EVALUATION GUIDELINES FOR INTERNATIONAL SCENARIO PERFORMANCE COMPETITION 2018-19

PURPOSE OF EVALUATION

The primary purpose of Scenario Performance evaluation is to provide coaches and participants with feedback that allows them to develop and improve their creative storytelling skills. Scenario Performance is performance-based, and evaluation is authentic assessment of the performance. Skill improvement is the most important aspect of evaluation; however, since Scenario Performance also involves competition and competition scoring must be impartial, a secondary purpose of evaluation is to provide a fair, consistent, and reliable method for comparing performances in competition.

ATTITUDE

It is essential that evaluators maintain a positive attitude throughout the evaluation process. The central purpose of Future Problem Solving Program International is to assist students in acquiring better thinking, communication, and creative skills. Evaluations should be done with these goals in mind. **Evaluators offer constructive feedback and make students want to improve their skills.** Regardless of the quality of the student presentations, effective feedback acknowledges students for what they did well and encourages them to use their improved skills to tackle the next performance. **Negative feedback may discourage performers and keep them from improving, defeating the purpose of the program.**

It is important for evaluators not to extend their personal expectations and skill levels to that of the performances. Once an exceptional performance is noted, it may be easy to expect the same quality from all participants. When providing feedback, evaluators should consider the age/division of the student and whether the performance is for practice or competition. Evaluators should remember that the completion of a Scenario Performance is, by itself, a major accomplishment –possibly more demanding than anything else the students have done as part of their educational experience. Students' work will delight, frustrate, and eventually reward the demanding task of the evaluator.

The ability to consistently provide positive and constructive feedback
is the goal to which all evaluators must aspire.

FEEDBACK

Feedback helps students understand the strengths and weaknesses of their Scenario Performances and motivates them to improve their skills. Feedback is *the most important aspect of the evaluation*. Feedback enables students to focus their learning process and allows the coach to adapt instruction to meet the needs of the performer.

Comments, both general in nature and specific to a single response, are provided on the score sheet.

Using a strategy devised by Edward de Bono (1974) improves the quality of feedback. Edward de Bono suggests that attention be given to the following four areas when responding to students: praise, clarification, criticism, and amplification.

Praise: Evaluator acknowledgements of effort, creativity, and major strengths
- Reinforces positive aspects of performance
- Rewards the storyteller for facing a problem and developing a solution idea through the story
- Reminds the participant, even if the score is not high, he/she did some things right and encourages him/her to improve
- Establishes a good working relationship between the evaluator and performer

Clarification: Evaluator comments asking the storyteller to clarify ideas
- Points out areas that may be confusing or unclear and offers suggestions for improvement
- Encourages improvement in the clarity and elaboration of work
- Promotes the development of effective communication skills

Criticism (Ideas for Improvement): Evaluator suggestions for areas needing improvement
- Helps build skills by providing specific, constructive comments
- Gives storytellers examples of ways to use their ideas, research, or oral presentation more effectively
- Encourages performers to learn from their work

Amplification: Evaluator comments that help performers expand ideas, push their thinking even further, and improve the quality of presentation and story
- Points out gaps in information or logic
- Helps improve their oral presentation style
- Identifies other ideas that might be considered
- Lists positive, constructive ideas for improvement

See *Strategies for Effective Feedback* for examples and ideas for feedback.

PREPARATION

Knowledge is Necessary! Before evaluating Scenario Performances, evaluators should have knowledge of the topics. The students put tremendous effort into their work and deserve to have their performances reviewed by knowledgeable individuals. They can really lose respect for evaluators and the process - no matter how valid the feedback is - if a basic understanding of the material is not obvious. Reading the "Overview" section for each of the topic chapters in *Readings, Research, and Resources*, along with several article summaries, is a necessary minimum to gain topic awareness for evaluation.

SCORE SHEET COMPONENTS

Three elements require evaluator attention on the score sheet:

Identification – An evaluator completes and/or verifies the identification portion of the score sheet before evaluating.

Scoring – An evaluator uses the descriptors on the score sheet for each criterion to determine the numerical score.

Feedback – An evaluator uses the space provided on the score sheet for feedback.

