplace. Many local and international corporations are able to employ people without them having to step out of their homes or countries. Developed countries outsource jobs to other countries where labor may be cheaper and labor laws less regulated. How might a more global workplace affect local and national economies? Some firms downsize their workforce in favor of automated systems that require less human input. These changes create a pool of workers who, besides being out of work, are often unprepared for other jobs. How might employers develop innovative ways to work globally? Is the growing trend of working globally online benefiting current workplace trends? How might this affect the world economy? What economic or educational changes might better prepare governments, businesses, and workers for a global workplace?
Music can be downloaded on the internet without the permission of the musician. "Knock-off" watches, purses, and sunglasses are being sold on city streets. Counterfeit drugs are available in countries around the world, particularly in poorer regions where cost and availability is an issue. All of these things have something in common with a thief: they all involve illegally taking someone else's property.

Intellectual property – literary works, music, names and logos that convey information, designs for inventions – plays an important role in the global economy. Copyrights, trademarks, and patents are all legal protections that allow creators to exclusively benefit from their innovations, thus encouraging creativity. In the age of globalization and digitalization, these legal protections are being put to the test and pertinent questions must be considered:

• How can intellectual property be protected across borders?
• Are the Berne Convention, the Madrid Protocol, and the World Trade Organization up to this task?
• Are moral or cultural rights, including the knowledge and practice of indigenous people, adequately protected?
• In specific situations, such as when patents result in life-saving medicines being unaffordable in less developed countries, how should intellectual property rights be enforced?
• Should patent assertion entities, or patent trolls, have the same rights as creators of intellectual property?
• Could the inability to protect intellectual property hamper creativity?


**Caution:** We strongly advise coaches to screen all publications prior to making them accessible to students.
Suggested Reading


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