Workshop on Dungeoneering

Instructional Design Project

Educational Technology 503

Alexander Pereira

Fall 2016

Table of Contents

Part 1: Topic

Goal Statement:

Over the course of one three-hour session, participants will learn to create a compelling

roleplaying and combat narrative for a group of three to five other players in a tabletop

roleplaying game. The workshop will teach participants to utilize geographic planning skills, monster and character encounter design, and treasure/item placement to develop a 'dungeon' or encounter appropriate for a specific difficulty threshold.

Audience Description:

The target audience consists of individuals interested in learning how to run, or 'Game Master', Tabletop Role-Playing games such as Dungeons & Dragons. This demographic is wide ranging from 20 years of age to 40 years of age and includes both male and female participants but is drawing largely from the same local community of gamers or derivative communities.

Part 2

Needs Assessment Survey

To better understand exactly what the needs of the tabletop role-playing community, and get a rough feel for the demographics involved, a Google Sheets Survey consisting of 16 tabletop role-play experience relevant questions and 4 general demographic questions. The tabletop part of the assessment focused on gauging audience experience with Tabletop Roleplaying, including their familiarity with various different game systems. It also polled audience on specific details of of dungeon creation that they were most interested in teaching. The four completely optional general demographic questions polled the audience on Age, Gender, Ethnicity and Level of Education.

Needs Assessment Data

All the data is provided in the following Google Sheets Document

*There were several respondents that occurred after the entire needs assessment was completed and I forgot to turn off responses which is why the data has changed slightly. There is no significant drift in response data so my conclusions stand without change. The data in this portion has been updated but the rest of the assessment uses the initial 15 person results.

Count of Gender
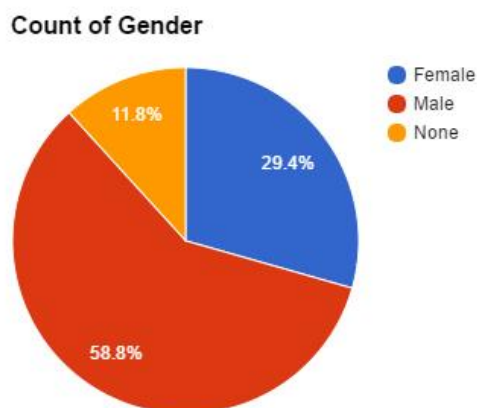
18 People responded and the audience age range, true to predictions, ranged from between 18 and 44 years of age. 58.8% identified as Male, 29.4% identified as female and 11.8% chose no-answer or "none". All of the respondents had at least some college education, with roughly 47% having a bachelor's degree. 94.1% of the respondents identified as White with the remaining 5.9% identified as either Greek. These demographics were not necessary to the planning or creation of the workshop but they do provide a valuable insight into the community's breakdown and potential marketing information. The non-trivial percentage of women does, as game-focused events are already ready working toward, that generally male or sexist oriented commentary is not the tone instructors should take. The rest of the data is used in Analyzing the Participants or The Learning Context.

Age

- 18-24
- 25-34
- 35-44

23.5%

70.6%
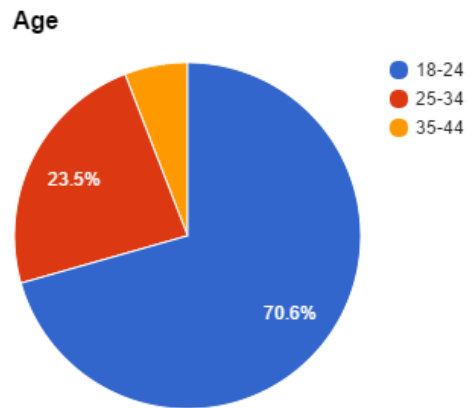
Analysis of the Participants

      I anticipated that responses about audience's familiarity and experience with Tabletop Role-Playing was going to be fairly varied but even I was surprised by exactly how varied the responses were. While the largest percentage of respondents indicated they had been playing role-playing games for a year or less there was no clear majority in years of experience. Even the 'veterans' with 7+ years of experience would indicate later that they were still interested in a workshop teaching dungeon building craft.

How many years of Tabletop Role-Play have you done?

Legend:
- 1-3 Years
- 3-5 Years
- 5-7 Years
- < 1 Year/Just Starting
- 10+
- 7-10 Years

Values shown on chart: 7.1%, 14.3%, 21.4%, 21.4%, 28.6%, 7.1%, 7.1%
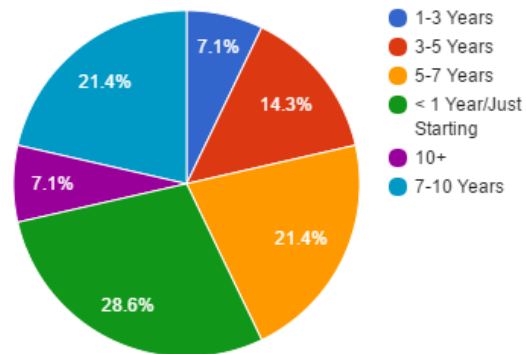
More surprising were the responses to the question of how respondents had been exposed to tabletop role-play. 93.3% indicated their friends had introduced them to tabletop, with only 1 respondent (6.7%) indicated different. That one respondent indicated they'd learned about tabletop role-play from internet shows. I expected Family or Conventions to play more of a role in introducing tabletop role-play to the community, mostly because the informal mythology around the tabletop role-play community enshrines the familial connection.

Have you been a Player or a Game Master?

- Player
- Both
- Neither

6.7%
40%
53.3%
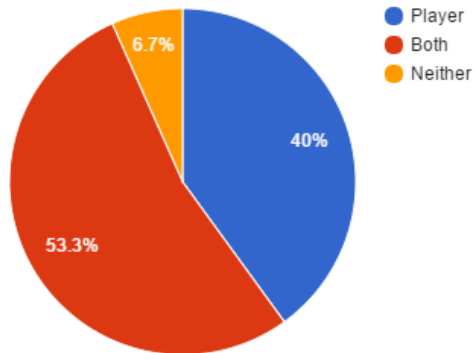
Count of If both, have you been a Player or Game Master more?

