

Teaching Technical Writing through Designing and Running Escape Rooms

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ABSTRACT

While many instructors recognize how the integration of popular culture and student interests can enhance student engagement and learning, this pedagogical approach remains rare in technical writing courses. In this article, we provide an end-to-end outline of an escape room project assigned to junior and senior level undergraduates, including an overview of our pedagogical rationale, institutional context, instructional materials, and synthesis of work produced by students. By collaborating on a range of technical documentation, students learn through experience that can be leveraged beyond the classroom and in their professional pursuits. Moreover, we aim to provide teachers with an example of how they might develop and support non-traditional approaches to technical writing in ways that integrate possibilities for embodied learning, experiential knowledge development, and creative, critical thinking without compromising complexity or rigor.

Keywords: Technical communication, technical writing, project-based learning, experiential learning, popular culture, escape rooms, critical pedagogy

What do *Harry Potter*, a deserted island, or a space station have to do with the teaching of technical communication? These themes emerged from a collaborative project in which students designed and ran escape rooms. An escape room is “a live-action team-based game where players discover clues, solve puzzles, and accomplish tasks in one or more rooms in order to accomplish a specific goal (usually escaping from the room) in a limited amount of time” (Nicholson 2015). For example, a zombie apocalypse themed escape room could require teams to find a vaccine in order to save the human species. To fulfill this objective (and escape), participants must solve a series of puzzles to unlock doors and locate the clues that ultimately lead them to the vaccine. In this paper, we deconstruct the “escape room” as a user-driven experience founded on the successful development and execution of technical documentation. In addition to providing an overview of the assignment prompt, related lesson plans, and technical documentation created from this project, we show how such work facilitates embodied learning, encourages collaboration, and brings notions of composing for an audience to life. Moreover, we argue that this project makes visible the presence of professional and technical communication in unexpected places and values student knowledges and strengths by creating space for engaging with multiple composing practices.

In this article, we provide an end-to-end account of the development and overall execution of this technical writing project. Before delving into the assignment specifics, we outline the pedagogical rationale undergirding our approach. To further contextualize this project, we outline the course and its objectives, and briefly discuss the student population at our institution (University of Arizona). We then provide an overview of the escape room assignment requirements, the resources and funding that facilitated the project, and the deliverables produced for this project. After introducing the project details, we discuss a team’s escape room project to illustrate the assignment’s manifestation in student work. We end this article on the topic of assessment and ways to move forward with assignment best practices and challenges in mind. Ultimately, we hope this article serves as a resource for other instructors to use or leverage in their technical writing courses.

Why escape rooms?

While the study of popular culture or popular texts in the classroom may be more common than a few decades ago, professional and technical writing courses engage with such texts infrequently (aside from case studies emerging from accessible examples). Historical binaries aligning popular culture to “low” culture are likely still at work, undergirding cultural understanding of technical communication as necessarily dry, plain, and serious—writing done in science, technology, engineering, and math (STEM). The connection between popular culture and technical communication is also perhaps less obvious to instructors, students, and practitioners. However, the increased student engagement that often comes with integrating popular culture led us to brainstorming ways of developing a project that would simultaneously allow students to draw from personal interests, build on technical communication concepts through practice, and develop project management skills. Escape rooms are not the only means by which this work can be done, but as a burgeoning cultural trend focused on creating an immersive, user-centered experience, they connect well with key concepts in technical communication (Hagerty).

At face value the thought of designing and running an escape room for a technical writing class may seem odd (students expressed this sentiment candidly at the beginning of the project). However, students quickly learned to connect the complexities surrounding the design of an effective escape room to its technical documentation. An escape room, as described to students, embodies the coming together of effectively written technical documentation. From the development of puzzles to the careful staging of props and materials in a room, every detail of the escape room is accounted for and deliberate. Throughout this experience, students further developed their skills writing documents such as proposals, technical instructions, process mapping, and usability tests. The growing popularity and prevalence of escape rooms across the country allowed this assignment to be both generative (in terms of re-envisioning technical documentation) and helped students

cultivate personal interest and relevance by embracing creative processes.