> Refer to a copy of the score sheet as you review these evaluation guidelines.

SUGGESTED APPROACH TO SCORING

To get an idea of the quality of the assigned Scenario Performances, it is recommended that you view a few prior scenario performances before you begin actual scoring. While watching the presentation, form a preliminary opinion in your mind and select terms that begin to describe the range of quality. After actual scoring your opinion and rank order may change; the preliminary notes, however, will help set the range of quality in which you will be working and may ultimately save you time redoing score or breaking ties. While the performances are held before a live audience, a recording of each performance is available for evaluators to review as needed.

REVIEW

- View a few prior scenario performances. (Available on the FPSPI YouTube Channel)
- Form a preliminary opinion of the rank order of performances.
- Form a preliminary opinion of the range of quality.
- Watch each scenario performance for a second time, then score according to the rubric.
- Provide feedback. (See *Strategies for Effective Feedback* included in this document.)
- Rank order performances according to actual scores.

This is a suggested approach to scoring; however, experienced evaluators may have formed other successful methods. We encourage you to use the method that works best for you as long as each performance is given the same careful consideration using the areas included on the rubric.

USE OF THE RUBRIC

It is very important that the rubric is used with each performance evaluated. To correctly use the rubric, begin with the middle scores and determine if the performance meets the explanation of that score. If it does, move up to the next highest score on the rubric, read the description, and determine if the performance meets that explanation. (If it does not, go back down and assign the appropriate score.) If the performance meets the higher descriptor, move to the next higher score and read that explanation. If that descriptor does not fit, assign the lower score. If the highest descriptor fits, you must assign that score. If the middle descriptor does <u>not</u> fit, the process is the same as you move in the opposite direction and keep moving down until the explanation fits your opinion of the Scenario Performance for that criterion. It is also important that you not let any other criterion influence your score for the criterion on which you are working. For example, if you assign a score of 1-2 for Audience Awareness, you must not let that low score influence the scoring of any other criterion score.

REVIEW

- Use the rubric descriptors with each presentation.
- Begin with the middle score (3; or 5-6).
    - If criterion is met, move up to the next higher score for consideration.
        - Repeat and assign highest score that fits the performance.
    - If criterion is <u>not</u> met, move down to the next lowest score.
        - Repeat and assign the score that best fits the performance.
- Rate each criterion independent of the others.
- Where 3 or more choices exist within a criterion level, use the higher number to indicate that the performance approaches the next criterion level and use the lowest number to indicate the performance is in the beginning stages of that level.
- *Scores of "1" for <u>Creative Thinking</u> and <u>Futuristic Thinking</u> will not be accepted for evaluation at the international level.*

RUBRIC DESCRIPTORS

Although each criterion of the rubric is explained on the score sheet, please review these detailed descriptors before evaluating.

Storytelling Techniques.
Performers should demonstrate an understanding of storytelling techniques to advance the plot and connect with the audience. Effective use of storytelling techniques include an appropriate structure that allows the performers to bring the audience on a journey.
- Exhibits effective pacing of story performance, unity and coherence of performance
- Appropriate transitional elements in performance
- Clarity of spoken voice
- Expresses a variety of storytelling styles easily understood by others

Evaluation Guidelines for International Scenario Performance

Audience Awareness
Outstanding performers will connect with the audience, not merely provide information. Engaging the audience from start to finish, storytellers involve the listener and vest them in the outcome.
- Recognizes intended audience and communicates with audience
- Involves listener by eliciting emotional responses and motivating listener to consider consequences

Use of Voice
The tone of the Scenario Performance should entertain, inform, or persuade. Performers should be able to convey their message with emotions that enhance the storyline and include words that convey feeling. The storyteller should use appropriate tone/voice and choose words and expressions that are accessible to a wide range of listeners. In addition, a mixture of some of the following elements of style should be portrayed throughout the performance:
- Includes well-crafted and varied use of words and/or crafting of sentences
- Allows character and/or narrator voice (s) to emerge when appropriate to the story
- Utilizes vivid descriptions with imagery
- Exhibits storyteller's personal touch or voice, motivating the audience to consider consequences
- Shares the passion in a contagious manner