- Player
- Game Master
- Roughly Equal

18.2%
9.1%
72.7%
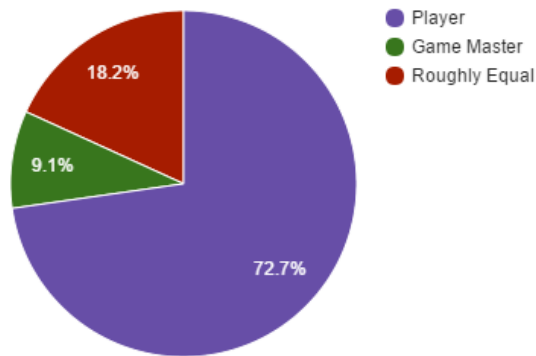
Tabletop Role-Play can largely be divided into two roles, Players and "Game Masters". Players are the individuals who take on the role a single character, like an actor in a movie. The data shows that if the respondent had any experience at all with tabletop role-playing, they'd indicate they've been a player at some point. What is more important, however, is that the majority of respondents indicated they've also been a "Game Master". Game Masters, in most

tabletop role-playing situations, are responsible for creating the story, encounters, world and arbitrating the rules of any given game. They are the screen writers, set designers, directors, production assistants and all of the extras at once. They are the respondents who would benefit the most from a workshop about dungeon building, even if the study shows that even respondents who are only players are curious about the process of building a dungeon.

What Tabletop Role-Playing Games have you played? (15 responses)

Category	Count
None	1 (6.7%)
Dungeon &...	14 (93.3%)
Pathfinder	8 (53.3%)
Savage/Apo...	4 (26.7%)
Shadowrun	5 (33.3%)
Numenera/C...	0 (0%)
Fate System...	7 (46.7%)
GURPs	2 (13.3%)
World of Dar...	2 (13.3%)
Other	5 (33.3%)
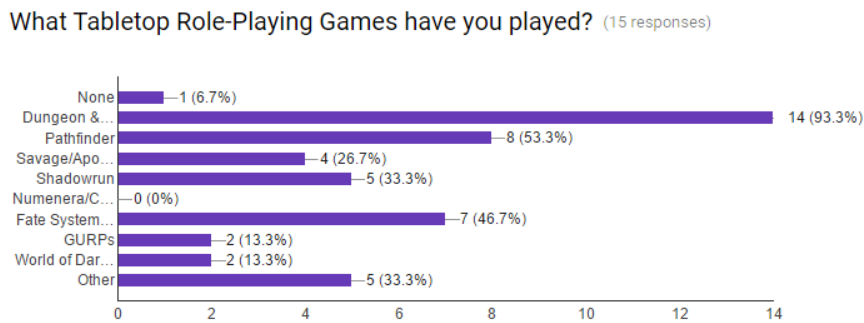
Another major problem with tabletop role-playing is that it is a genre of games that use a dizzying variety of systems, mechanics and themes. This question helped narrow down exactly what system/game I would build my curriculum around. With 93% of participants indicating a familiarity with the tabletop role-play system and game Dungeons & Dragons, there is a definitive system that would be the most accessible to the audience.

Why are you interested in learning how to build a dungeon?

- 53.3% I'm a player who's curious
- 20% I am a new Game Master and want to learn more
- 13.3% I want to start Game Mastering
- 6.7% I'm a veteran Game Master looking for new tricks
- 6.7% I'm a veteran Game Master who wants to expand their a...
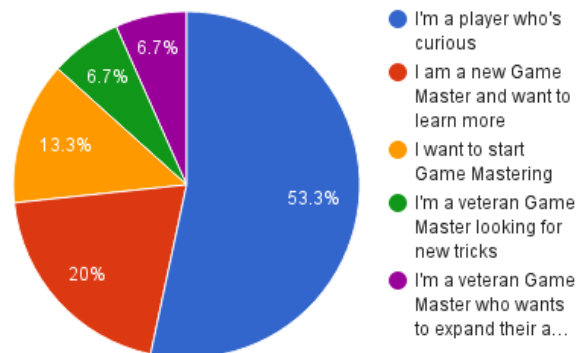
This chart indicates less of a divide than it actually seems to.. While 53.3% of the respondents indicate that they are a player who's curious about the process of crafting a
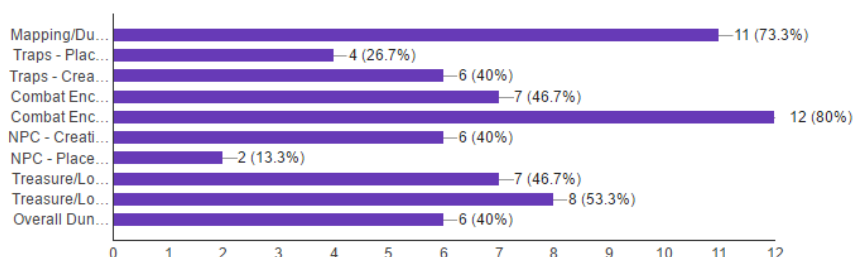
dungeon, that means the other 46.7% of respondents were some level of game master who would benefit the most from this workshop. This divide means that I need to plan for hands-on examples and activities that will be most familiar with a player's experience of tabletop roleplay. From experience, this style of workshop may also turn a few more of those players into game masters than they expect.

Which parts of making a Dungeon you are most interested in learning about? Pick 3-6.
(15 responses)

Category	Value
Mapping/Du...	11 (73.3%)
Traps - Plac...	4 (26.7%)
Traps - Crea...	6 (40%)
Combat Enc...	7 (46.7%)
Combat Enc...	12 (80%)
NPC - Creati...	6 (40%)
NPC - Place...	2 (13.3%)
Treasure/Lo...	7 (46.7%)
Treasure/Lo...	8 (53.3%)
Overall Dun...	6 (40%)

This was the single most important question in the entire survey. This question broke down the actual process of making a dungeon into 10 distinct categories and asked participants to pick their top 3-6. This data tells me exactly what parts of the potential curriculum I should put the most amount of time and resources into and what parts of the potential curriculum I can abandon entirely. For example, "Non-Player Character Placement" and "Trap Placement" scored such low responses that I am going to cut them entirely from the curriculum.