As teachers, we see ourselves as facilitators of student learning and work to disrupt traditional teacher-student power dynamics. We work to foster opportunities for students to better see the connection between concepts and practices by engaging in experiential learning. It's through the students' experience collaborating, troubleshooting, and designing technical instructions that foundational concepts such as usability, design thinking, and audience awareness come to life. Moreover, when taking on supportive, facilitative roles by decentralizing our positions as the main source of learning, we leave space for students to choose meaningful learning experiences that they could further cultivate in their professional, personal, and academic lives (Dewey 39). Students build from their own knowledges, exchange their ideas, make their own decisions about when and what assistance is needed, and articulate and clarify concerns about their responsibilities within the project. Students even select and negotiate individual roles within the team, which are used to assess their work. Particularly through the adoption of different roles within the group, this project embraces the idea that each student is an embodied actor, "a culturally shaped agent who performs in different sites and from varying statuses" (Henry 19). Such experiences, as Dewey contends, provide students with skills to leverage in their future endeavors (6).

Making work relevant to the personal and/or professional pursuits of students is one of the more challenging aspects of teaching, generally, and these decision-making processes can illuminate those connections for students. Instructors have successfully created professional relevance in technical communication courses by adding field-related components to specific assignments. Thus, assignments are adapted to each student's future profession or industry through research. For instance, students have conducted genre analyses of technical writing examples from within their field, or have applied technical writing principles and concepts to the development of audience-targeted guides to their profession. Certainly such assignments are valuable means of creating relevance for the professional lives and interests of students and can be used to strengthen disciplinary knowledge in addition to teaching technical communication. However, in our experience, they make it challenging for students to move away from an over-emphasis on being 'correct' in the instructor's eyes. Formal education is, to some degree, responsible for this; children quickly learn that there are correct and incorrect answers, that doing well is not about creativity or complication, but about abiding by the rules and stipulations of educational institutions (and the society it reflects and (re)produces).

As rhetoric and composition scholars, our approach to teaching technical communication often draws from scholarship that troubles the distinction between language and experience. We approach technical communication with the belief that "to experience is to craft experience symbolically, that things are what we make them because we manipulate strategies of understanding and meaning, that is, we act rhetorically" (Brummett, "Preface" xvii). James A. Berlin's influential work on social-epistemic rhetoric and ideology also draws attention to the way language structures experiences, arguing that "language never acts as a referent to an external, extralinguistically verifiable thing-in-itself" (Berlin 92). As pedagogues, we are often immersed in environments where the complexities of language are a given. The escape room project affords students the chance to witness how users experience their writing, an aspect of the assignment that students found particularly valuable and that also moved the project's focus to real end-users. Ultimately, the escape room assignment allows students to see first-hand that communication *is* experience.

Technical Communication at the University of Arizona

To help contextualize this assignment, we will first provide a brief overview of the course, learning objectives, and student population. Often taken by a range of students—mostly in the sciences—to fulfill a professional, technical, or upper-division writing requirement, Technical Writing at the University of Arizona regularly reaches maximum enrollment in both fall and spring semesters. At some institutions, Technical Communication courses are taught by instructors in a given college or program (e.g., Engineering instructors

teaching technical communication specific to their field); however, at the University of Arizona (UA), professional and technical writing courses are within the Writing Program.

One of the primary markers of this course is its diverse student population. A majority of the students who take this course are juniors and seniors whose majors typically fall within the following UA colleges: College of Medicine, College of Engineering, College of Science, College of Agriculture and Life Sciences, and College of Public Health. The population mirrors and reproduces the association between technical writing and STEM. However, at the UA, Technical Communication is not offered as a discipline-based course. That is, there are no sections of the course dedicated to serving students in particular colleges or programs (e.g., Technical Communication for Engineers); so, the curricular foci are intended to be applicable to the diverse population of students enrolled.

The overarching goal of the course is to prepare students for conducting additional research and writing in future technical settings. The curriculum emphasizes a rhetorical framework for communication in order to help students learn to make critically aware choices about writing, design, and speaking based on context, purpose, and audience. Such work includes consideration of multiple modes of communication. Much like other composition courses, students can demonstrate understanding of audience-based consideration, but their engagement with choices related to audiences—or users—often falls flat because it relies on imagined audiences. Students are also well aware that their writing will not go beyond their peers and instructors. Other project-based components like service-learning in which students partner with local organizations to develop needed technical documents are often more successful because the guidelines are stipulated by a real audience/client.