Development of Story
Instead of just showing a comprehensive awareness that focuses the listener, the storyteller is able to connect this information into complex ideas revealed by choosing key details that engage the audience and allows him/her to take the story to a new level of understanding. Details should serve the purpose of advancing the story and move beyond a simply conventional story progression. Carefully consider the age/division of performers, as those in the Junior division specifically have more likely only been exposed to what more advanced audiences would consider formulaic.   Keep these things in mind when evaluating the Development of Story:
- Identifies the conflict (the challenge) for the story
- Includes a relevant plot with possible climax and resolution
- Relates connections and reflections among events
- Exhibits idea development strategies with relevant/believable elaboration
- Shows consequences/impact of ideas related to the timeframe of the setting
- Portrays sophistication in organization
- Demonstrates skillful use of vocabulary

Characterization
Well-developed characters not only enhance the plot, but draw the audience in. Performances that include clear, identifiable characters that are sustained throughout the performance enrich the audience experience.
- Presents central, identifiable, sustained character(s) (animate or inanimate)
- Evokes emotional response from the audience
- Develops characters with layered personalities that show emotional responses to situations and dialogue
- Portrays characters that analyze, reflect, or show insight to ideas, issues, or concepts
- Includes dynamic character(s) that experience a change (however slight) as a result of the "rising action" of the story

Evaluation Guidelines for International Scenario Performance

Creative Thinking

Using creativity in a variety of ways advances this score. There are many possible avenues by which performers can develop innovative approaches, which may be components of many of the rubric criteria. Highest scores will be awarded for work that incorporates inventive approaches throughout the Scenario Performance, including but not limited to the following:

- Displays inventive thinking (Note unusual and novel characteristics of objects or characters and "out of the box" thinking)
- Surprises or ends in a novel way
- Incorporates innovative, original, resourceful ideas
- Uses vocabulary that provides unusual details
- Elaborates sensory details developing thoughts, emotions, or reflections

Connection to Topic

Good performers will artfully blend research about the topic or topic related futuristic trends into the story line. Look for relevant vocabulary as well as a logical knowledge about the topic projected into the future. Please review your topic research shortly before beginning evaluation. When scoring, consider the following:

- Narrows the topic to establish and maintain a clear focus
- Tells the story with a point set in the future as if it were really happening in the present
- Presents relevant terminology as well as knowledge about the topic

Futuristic Thinking

Futuristic thinking should be consistent throughout the performance, not just in one or two places where futuristic "gadgets" are described. Determine whether the presentation includes these elements:

- Portrays and integrates believable future information and trends relevant to the topic
- Develops a future society in language and ideas, implicitly as well as explicitly
- Uses predictions to enhance story
- Bases ideas on current trends/research and makes logical projections into the future
- Projects specialized language/terminology unique to the topic into the future
- Maintains a new "reality" 20-30 years into the future from start to finish

An innovative idea that is also futuristic is a blending of research, analogy, and creativity that predicts a possible future. By combining futuristic thinking, creativity, and research, a performer may justify and make his/her unique idea believable. This sophistication of thought will be awarded points in multiple criteria: Futuristic Thinking, Creative Thinking, and Connection to Topic.

STRATEGIES FOR EFFECTIVE FEEDBACK

Despite the quality of its content, feedback is useless unless it has a positive psychological impact on students and coaches. The following are strategies evaluators can use to make their point while allowing students to be proud of their effort.

Feedback Sandwich

By starting and ending with positive comments, a slice of criticism is more easily swallowed when it is sandwiched between two thick slices of praise. The key to the technique is to provide *legitimate* praise. A comment such as, "Fun story to listen to!" refers to the enjoyment of the performance, but is generic to many presentations. A comment such as, "Your performance shows terrific insight into the future by your use of technological inventions" relates to the rubric and gives students specific praise. Remember, a positive start and finish motivates students for the next performance.
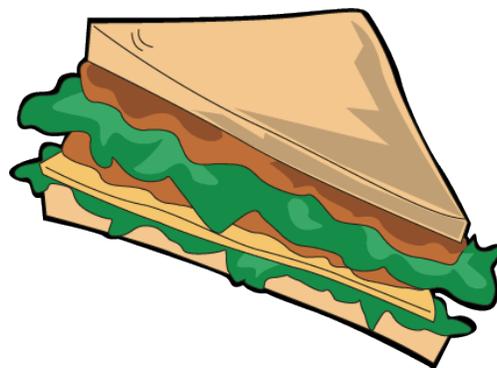
Thoughtful Word Choice

Just as a student's word choice impacts how effectively their efforts are communicated, your word choice impacts how well students will receive and respond to your feedback.