Analysis of the Learning Context

Tabletop roleplay generally requires a large amount of collaboration and "textbook" study. Additionally, role-playing is generally a very personal experience that requires a certain degree of trust and social understanding between its participants. Since slightly more than 70% of the respondents are experienced tabletop role-players of more than a year, the bulk of the participants are going to expect, and actively work to create, a similar environment. While our participants come from a wildly divergent age range and potentially different cultural backgrounds, the veteran role-players can be considered to have at least a minor cultural background that they share.

The nature of the learning objective, gaining, or enhancing, the ability to create a dungeon/encounter for a specific difficulty level and the tasks it entail are best suited to a mixed Constructivist and Instructivist approach.

The workshop would start with an overview of the actual process of building a dungeon and an introduction of workshop staff/volunteers in the longest formal lecture of the workshop (still ideally short). The ideal participants to a volunteer/staff would be 5:1 but given the mixture of expertise amongst the participants, it would be possible to run it with fewer. Staff would then break into small groups for roughly a half hour. These small group would then work together or individually to make a dungeon while the workshop staff/volunteers would circulate, providing on the spot help. On the half hour, staff would present another brief lecture covering a specific topic in great detail and answering any common questions.

The workshop will be designed to be held in a single physical location such as a local board game store. While roleplay is ever-increasingly popular through digital mediums such as Roll20, in-person "pen and paper" gaming remains the rule, even among survey respondents, nearly 80% of them favored at least some in-person gameplay with only 6% favoring online only.

Do you/are you interested in playing online, in-person or a hybrid?

- In-Person
- Hybrid
- Online
- Unsure

12.5%
56.3%
25%
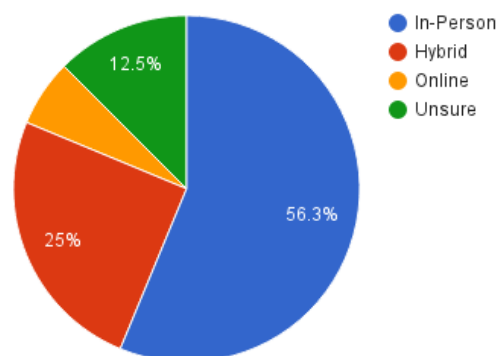
Participants would be provided with the necessary books at a ratio of 3 participants to 1 book. Additionally, graph paper, pencils and scratch paper will need to be provided. Since the workshop is structured around small groups and promoting collaboration, this relatively scarcity of learning materials will promote the intended collaborative atmosphere. Additionally the workshop may find itself provided with additional materials from either its partnered game store or it's veteran participants, the supply of which is unlikely to negatively affect the intended atmosphere.

The expectation out of the workshop is that every participant will have made, individually or collaboratively, a full dungeon with a dungeon map, narrative and combat encounters, and treasure distributed properly and have the confidence to build more on their own.

Participants will not be able to test their dungeons at the workshop. That will require an additional 3-6 hour workshop or personal initiative to find players will to try them. They will, however, be able to avail themselves of the subject matter experts at the local game shop and take advantage of the game shop's role-playing days. It may even be possible to work with the local game shop to provide an event for participants to test their dungeons at.
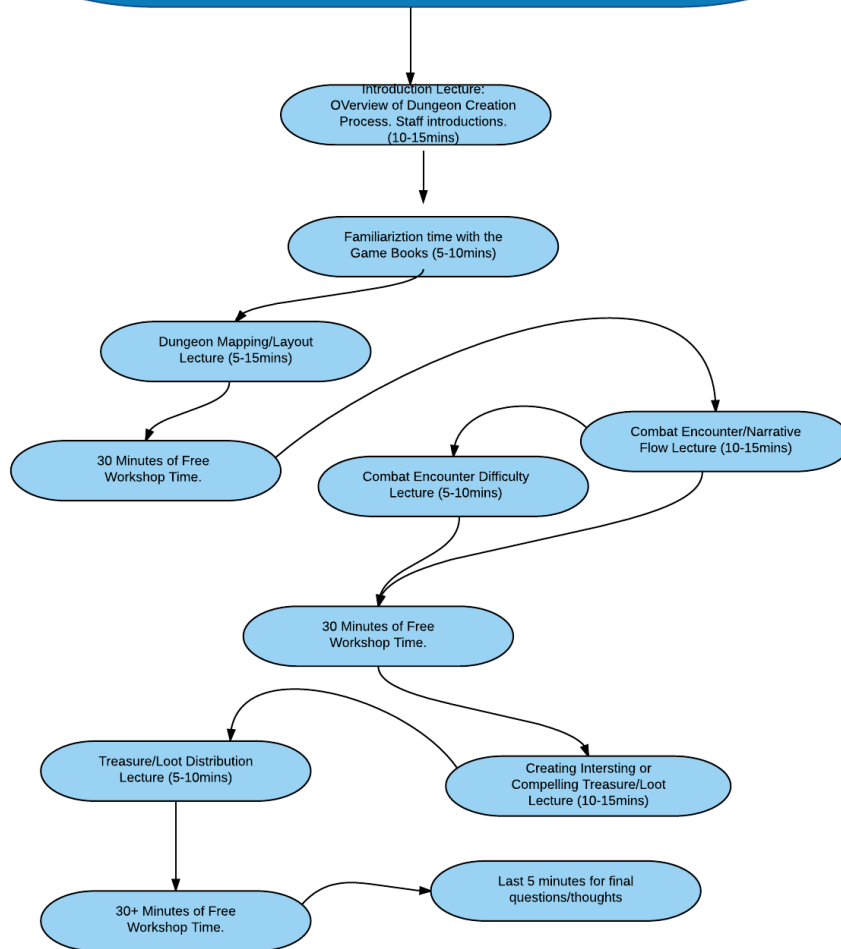
Analysis of the Performance Context

The ability to create balanced, fair and interesting dungeons is its own reward for main bulk of the participants of the workshop. Even those who are just players now are likely to become game masters in time. In the meantime, understanding the amount of effort, and the actual process, their own game masters go through to create the experiences they play will help them further enjoy their own games. Even better, while the workshop will focus on Dungeon & Dragons dungeon building in specific, many of the concepts cross-apply to any other system of tabletop role-player. Participants will be more than capable of apply their skills to any game system they find themselves using.