Assignment Development and Description

The escape room project addresses some of the aforementioned issues. Students were presented with a project overview as well as a list of five project roles (each with designated responsibilities and deliverables) and a list of deliverables to which all members of the team were required to contribute (see Appendix A). As a team, their first collaborative effort was to reach consensus regarding project role assignments. To do so, they discussed the project roles and responsibilities, individual work styles, their backgrounds, and strengths and weaknesses related to the project. From the project's inception, we knew students would need to attend an escape room as the experience would be key to developing a deeper understanding of their objective as escape room designers and technical communicators. Moreover, working through an escape room together would serve as a team-building experience in which students worked toward a common goal outside of the classroom space¹. Using their experience as research, in addition to conducting additional research on escape rooms in popular culture, students developed themes for their projects, drafted proposals, and crafted the remainder of the required documentation for their rooms. The keystone, of course, was running the escape rooms. In total, there were nine teams, each comprised of four to five students. With each team allotted two hours for setup, execution, and break down, the escape rooms ran over the course of four days. Teams dedicated a significant amount of their setup time towards meticulously setting up each puzzle. For example, as shown in Image 1, each puzzle was comprised of carefully chosen props.

1 We partnered with a nearby escape room business, Fox in a Box, and negotiated an educational discount. The company garnered additional exposure to the student population by agreeing to support the project via discounted rates, and the UA Writing Program increased visibility of student-engagement with local organizations. We then sought additional funding through our institution to offset the cost of attendance for students in our classes. We were each awarded a Faculty-Student Interaction grant by the Office of Student Affairs at the UA, which was instrumental to making the project affordable to our students. In hopes to strike a balance between developing students' strengths and providing a challenging and rigorous project, we created this assignment in order to foster both. Allowing students to work from their strengths provided them with an entry point into navigating the complexities associated with developing technical documentation.

Image 1 - Participants solving a puzzle in a “Final Exams” themed escape room



While this project has many strengths, the primary reasons we believe it was a particularly compelling experience are: 1) it demonstrates the connection between professional and technical communication to everyday products and activities by allowing students to move between the foundational written documentation and its implication for products and experiences (e.g., puzzles, anticipating user movement through the room), and 2) more than other collaborative projects we’ve integrated into previous composition courses, this project provides opportunities for group members to draw on their strengths beyond academic and professional writing². For example, as seen in Image 2, a student leveraged her passion for DIY costume play (cosplay) into the prop making process for her group’s *Harry Potter* themed escape room.

Image 2 - A set of wands made of chopsticks and gauze for a *Harry Potter* themed escape room



Of course, the documentation is significant and important, but it serves more as a point of departure for the experience that emerges from it. Because of this, students who are big picture or more visual thinkers—those who might struggle with detailed writing like the budget section—can contribute in ways that value their strengths (e.g., creating props, developing a narrative and theme, creating maps of the space). Additionally, the complexity of this project allows detail-oriented and deadline-driven students to take the reins on project

² The project allowed us to strike a balance between developing students’ existing strengths and their burgeoning technical writing ability. Composing technical documentation is difficult, thus allowing students the ability to engage with an assignment that both challenges and complements their existing skill sets was critical to us as pedagogues.

management components, such as developing strong file-naming conventions, creating a workflow for the team, and even organizing and documenting team meetings and tasks³. Since each component of this project relies so heavily on other pieces, the collaborative processes we witnessed were more engaged and less compartmentalized. That is, none of the projects—despite individual role assignments—manifested as a result of the typical “divide and conquer” approach we often see.

In sum, the assignment facilitates collaborating across majors and course sections, provides opportunities to engage in multiple modes of communication, draws on student interests and strengths to support different backgrounds and ways of learning and knowing, and incorporates writing for a real audience who they know fairly-well (their peers!). By culminating in participant-based experiences (i.e., the escape room events), this project also makes visible the ways technical documentation functions by showing that technical documentation *does* something: structures and influences many of the objects and spaces with which we interact every day. In the following section, we illustrate these benefits with detailed discussion of an example project.

“Man of Mystery: A Serial Killer Escape Room”

As mentioned, students chose a variety of escape room themes such as *Harry Potter*, a space station, and a deserted island. In this section, we focus on an escape room experience that was inspired by the numerous clown-related crimes cropping up throughout the United States in 2016. The project team based their narrative on a killer clown who captured a group of bystanders (i.e. escape room participants) and locked them in an undisclosed location (the *iSpace*). Each project member set up the room with technical documentation in hand. The project team, like the other teams in this unit, produced a robust set of documents to guide the end-to-end development and execution of their escape room. From the very beginning (brainstorming stages) to the end (after the project team takes down and cleans up the room), students designed their technical documentation to assist them with the execution of their escape room. The “Man of Mystery: A Serial Killer Escape Room” used several documents to set up their room. For instance, they created a digital bird’s eye view of the *iSpace* to indicate the location of puzzles, hints, and major props. This helped streamline the setup process for the escape room by providing all team members with a user-friendly visual reference.