- Substitute "when" or "and" for the word "but." Explain to a performer, "You have some terrific ideas *when* you relate them to the topic and your purpose." This comment is far more positive than "You have some terrific ideas, but you don't relate them to the topic."
- Use a question to encourage a performer to rethink an idea. Asking "What in your scenario performance (or research) suggests this will happen?" puts the responsibility of explanation back on the performer and encourages thought on the participant's part. Writing a comment telling students that their reasoning is faulty doesn't help them improve and can be hurtful.

Limited Criticism

People can only respond to a certain amount of criticism, even if it is in the form of a feedback sandwich. Consequently, performers who may need improvement in several areas may only be capable of digesting a few suggestions for improvement; therefore, evaluators should determine the areas that need the most improvement and focus feedback on those areas. If a student improves in one major area (for example, improving the clarity of ideas) many of the smaller problems in the performance may be eliminated as well.

Score Sheet Descriptors

Identify the descriptors from each criterion that contributed to your score. This helps performers to follow your train of thought in determining their score. Following the rubric improves consistency among the evaluators. In addition, this ensures that the message students receive about their work and how to improve clearly corresponds to their work. Written feedback should be included in the comment section of the score sheet.

Proper Perspective

FPS Scenario Performances easily convince evaluators that students are sophisticated and advanced thinkers; therefore, evaluators may have elevated expectations and be highly critical of weaker performances. Remember that even the weakest performance required a great amount of thought, creativity, and effort for the student to complete. Evaluator feedback must take into account the age/division of performers. A positive attitude from the evaluator encourages growth and development from students performing at all skill levels.

None of the suggested techniques for providing effective feedback should be misinterpreted as saying that you should set low expectations. In fact, the opposite is true. Scenario performers will continually amaze you with their breadth of knowledge, creativity, storytelling techniques, and insight. Furthermore, high expectations often produce better results. Evaluators should set their expectations high and remember that students with limited life experience and great potential for growth can perform sophisticated FPS Scenario Performances. Set your expectations realistically high, offer feedback in a positive manner, and encourage performers to reach their full potential.

REMINDERS

Consider the age of the performer.
FPS students may sound like they are in graduate school, but don't forget their youth. Although a similar amount of effort, thought, and time may have gone into both a junior and a senior scenario performance, a world of difference exists between the two finished products. Junior and some middle participants may not have yet developed their own personal style and may have limited confidence in storytelling. Often the most striking differences between age/division occur with respect to their grasp of complex scientific, social or cultural topics. Understanding the typical maturity level of a division is a key to providing effective feedback.

Leave out personal biases and beliefs.
Scenario performers come from a variety of religious, cultural, and political backgrounds. It is not the evaluator's job to change a performer's perspective on life, convince them of a different viewpoint, or impose beliefs on the performer. Your comments and scoring should reflect the clarity and effectiveness of their performance, regardless of your ideas on the subject. As scenario performers, they are encouraged to make their audience think about their purpose, not necessarily to persuade the audience to agree with their views.

Use the rubric.
Once again, please use the rubric as instructed in order to ensure consistency among the evaluators in scoring. Performers and coaches can then better ascertain ways to improve in future presentations.

RANKING
The top-scoring scenario performance identified by each evaluator is awarded a rank of "1." The second highest performance receives a "2," and so on.

Thank you for sharing your expertise in evaluation!