In a non-tabletop related context, the workshop will be helping participants develop a number of 'intangible' skills. Participants will be developing collaborative skills passively and actively while working with groups to build dungeons. The laying out and mapping of the dungeon will promote non-literal spatial awareness and understanding as well as light cartography skills. Developing interesting and fair combat encounters and distributing appropriate amounts of treasure in reward forces participants to develop math skills but also long-term planning and projection ability, systemology skills and the ability to plan for human decisions. The development of a compelling through-narrative will help promote participant storytelling abilities. Additionally, participants will also be exposed to a network of their peers who share a unifying hobby and interest. They will need to socialize with these peers as well.

Analysis of the Content (Enabling Goals and Flow Diagram)

Dungeon Creation Workshop

Goal: Over the course of one three-hour session, participants will learn create a compelling roleplaying and combat narrative for three to five other players at a specific difficulty threshold through geographic planning, monster and character encounter design, and treasure/item placement.

Introduction Lecture: OVerview of Dungeon Creation Process. Staff introductions. (10-15mins)

Familiariztion time with the Game Books (5-10mins)

Dungeon Mapping/Layout Lecture (5-15mins)

30 Minutes of Free Workshop Time.

Combat Encounter Difficulty Lecture (5-10mins)

Combat Encounter/Narrative Flow Lecture (10-15mins)

30 Minutes of Free Workshop Time.

Treasure/Loot Distribution Lecture (5-10mins)

Creating Intersting or Compelling Treasure/Loot Lecture (10-15mins)

30+ Minutes of Free Workshop Time.

Last 5 minutes for final questions/thoughts

Part 3

Rationale

While nearly every Tabletop Roleplaying game includes a section designed to help a Game Master (GM) plan, write and design dungeons, encounters and campaigns, the actual processes to create a good encounter/dungeon function more like an art than a check list. The existence of entire blogs and YouTube channels dedicated to helping beginning and experienced GMs start or deal with specific problems argues that the Tabletop Roleplaying community has needs that aren't being met. With the survey results revealing the the overwhelming majority of potential participants utilize Dungeons & Dragons, the workshop is going to focus on Dungeons & Dragons 5th Edition in its curriculum. This is the latest version of one of the most popular Tabletop Roleplaying games in the world and is immediately relevant. Additionally, although the specific mechanics may differ between Tabletop Roleplaying games, most of the core concepts remain the same.

Like much of Tabletop Roleplay, learning how to be a good GM is a connectivist process that forces GMs to rely on almost entirely generative forms of 'instruction' or self-generated learning. Although any given tabletop roleplaying game's rule sets are going to be taught by the game's rulebooks in an instructivist and supplantive fashion due to their explicit nature, the processes of running a Tabletop Roleplaying game and creating encounters/dungeons and campaigns are creative endeavours that require flexibility in learning and executing.

To find a sort of 'middle ground' between the instructivst nature of the gamebooks and the connectivist, free flowing process of learning how to be a GM, this workshop is going to be developed following the Constructivist pedagogical approach but it will lean more heavily on generative processes of education because workshop participants will need to actively practice and develop their own unique dungeons to learn the process.

Learning Objectives

1. Participants will end the workshop with complete and tangible application of the workshop lesson:
   a. Every participant should have created their own Dungeon Map.
      i. This will be a hand-drawn graph paper map (or digitally rendered if participant brings their own equipment)
   b. At least Combat Encounter that values the Dungeon Narrative and both Narrative and Game Play Flow
      i. More advanced Participants or a more advanced workshop as a whole may have spent some timing on refining these encounters into fair,

balanced combat encounters within the mechanics of Dungeons and Dragons 5th Edition.

    c. At one item Loot/Rewards that is more than just 'monetary' or mechanically significant
        i. Further development of how to properly distribute the Loot/Rewards generate into the dungeon.

2. Participants will learn about the "Magic Circle" and how to apply it to their own activities.
3. Participants will learn how to apply Dungeons and Dragons 5th Edition Mechanics in order to create a cohesive and interesting dungeon
    a. As part of this processes Participants will be developing basic concepts of Cartography and Geography, Game Theory, Game and Narrative Flow and a sense of Narrative Design
4. Participants will learn and hear Tricks, Tips and Anecdotes from Workshop staff about the Process of Dungeon Creation that will be intended to help them and provide a more relatable environment.
5. Throughout the course of the workshop Participants will be developing their
    a. Collaboration Skills through the collaborative environment of the workshop.
    b. Non-literal Spatial Awareness through the map design and combat encounter placement.
    c. Medium-Term Planning Skills by planning the narrative and game flow of the dungeon ahead of time.
    d. Greater understanding of Systemology and how to utilize it through a greater understanding of the Dungeons and Dragons 5th Edition's mechanics and the application of said mechanics.
    e. Abstract Empathy by being able to project into the future to understand what their hypothetical players would be feeling while playing their dungeon.
6. Additionally, Participants will be able to socialize with a community of their peers

Objectives Matrix Table

Matrix of Objectives, Bloom's Taxonomy, and Assessment

Objective	Bloom's Taxonomy Classification	Scaffolding Strategy	Type of Assessment
1a	Creating	g	Performance Task
1b	Creating	g	Performance Task
1b i	Applying	s	Peer-Assessment
1c	Creating	g	Performance Task
1c i	Applying	s	Self-Assessment

2	Applying	s	Self-Assessment
3	Applying	s	Performance Task
3a	Understanding	s	Self-Assessment
4	Understanding	s	Self-Assessment
5a	Applying	g	Self-Assessment
5b	Applying	g	Self-Assessment
5c	Applying	g	Self-Assessment
5d	Understanding	g	Self-Assessment
5e	Understanding	g	Self-Assessment