Once the room was set up, the group grabbed a few other documents: the rules for the escape room, and an introductory welcome spiel to orient participants to the experience. The user-driven experience (i.e., escape room) commenced with a short, opening video introducing the theme. The killer clown greeted participants via live stream: “You have one hour to escape alive.” Creating urgency for participants to escape, he ended the video by stabbing an inflated balloon with a butcher knife as the live stream concluded and circus music eerily filled the dim, red-lit room. As seen in Image 3, participants tentatively navigated the abandoned carnival amidst a sea of inflated balloons, streamers, and other circus paraphernalia, as the project team made their way to a backroom.

3 The examples given are not intended to imply that these are the only two types of learners nor that these skills are mutually exclusive. Rather, we merely aim to illustrate with some examples how the project leverages the ways of learning and individual strengths of a variety of students.



Image 3 - Participants arriving into the “Man of Mystery: A Serial Killer Escape Room”

As the team watched the participants via camera, they laid out their hints, puzzle technical instructions, and a small pile of blank printer paper to write ad hoc hints for participants. As time elapsed, clown images appeared on the *iSpace*'s video wall, reminding participants to be mindful of time (e.g. “You have 45 minutes left”) or offering puzzle hints.

These examples demonstrate multiple compositions (visual, audio-visual, textual). Moreover, while the technical documents work together, the complexity of the project's many aspects required students to draft documentation with specific *and* multiple audiences in mind. In the documentation mentioned above, the map was used primarily by their team during event setup; the rules were used by both team members (who read them aloud) and by participants (who were expected to fully understand them upon delivery), and the were given to participants when stuck on a puzzle. As the hour had nearly elapsed, the clown emerged from the back room with a last clue for participants—a key to unlock a box with a blacklight flashlight. They hurriedly tried to decode the black-lit numbers lining the walls, but unable to work quickly enough, their fates were sealed. Appearing once more, the killer clown, claiming his new set of victims, exclaimed, “You've failed to escape.”

The project team turned the lights on, and both participants and organizers erupted with laughter and questions about solving the challenging puzzles. The project team ended the night by taking photos of the escape room to include in their project summary—a document that introduces their team's portfolio of technical documentation for the assignment. From the inception to the actual execution of their escape room, the project team was able to use their technical documentation as a workflow to guide them throughout the unit.

This project team's escape room exemplifies one of the major strengths of this project assignment: the connection of professional and technical communication to everyday products and activities. This escape room wasn't *based on* technical documentation; rather, the escape room experience and the technical documentation were one and the same. The escape room as an “everyday” popular experience proved to be the compilation of technical documents working together. The “Man of Mystery: A Serial Killer Escape Room” team was deliberate with the decisions and details of their room. From the specific number of balloons in the room (48 total) to the labeling of each drawer on a library's card catalog, each element of the escape room was envisioned with a specific function to fulfill. The latter was evident, as we observed the team run their escape from the beginning to the end.

Project Assessment

Because anxieties about grades are often distracting, they may interfere with student engagement. This is particularly apparent when students are being asked to engage in new processes or projects; concerns about doing well often overshadow the creative possibilities. Anticipating this, we were as transparent and attentive as possible when it came to how these projects would be assessed. This process included developing and introducing detailed rubrics when the assignment was first introduced. The assignment sheet, as mentioned, goes over the project roles and the deliverables required per role, while the rubric breaks down and assigns a numerical value to the deliverables and other responsibilities each project member takes on (see Appendix B for an example). As mentioned earlier, students self-selected and agreed upon the distribution of project roles outlined on the assignment sheet: user-experience design manager (escape room video narration emphasis), user-experience design manager (escape room theming emphasis), project manager, deliverables specialist, and logistics manager. Starting with self-selection, we felt, was important because it allowed students to reflect on their skillsets, interests, and weaknesses prior to placing them into project teams; once in teams, coming to an agreement regarding roles and responsibilities required articulating their rationale for selecting specific roles as well as required the flexibility to think in terms of the overall strength of the group.