SCENARIO PERFORMANCE SCORE SHEET

Division   J   M   S   Evaluator Code [   ]   Student Code [   ]

Storytelling format [ ] Yes [ ] No   Recognizable relationship to one of the topics [ ] Yes [ ] No   Time: _____

	1	2	3	4	5
Storytelling Techniques Effective pacing; unity/coherence of performance; appropriate transitional elements in performance; clarity of spoken voice	• Errors in clarity of spoken voice impede understanding • Transitions are awkward and disrupt the flow of the story	• Errors in clarity of spoken voice interfere with the performer's ability to communicate • Use of language imprecise • Weak transitional strategies	• Errors in clarity of spoken voice may occur, but do not interfere with the performer's ability to communicate • Simplistic story structure and use of language • Pauses in transition which somewhat impedes the flow	• Errors in clarity of diction are few relative 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	• Clear diction, with control of story structure and use of words • Story is clearly heard • Transitions are seamless and enhance the story flow
Audience Awareness Recognition of intended audience; attention to needs of the intended listener; communication with audience; involvement with listener; elicits emotional response; motivation of listener to consider consequences	• 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 for whom he/she is telling	• Storyteller establishes and maintains a strong awareness of and communication with the audience throughout the piece

	1 / 2	3 / 4	5 / 6	7 / 8	9 / 10
Use of Voice Appropriate use and variation of voice; personal storytelling identity emerges through 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	• 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 • Evidence of established voice, but not sustained throughout • Difficult for listener to stay involved	• 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
Development of Story Logical, justified development of plot, conflict and closure; 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 • Word choice forced at times and/or unclear • Flow of performance is awkward	• Ideas are developed and supported by elaborated and relevant details • Appropriate word choice • 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 • Advanced vocabulary used throughout • Logical and coherent organization	• Ideas are complex and supported by rich engaging and/or pertinent details • Strong evidence of analysis, reflection and/or insight • Well crafted, varied sentence structure • Appropriate use of advanced vocabulary and futuristic terms • Careful and/or subtle organizational strategies demonstrated

Characterization Central, identifiable, sustained character(s) (animate or inanimate) able to evoke emotional response from the listener	1	• No recognizable central character(s) • Weak character development	2	• Central and identifiable character(s) exists, but needs further development	3	• Sense of character(s) development evident throughout the story • Character(s) evokes little emotional response from audience	4	• A strong sense of authentic character(s) • Many dimensions of personality are purposeful and understandable • Emotional response evoked	5	• Authentic character developed with a dynamic nature that enhances the overall impact and effectiveness of the telling • Total sense of involvement with the character(s) is achieved in the telling
Creative Thinking Inventive, innovative, original, resourceful ideas	1	• Limited integration of creative thinking • Predictable sequence of story ideas	2	• Evidence of more traditional ideas rather than inventive ideas	3	• Evidence of creative thinking, but is not sustained throughout the telling	4	• Evidence of creative thinking • Original, unusual details noticeable throughout the telling	5	• Strong portrayal of innovative, original ideas • Use of unusual/creative details and vocabulary • A unique and powerful experience provided for the listener
Connection to Topic Narrowing the topic to establish and maintain a clear focus; story told with a point set in the future as if it were really happening in the present	1	• Limited connection between the tale and the topic • Story not set 20-30 years in the future	2	• Awareness of topic obvious, but fails to remain focused • Unclear setting or time period	3	• Attempt at narrowing of topic, but lapses are evident • Majority of setting is in the future with some lapses	4	• Consistently focused on a topic throughout the telling • Setting occurs 20-30 years in the future	5	• Focus established with a strong connection to the topic throughout • Setting clearly occurs 20-30 years in the future
Futuristic Thinking Portrayal of futuristic information and trends, including futuristic ideas as well as technological inventions	1	• Minimal or no development of futuristic trends; more research and development needed	2	• Evidence of more conventional ideas rather than futuristic ideas	3	• Evidence of futuristic concepts, but is not sustained throughout the telling	4	• Awareness of relevant future trends integrated throughout the telling	5	• Strong portrayal of futuristic trends and predictions enhancing the story

Storytelling Techniques	
Audience Awareness	
Use of Voice	
Development of Story	
Characterization	
Creative Thinking	
Connection to Topic	
Futuristic Thinking	

Comments

Rank [ ]   Total [ ]