ARCS Table

Attention	
A.1 Perceptual Arousal	The workshop will capture participant interest through the use of a well-known,popular brand of Tabletop Roleplaying games (Dungeon & Dragons 5th Edition). Additionally, it will be catering to a specific difficulty its intended audience is familiar with. Instructors will capture participant interest through the use of humour personal introductions and the sharing of personal anecdotes .
A.2 Inquiry Arousal	The workshop will be participant, not lecture, based. Participants will be encouraged to work collaboratively and to ask questions of the instructors.
A.3 Variability	The workshop will cycle between short, 10-15min lecture/discussions of concepts primarily lead from and by the instructors to longer 20-40min collaborative working times. Additionally the subjects and focuses of each individual mini segment will be significantly different.
Relevance	
R.1 Goal Orientation	The workshop participant's Needs were assessed from a survey given prior to the workshops development. Their

	familiarity with Tabletop Roleplay and specifically the role of Game Master were assessed at the time. Instructor will provide an overview of the workshop's learning objectives with the understanding that they will have leeway to adapt the structure of the workshop to meet any one group's specific needs.
R.2 Motive Matching	Given the Generative nature of the workshop, participants will be provided with numerous responsibilities and choices throughout the workshop. Each participant will be given the time and freedom to design and work on their own unique dungeon/encounter during workshop time. Since the workshop instructors are given leeway in the exact timing and content of the workshop, participant desires and needs are given a chance to influence the workshop's direction as well..
R.3 Familiarity	Instructors, and a good percentage of participants, are going to be veteran tabletop roleplayers and instructors will tie participant experiences and their own personal anecdotes into the material as it is taught. They will use participant-offered experiences as examples during the workshop time.
Confidence	
C.1 Learning Requirements	Instructors will share the self-assessment form that will be offered at the end of class at the beginning with participants so that they are aware of the workshop's goals from the start. Instructors will also reiterate the expected outcome of the workshop, all participants leave having made a dungeon/encounter, several times throughout the workshop's course.
C.2 Success Opportunities	Participants will receive feedback and advice throughout the workshop their peers and be working in close contact with them due to the strategic lack of book materials. They will have workshop staff to help them with any questions or issues they run into during workshop time and questions will be encouraged. Additionally instructor will provide positive feedback on participant work.
C.3 Personal Control	Since participants are developing a unique dungeon during the workshop, they will be able to gage their own success from whether or not they complete each portion or understand the value of each section.
Satisfaction	
S.1 Natural Consequences	The generation of a dungeon is the practical meaningful opportunity for participants to use their newly acquired

	knowledge. Additionally, since approximately 53% of participants have played tabletop roleplaying games as both a player and a Game Master those participants will be able to take advantage of their new knowledge outside the workshop. There is the potential to offer an environment for participants to test out the application of their knowledge after the workshop but that lies outside the current scope of the project.
S.2 Positive Consequences	Instructors will provide specific positive feedback to participants. Participants will be invited to share their dungeons with each other and receive feedback that way. Post-Workshop, participants who are part of the 53% who have Game Mastered will be able to use existing connections to test their experience while those who want to try will be encourage to explore available options.
S.3 Equity	Instructor feedback will remain critical while also being positive. Tabletop Roleplay is a collaborative and social experience by nature and the 75% of participants who are experienced Tabletop Roleplayers will be aware of this. Their own feedback will remain positive but critical and instructors will monitor to help ensure it does.

Instructor Guide

Introduction:

    Introduction Time:

- In order to establish the correct attitude and mindset for the workshop, instructors will introduce themselves, reveal a short anecdote about their own Tabletop Roleplay experience and restate the intention of the workshop.
    - Additionally, one instructor (if multiple) will go over the concept of the Magic Circle and that it will be enforced.
        - This is intended to reinforce and establish the idea the workshop will be a safe space for participants to engage in a creative activity.

    Familiarization Time:

- Participants will be given a short time to familiarize themselves with the Dungeons & Dragons 5th Edition gamebooks available. The workshop will have several copies of the 'core' books, *The Player's Handbook*, *Dungeon Master's Guide* and *Monsters Manual* that players will need to at least be comfortable with.
- This will also let participants familiarize themselves with their peers.
- Instructors will poll the room for a sense of participant experience and desires during this time.

Body:

Dungeon Mapping/Layout:

- A short lesson on the mechanics and instructor-provide tips and tricks on how to map a dungeon. Participant participation is encouraged.
  - If the participants seem particularly engaged, instructors may extend this segment.

Workshop Time:

- Participants will be be given approximately 30 minutes to apply the preceding lecture's targeted skills themselves directly.
- During this time instructors will circulate, providing direct, critical but positive feedback, answering any questions and generally interacting with Participants.

Combat Encounter - Narrative Flow Lecture:

- A short lesson on the basic ideas of game and narrative flow and how it needs to be applied to combat encounters, not just roleplaying sections of a dungeon/encounter. Tips and tricks for how to accomplish this from the instructors
  - Participant participation is encouraged. If the participants seem particularly engaged, instructors may extend this segment.
  - This was the most requested/desired topic from respondents to the initial needs survey and thus needs the most focus.

    #### Combat Encounter - Difficulty Lecture:

    - This is an option lesson that instructors can dive into as either a separate lecture entirely or tie it into the Narrative Flow Lecture.
      - This is a more mechanical discussion how to create fair and balanced encounters for a given party level that many participants may already be familiar with. It's been provided for depending on the workshop's level of experience.

Workshop Time:

- Participants will be be given approximately 30 minutes to apply the preceding lecture's skills themselves directly.
- During this time instructors will circulate, providing direct, critical but positive feedback, answering any questions and generally interacting with Participants.

Creating Interesting or Compelling Treasure/Loot/Rewards:

- This lesson will be a continuation on the narrative and game flow lesson from earlier in the workshop. Instructor advice, tips and tricks on how to generate interesting rewards as well as participants advice, tips and tricks will make up the bulk of this lecture.
  - Participant participation is encouraged. If the participants seem particularly engaged, instructors may extend this segment.
  - This was the second most requested/desired topic from respondents to the initial needs survey and thusly one of the most important sections.

    #### Treasure/Loot/Rewards Distribution:

    - This lecture is another sub-lecture that can be broken out on its own or ignored entirely. This focuses more on the mechanics and technical details about how to use the gamebooks' methodologies to develop and distribute sufficient player rewards.