In hopes of mitigating concerns about equal workload and productivity within the group, we assessed both individual and collaborative work. That is, for each project member's role, we designed a rubric (five total) with 70 points allotted to individual contributions and 30 points allocated to the escape room experience (please refer to Appendix B). The rubric is partitioned into three main headers: "Escape Room Execution" (30 points), "Puzzle Technical Documentation" (10 points), and section specific to their chosen role (60 points). Because the assignment required several documents, the rubrics also featured due dates for each deliverable and were referenced several times throughout the unit. Referring back to the rubric at different stages provided opportunities for students to gain clarification and reinforced our assessment criteria.

Success in this project requires team members to work together—even if assessed individually. We were careful with the design of the project roles and their respective rubrics because we did not want to inadvertently encourage the development of a disjointed escape room experience. To successfully execute the responsibilities of a given position, each individual was required to work closely with other team members. For example, in order for the deliverables specialist to complete the project proposal, they needed to consult team members regarding the escape room theme, puzzle ideas, and research.

The rubrics were an important aspect of this assignment because they allowed dialogue surrounding grading to emerge throughout the unit. As much as possible we leveraged rubrics to lessen the mystique and uncertainty of grades. We encouraged students to iteratively re-do their work throughout the unit if they were unsatisfied with how they scored in a certain part of the rubric. While grading for major assignments conventionally happens at the end of the assignment (and often around the final product created), the grading was ongoing and was frequently communicated to students with feedback. By the time the unit ended, much of the rubric was complete—an added perk for instructors who are usually left with a pile of assignments to grade at the end of a project.

Looking Back to Look Ahead

We solicited feedback on the project during an in-class large group debriefing, which occurred at our first class meeting after they ran their escape rooms. Additionally, we conducted individual exit interviews to gather more specific feedback and offer opportunities for students who may not feel comfortable sharing in a large group to speak about their experiences. Moreover, dedicating time to hearing and engaging student feedback regarding the assignment demonstrates the value of student knowledges in ways that disrupt the banking concept of education. Students were also able to discuss (privately) any issues they had with group members during the project.

Our students valued the opportunity to engage in a fun, creative, and unique project in our classes. This was unsurprising given the level of commitment, dedication, and engagement we witnessed throughout the project. One student expressed frustration with seeing the connection between the work we were doing and the concept of technical communication, but several other students rebutted that concern by expressing the parallels they saw and by advocating for the project to continue in future courses. The greatest limitations to this kind of project are costs: additional time for instructors and students to meet beyond scheduled classes for running the rooms, locating and scheduling space for the rooms, time spent crowd-sourcing or crafting materials for the room or money spent purchasing them, and the financial cost of attending escape rooms for foundational introduction to the assignment. Despite these potential obstacles, we believe the benefits far outweigh the challenges. When we asked our students directly whether this project should be assigned in future courses (with revisions based on feedback from them) or whether we should discontinue it, only one student suggested scrapping it. More powerful than the number of students who were strongly in favor of the assignment was the fact that no students failed to respond.

We understand that unique challenges may arise in different institutional contexts, but we encourage the blending of popular culture and critical pedagogy in the technical writing classroom. Pushing against the notion that technical communication is solely utilized in—and reserved for—environments considered “serious” opens the door for more innovative, interdisciplinary course projects. Such projects, by expanding traditionally valued notions of composition and technical communication, encourage the kind of creative thinking and collaboration that happens across departments and organizations in industry. Thus, we hope that by sharing our pedagogical rationales and our experiences with teaching technical communication through the escape room project, we encourage instructors to work together and think creatively about approaching technical communication from a perspective that appreciates its complexity and nuance.

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REFERENCE CITATION

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APPENDIX A: ASSIGNMENT OVERVIEW AND ROLES

Unit III: Technical Documentation to Support a User-Driven Experience

Project Overview

For this project, you will work collaboratively to research, design, construct, and run an escape room experience. An escape room is “a physical adventure game in which players are locked in a **room** and have to use elements of the **room** to solve a series of puzzles and **escape** within a set time limit”⁴. Part of this process entails writing and compiling the escape room’s accompanying technical documentation (detailed below). Because this project has many components, you will negotiate and select roles for each team member based on the descriptions below. If you are in a team of four instead of five, we will negotiate how to divide the responsibilities.

Logistics/Operations Manager	
Responsibilities	Deliverables
<ul style="list-style-type: none"> Plans and manages logistical/operational components of the escape room. Ensures safety and protection of users and space (this isn’t legal liability; it’s just being thoughtful about the implementation) Serves as operational expert in terms of developing the puzzles in accordance to the space. This means taking responsibility for materials needed and space required for the puzzles (in context of the iSpace). 	<ul style="list-style-type: none"> Conducts and shares research on escape rooms with team (a document that synthesizes sources and information on escape rooms). Writes and delivers the introductory script/spiel to participants. Create the rules for escape room attendees (conduct, moving things, materials that are off limits, etc.)