- If the workshop participants level of familiarity with tabletop roleplaying and Dungeons & Dragons 5th Edition is lower than projected, this lecture may prove significantly more beneficial than the more abstract concepts discussed in the preceding lecture.
  ### Workshop Time:
- Participants will be be given approximately 30 minutes to apply the preceding lecture's skills themselves directly.
- During this time instructors will circulate, providing direct, critical but positive feedback, answering any questions and generally interacting with Participants.
- In this last Workshop Time, Participants will be asked to fill out a self-evaluation/workshop evaluation survey provided to them.

Conclusion:
  ### Sharing/Final Questions or Thoughts Time:
- Surveys will be collected and Instructors will use this time to summarize the concepts and material the workshop has discussed, including the tips and tricks provided by the instructors.
  - A final call for clarifying or last minute questions from the participants will occur to ensure that no participants leave with any burning questions.
  - Instructors will monitor and solicit verbal feedback that they will report alongside the survey feedback.

Learner Content

Learning Materials

Pens, Multiple Suites of Polyhedral Dice (https://www.amazon.com/Chessex-001LBCHX-Pound-O-Dice/dp/B008C0KXYS), Generic Tokens to represent players and monsters, Lined Paper and 1-inch Graph Paper are required.

Instructor Guidelines
- A small Slideshow to help guide the workshop https://docs.google.com/presentation/d/1EfxBqhK0W9ebJBgJ_cx97eO3amqCxc7H3ULTNW8i6MA/edit?usp=sharing
- Given the mechanics of Dungeons and Dragons 5th Edition, this workshop will have to make some assumptions in how it is run.
  - Instructors will teach and demonstrate all their lecturers from the assumptions that they are dealing with a 'party' - the name for a group of players - of five players whose characters are all level 5. Furthermore, the hypothetical party will be the most generic possible, meaning that the players will all be playing humans and the classes will be fighter, ranger, rogue, wizard, cleric.

- Since Dungeons and Dragons is a game, things like character level, class and race all have an effect on how individual Game Masters need to plan their dungeons and encounters. By choosing the most generic, boilerplate party and player count possible, it helps ensure that any advice/examples the instructors provide are relevant to the largest possible audience.

Dungeons and Dragons 5th Edition Core Books
- Coast, W. of the, & Team, W. R. (2014). *Dungeon master's guide (dungeons & dragons core Rulebooks)* (5th ed.). United States: Wizards of the Coast.
  - The whole book has valuable advice and mechanics and includes a large amount of relevant information tucked into random corners but in specific, Chapters 5 and 7 will most directly influence the workshop.
- Coast, W. of the (2014). *Monster manual: A dungeons & dragons core Rulebook (dungeons & dragons core Rulebooks)* (5th ed.). United States: Wizards Of The Coast Publishing.
- Coast, W. of the (2014). *Player's handbook: A core Rulebook for the fifth edition of dungeons & dragons* (5th ed.). United States: Wizards Of The Coast Publishing.

Videos to Display
- Geek & Sundry, & Mercer, M. (2016, March 1). *Rewarding your players! (game master tips)* Retrieved from https://www.youtube.com/watch?v=6EhHdS--HBM&list=PL7atuZxmT9570U87GhK_20NcbxM43vkom&index=7
- Geek & Sundry, & Mercer, M. (2016, February 23). *RPG etiquette! (game master tips)* Retrieved from https://www.youtube.com/watch?v=_9X2Tz7QegM&list=PL7atuZxmT9570U87GhK_20NcbxM43vkom&index=6

Video for Instructor to watch Before Hand
- itmeJP, Lumpkin, S., & Koebel, A. (2015, April 24). *Being everything else - narrative stuff - week 4, part 1* Retrieved from https://www.youtube.com/watch?v=4yQAVfcdDhs&index=21&list=PLuGFF6RJgaMrlxVxEB7XsBerrIFgnqZla

Material I created, to be Displayed during introduction.
- Pereira, A. (2016, November 14). *A Brief Discussion of the Magic Circle* Retrieved from https://www.youtube.com/watch?v=9aaPZ-YzVbQ&feature=youtu.be

Assessment Materials

- Primary Assessment Tool will be summative in that all participants should be leaving the workshop with: a Dungeon Map,at least one Combat Encounter

written and planned and at least one Narratively Interesting Reward for that combat encounter.
- Ideally Participants should have many more than just one Combat Encounter and Narratively Interesting Reward to fill out their dungeon. They should be leaving with a "completed" dungeon, meaning something the participant feels comfortable letting potential players interact with as it stands.
- Exit Survey.
  - This survey could either be emailed to participants, filled out on provided tablets or printed and handed out.
    https://goo.gl/forms/dWovZyDoVBdBgTpl3

Selected Technologies

- A Laptop with internet connection or downloaded videos, and Projector or other large display, perhaps a loud pair of computer speakers are necessary. This will allow instructors to present videos and slideshow effectively. The slideshow, while it contains no actual learning material is useful as a guide and focuser for the workshop as a whole and the videos are a way to break up the learning and take some of the pressure off the instructors.
- It is also possible to use e-book versions of the Dungeons and Dragons 5th Edition Core Books on tablets or other electronics. This wouldn't a desired use of technology as the physical books are generally easier for people to navigate but if needed as a way to increase the number of learning materials available it is a possibility.
- Exit Surveys could be offered using the Google Forms Link above and either cheap consumer tablets or web-connected devices to aid in data collection efficiency.

Part 3

Evaluation Plan

Level 1: Learner Reaction

      Participant reactions and satisfaction will be measured at this level. Primarily, this portion of the evaluation will focus on how the learners felt about the workshop and its staff and not

about what they learned. This will be evaluated in the Exit Survey (Exit Survey: https://goo.gl/forms/16tTJVKcJIotn01A2) provided at the end of the workshop or within twenty-four hours after the workshop's end. The Level 1 Questions asked will be:

- Rate on a scale of 1-5
    - How well did this workshop meet you needs?
    - How engaging where workshop staff?
    - How knowledgeable did you find the workshop staff?
    - How would you rate your overall satisfaction?
    - How likely are you to take a similar workshop?

Level 2: Learning

This level determines to what degree the participants have actually learned the intended learning objectives and skills. Once again the Exit Survey (Exit Survey: https://goo.gl/forms/16tTJVKcJIotn01A2) applied at the immediate end of the workshop, or within twenty-four hours, targets this level heavily.

Questions on the Exit Survey

- Did you successfully create a Dungeon Map?
- Did you successfully design a Combat Encounter? (Do the mechanics makes sense, were you able to tie narrative to it?)
- On a scale of 1-5, Do you feel more or less comfortable creating dungeons/encounters now?
- Do you better understand how Game/Narrative Flow and Combat Encounters interact?
- Did you create a Player Reward that is more than just monetary or statistically improving?
- Every question includes options for Participant feedback to help us better understand where our failings and successes were.

Level 3: Behavior

This level is intended to evaluate the extent to which a participant is applying the skills and knowledge they learn it's proper performance context. Typically, this calls for learner observation in their job or performance environment at some point after the learning event.

However, since this workshop is a hobby focused workshop and doesn't directly apply to a professional or work setting evaluating behavior is a little harder. There is no practical way to observe participants in a proper performance context without further development, such as a partnership with a local game store to provide "Dungeon Challenge Night" where workshop participants' design dungeons to challenge a pool of players. Additionally since Dungeons & Dragons is a collaborative group activity, some workshop participants may not have an immediate opportunity to apply their new skills either through lacking a necessary peer group or through scheduling issues.

With these potential issues in mind, evaluation of this level will take the place of a survey that'll be emailed to participants four weeks after the workshop date. **(Evaluation Survey:**

This should give enough time for the majority of active players, to have at least one chance to try out their new skills.

The survey will ask:

- If participants have actually had a chance to Game Master or run a game of Table Roleplaying since the workshop?
- If not, have those participants had a chance to apply their skills in someone else's game?
- Failing both of those, is there something the workshop planners could do to help generate opportunities? (I.E, a "Dungeon Challenge Night")
- For participants who have had a chance to utilize their new skills, the survey asks if they've completed each of the three primary elements (Dungeon Map, Combat Encounters, Loot/Rewards) and which part of the workshop most helped them complete that element.

Level 4: Results

The stated goal of the workshop is: *participants will learn to create a compelling roleplaying and combat narrative for a group of three to five other players in a tabletop roleplaying game. The workshop will teach participants to utilize geographic planning skills, monster and character encounter design, and treasure/item placement to develop a 'dungeon' or encounter appropriate for a specific difficulty threshold.* Whether or not the workshop is successful at this goal is evaluated three separate times.

The first two times occur simultaneously and are the most important evaluations. They occur at the immediate end of the workshop. The first evaluation is simply: "Are Participants leaving the workshop with a completed dungeon in their hand." The exit survey the participants will be asked to fill out at the same time is the second evaluation of the goal which helps generate data that will be analyzed to ensure participant satisfaction and workshop learning goals are being met.

Since the workshop participants are a temporary population and have only limited commonalities to unifying them the third and final chance to evaluate the success of the workshop is in the final evaluation survey sent out four weeks after the workshop. This survey will track the long-term effects of the workshop, including how many of the participants are applying the material covered to their own games and groups.

Both surveys will be analyzed to improve future workshops and identify additional potential workshop demand/needs. Particularly, the success of individual anecdotes and explanations by workshop staff should be integrated into the core curriculum and any segment of the curriculum which may feel lacking should be bolstered or removed. If other Tabletop Role-Play Systems are highlighted, workshops may potentially be developed in those. Another primary concern would be to monitor for a need/demand on the workshop organizers to create a performance space for participants to utilize the material. If a number of participants are finding it hard to apply their skills through lack of available peers or scheduling, a possible expansion of the workshop could include the previously mentioned "Dungeon Challenge Night" to help ensure the relevance of the workshop.

Expert Review

The Subject Matter Expert for this is Logan Stalnaker. He has 5 years experience in Tabletop Roleplaying and has spent most of that time playing as a Game Master. He is also the sort of Game Master who will spend hours reading the rulebooks and memorizing rules, which makes him perfect for ensuring the workshop utilizes the rules of Dungeons & Dragons 5th Edition correctly and constructively. Final Materials were submitted and received on December 8th, 2016 however we has actively consulted throughout the project.

Subject Matter Expert Evaluation Survey

The following Questions were asked of the Subject Matter Expert:
1. Looking at the *Stated Goal* of the workshop, is it feasible within the three-hour time limit? If no, how much time would you need?
2. From your own experience, how valuable would this workshop be/have been to you?
3. Looking through the *Analysis of the Content Flow Chart and Instructor Guide*, is there any learning goal you'd reorder? What and how?
4. Looking through the *Analysis of the Content Flow Chart and Instructor Guide*, are there any additional elements you'd want included in the workshop flow? What and when?
5. Are there any additional *Learning Materials* you'd recommend? Are there any *Learning Materials* you feel are unnecessary?
6. Since so much of this workshop relies on pre-existing Instructor skill and anecdotes, would you recommend any instructor pre-workshop reading?
7. Do have you any suggestions related to Evaluation Materials?(Exit Survey: https://goo.gl/forms/16tTJVKcJIotn01A2) **(Evaluation Survey: https://goo.gl/forms/TSO6m2wOJTgwqY7y2)**
8. Any final comments, suggestions or concerns?

SME Review Results

1. Looking at the Stated Goal of the workshop, is it feasible within the three-hour time limit? If no, how much time would you need?
    a. Yes. Obtaining a general understanding of the Stated Goal is easily done in a a three-hour time limit.
2. From your own experience, how valuable would this workshop be/have been to you? This information is nearly required to run a successful campaign.
3. Looking through the Analysis of the Content Flow Chart and Instructor Guide, is there any learning goal you'd reorder? What and how? The flow of the guide is almost identical to the flow of a game, which means there is no need to change any order.