User Experience Managers (Two per team)	
Responsibilities	Deliverables
<ul style="list-style-type: none"> Develops overarching narrative/story of the escape room Integrates escape room theme across deliverables (e.g., puzzles, props, video, etc.) Ensures puzzles and escape room follows a storyline trajectory (clear beginning, middle, and end) 	<ul style="list-style-type: none"> Storylines, films, edits, and renders narrative video (no longer than 90 seconds in length) to be shown to participants Develops layout/plan of the escape room (works with logistics) and creates map of escape room with locations of puzzles and props clearly illustrated Outlines intended sensory experiences (props, music, lighting, etc.). Consider, for example, how you will bring your theme to life through these elements.

Deliverables Specialist	
Responsibilities	Deliverables

4 From “Escape Room” https://en.wikipedia.org/wiki/Escape_room

<ul style="list-style-type: none"> Organizes team's documentation/deliverables (e.g. Google drive folder) Stores all documentation in a central location for team and instructor to view and access Streamlines all documents to ensure consistency in branding and formatting 	<ul style="list-style-type: none"> Writes project proposal Compiles all team documentation into a well-organized, easy-to-navigate final project portfolio Creates a technical document template and formats all documentation accordingly Prepares team documentation (including project manager's project summary) into a project portfolio.
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Project Manager	
Responsibilities	Deliverables
<ul style="list-style-type: none"> Oversees team communications, meetings (agendas and notes), and deadlines Reports any problems and provides project status updates Discerns how to acquire props and materials (budget) 	<ul style="list-style-type: none"> Writes project overview/summary Creates meeting agendas and records meeting minutes during team meetings Records workflow and team assignments through a project management program (e.g. Trello, Asana, etc.) Conducts and completes needs assessment form on behalf of their project team

Team deliverables:

- Technical documentation for each puzzle (description of puzzle, solution, estimated time to solve, number of participants required to solve, associated hint(s), and any relevant visuals). Teams will be responsible for the creation of 4 - 5 puzzles.
- List of materials needed from iSpace/Library for day of event. Your group is responsible for conducting research on the materials/resources offered and available.

Due: Teams will be running their escape rooms on either December 5th or 6th.

All deliverables will be submitted before 11:59 PM on 12/6.

Student: _____ Assessment Rubric English 308, MELO

**UNIT III: User-Driven Experiences – Designing and Running an Escape Room
Deliverables Specialist**

	Excellent	Good	Needs Improvement	Unacceptable
Escape Room Execution (Collaboratively Assessed) (30 total)				
Escape room experience is immersive—does not require team intervention, participants have a clear understanding of how to interact within the escape room.	10	8	6	0
Project team seamlessly executes the escape room experience within the room (e.g. if a team member is an actor in the room) and behind the scenes (i.e. giving hints); escape room is set up, executed, and taken down within 2-hour time frame.	10	8	6	0
Conducted usability testing (dry run of the puzzles); made changes to puzzles in accordance to feedback received	10	8	6	0
Puzzle Technical Documentation (Individually Assessed) (10 total)				
Puzzle is presented as technical documentation (i.e. think of the technical instructions created during unit 1)	3	2	1	0
The puzzle technical instructions are presented/formatted on the team's template	3	2	1	0
Technical documentation utilizes conventions of successful instructional documents (i.e. reference the Unit I rubric for guidelines)	4	3	2	0
Deliverables Specialist (Individually Assessed) (60 total)				
Creates project proposal for escape room; includes key headers: <ul style="list-style-type: none"> • Summarize the project to include description of theme, plans for creating event, and which team members are taking on which roles • Identify the primary theme and narrative • Identify the location, space, and time of the event • Identify a timeline for the project • Identify materials and props needed 	20	15	10	0
Collects all project documentation and organizes it into a project portfolio (save as PDF) that includes a cover page, table of contents, page numbers, headers; it is easy to navigate.	15	12	9	0
All documents are streamlined on the team's template and stored in a central location (Google Drive folder) for team to access	15	12	9	0
Creates and distributes a template for team to use for puzzle technical instructions and for other team documents	10	8	6	0
GRAND TOTAL:				



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