4. Looking through the Analysis of the Content Flow Chart and Instructor Guide, are there any additional elements you'd want included in the workshop flow? What and when? Other than putting more time into Combat Encounter Difficulty, the workshop covers all necessary points.
5. Are there any additional Learning Materials you'd recommend? Are there any Learning Materials you feel are unnecessary? There are many sources on the internet that could be used, however, the sources used in the guide are the same that I would recommend to anyone looking to run a game of D&D.
6. Since so much of this workshop relies on pre-existing Instructor skill and anecdotes, would you recommend any instructor pre-workshop reading? Anyone who could read part of the D&D Player's Hand Guide should read the parts on Combat and Using Spells. These two things are where the most problems come about and where the most confusing phrasing comes into play.
7. Do have you any suggestions related to Evaluation Materials? "Yes but tying the Narrative into is still a bit fuzzy" "Do you feel more or less comfortable creating dungeons/encounters now? -> How comfortable do you feel about creating dungeons/encounters now?"
8. Any final comments, suggestions or concerns? Don't forget that if you're having trouble naming an object "<Adjective> <Noun> of <Famous Person>" or "<Noun> of <Verb>" are always good fallbacks.

Comments on Change

I worked closely with the subject matter expert throughout the entire design process so I wasn't surprised that he didn't have very many suggestions for change. Many of the suggestions that would be in this section were incorporated while I was designing the proposal itself.

While I am also deeply familiar with the material, the SME's greater familiarity with its intricacies and general availability meant I could, and did, reach out to him whenever necessary. His note about having the workshop staff/instructors really read the Combat and Using Spells sections is very well taken and I will add it to the required instructor reading. Even if it is only a refresher for instructors they're some of the hardest parts of Dungeons & Dragons 5th Edition to understand and a refresher would be valuable. His final comment relates to developing an Interesting Reward and is simply a trick that would useful to work into the curriculum. I'm adding it to the curriculum as a small pithy trick for instructors to offer as a "last resort" for the participants.

Synthesis Paper

The Instructional Design Process is a lot like building a tabletop roleplaying campaign. The Instructional Designer (ID) starts with a problem, idea or set of needs that are either provided to them or originally noticed like a Game Master(GM) starts with either a story idea, group of player characters or set of player expectations. Both of them must keep in mind both

their own project's end goals and the goals and expectations of their respective stakeholders while keeping their project scopes within the limits of their own capabilities. For IDs, the limitations may be monetary or contractual and the stakeholders may be investors or corporate financiers while a GM may face mechanical limitations and their stakeholders may simply be their friends but the problems they face are the same. Those people all come in with their own contexts that need to be taken under consideration and limitations are limitations regardless of why they're enforced. An ID developing a program for for underfunded schools in Middle America shouldn't rely on the latest technology trends in the same way a GM developing a campaign for twelve-year olds shouldn't try to recreate Game of Thrones in a campaign. Both IDs and GMs have to be willing to adapt their projects on the fly to meet shifting demands or needs and both need to have processes to evaluate their projects successes and failures. Admittedly, an ID needs a lot more documentation and formalized evaluation than a GM will but no analogy is perfect.

The actual process of designing an Instructional Design proposal and developing a complex D&D campaign are striking similar as well. Both require an understanding of projected outcomes, learning or narrative/gameplay respectively, and a baseline familiarity with the material or access to sufficient learning Materials or a good SME. Similarly, like it's mentioned in the *Streamlined ID: A Practical Guide to Instructional Design* by Miriam B. Larson and Barbara B. Lockee, page 8, while talking about the ADDIE model of instructional design, "the [ADDIE] model elements represent *activities*… and that these activities are to be carried out… iteratively, throughout the life of an instructional product." Which is to say that like a D&D campaign, an Instructional Design project is intended to be revised, reevaluated and modified as the needs of the stakeholders/participants change. Even in their final implementation, many Instructional Design projects find a similar audience to a D&D campaign. Both projects have to face their intended audience in the end and it is only there that the true success or failure of the project can be judge. Both learner and player reaction, engagement and enjoyment are critical to the successes of either project and although the outcomes are very different, narrative success versus learning goals met, both projects must meet their goals or face revision.

This class was my first formal introduction to the field of Instructional Design. I've been working as an after-school and summer camp counselor for most of a decade and in some of these programs I have had the opportunity to act as an Instructional Designer, developing, recording and implementing original lesson plans. Those programs never asked for the detailed rigour that this project and class did but I was required to develop learning goals and an instructor guide that future instructors could use. Despite all this prior experience, I'd never really thought about Instructional Design as it's own field until I took this class. I'd always assumed Instructional Design was reserved only for education purposes and was taught as part of a teaching degree.

This semester has taught me that that is definitely not the case. Instructional Design is an expansive and ill-defined field that just about every other field under the sun relies on at some point. It was also good to learn that I didn't have to be a teacher to learn these skills, although there are many forms of teacher. Creating a highly detailed Instructor's' Guide and Learning Goals for this project was exciting because it was something I haven't done enough of in the past. I was mildly disappointed that this part of the process, defining learning goals and writing clear lesson plans/instructor guides, was left so much to the student's own experience

and background. While I'd done both before, neither is something I'm particularly confident at and I had hoped to better develop the skill under more direct instruction than I received. Even Larson and Lockee skim over this part of Instructional Design with an assumption that the reader already knows how to do it. I did find that the resources for developing evaluation materials were very robust and helpful though. With both the initial Needs Assessment Survey and the two Evaluation Surveys that were created for this project, I got a lot of practice at developing evaluation materials. Creating those materials helped me define my project learning goals and better understand how the workshop should be structured. I'd only ever developed "Need Assessments" before as informal questionnaires or gut-feelings and had done very little post-learning performance evaluative work so it was good to have to develop those skills further.

I'm almost unable to clearly state the value of this project to my future professional life. Having completed and successfully turned in this project has given me the confidence to start applying for entry-level instructional design positions at major technology companies that I would not have had before. Jobs that could, quite literally, change my entire life. As for my future work in Educational Technology, a background in Instructional Design will be equally priceless. My goal is to work on integrate games and game theory into education, regardless of if they are digital games like Minecraft or physical games like Dungeons and Dragons and being able to develop and defend entire lesson or program plans with confidence will help me push that goal forward. Creating this project in specific, a more commercial than educational workshop that could be shopped around to local game shops, has given me a tangible artifact to hold up in future interviews. Additionally, developing a game-centric program has helped me better refine and identify the language I want to use when discussing or defending the value of games as education. During this semester, I was able to confirm my initial idea that the Instructional Design and Game Design fields are close cousins to each other. Although their languages are very different, both fields share similar principles and goals that make me more confident for the future of game theory in education.