**A Game of Thrones**

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| Evaluation | **% of Final Grade** | % of Communication | % of Application | % of Knowledge and Understanding | % of Thinking |
| A Game of Thrones Preliminary Step: Illustrated Map | 5% | 1.25% | 1.25% | 1.25% | 1.25% |
| A Game of Thrones | 10% | 2.5% | 2.5% | 2.5% | 2.5% |

**Preamble**

Ancient Rome; highly politicized and so corrupt, volatile and intense (think Shaw’s Caesar and Cleopatra, HBO’s Rome, Ridley Scott’s Gladiator) it belongs in the theatre. Indeed, Rome suits **action adventure**: “If you find yourself alone, riding in green fields with the sun on your face, do not be troubled; for you are in Elysium, and you're already dead! Brothers, what we do in life, echoes in eternity”. The **tragic**: “et tu, Brute”. And even the **comedic:** “Treasure. Bathtub... Treasure bath. I'm going to have a treasure bath! Treasure baaath!”.

Individually you will first create an illustrated map of the Mediterranean world of Classical Antiquity. Then, with your clan, you will research, adapt and perform a Roman political event for the screen or stage. One scene, five minutes, above all intrigue and entertain. The world is waiting for the next Coen Brothers, Martin Scorsese, Judd Apatow or Michael Bay (ok…jk on the last one…me filming my son playing with action figures is probably superior to the whole Transformers series…ok again, I agree, replace probably with definitely and add George Lucas and the Prequel debacle…directors ruining childhoods, Transformers and Star Wars, come on).

As with all assignments in this class there will be a list of expectations (curricular relevance) and a list of instructions (how to approach the tasks). There is also a preliminary step (due earlier) separate from the final product. Good luck and have fun ☺

**A Game of Thrones Expectations**:

1. Apply in everyday contexts skills developed through historical investigation, and identify careers in which these skills might be useful.
2. Analyse various types of interactions between societies prior to 1500 and how societies benefited from and were harmed by such interactions.
3. Analyse how various factors contributed to the stability, consolidation, and/or expansion of flourishing societies/civilizations
4. Assess the contributions of various individuals and groups to the development of identity, citizenship, and culture.

**Game of Thrones Preliminary Step: Illustrated Map**

I was all in on “A Game of Thrones” the moment I opened the cover and laid eyes on a map of an imaginary kingdom (admittedly I am the type of person that would draw such a map in my spare time). Soon I realized, this map was forged as much for utility as enjoyment; the book was filled with castles, rivers, seas, towns and cities that needed to be viewed in perspective to one another and amongst their surroundings. The complexity required visualization…one needs to appreciate the expanse of the North, the strategic disadvantage of Riverrun, the proximity of Dragonstone and the Trident to King’s Landing, and, the mountains guarding Dorne and the Vale. How else would we understand why Stark needed beg of Frey?

Now, of course, maps are a necessity not only in the world of graphically violent fantasy literature but also in the world of graphically violent history. A well designed map communicates proximity, strategy, distance and physical features. It contextualizes time and place, and, can even tell a story of considerable depth and detail. As we have been studying Greece and are beginning Rome it behooves us to fully appreciate the geography of Classical Antiquity. Young cartographers, it is your task to create an illustrated map of the Mediterranean (including parts of Europe, North Africa and the Middle East) circa the Late Roman Republic or Early Roman Empire.

As with all assignments, follow the specific instructions and look at the rubric to view how marks are derived.

**Illustrated Map Instructions:**

1. Conduct research through the library and on the internet.
2. Your map should have a theme or topic more specific (not necessarily physically) than the Classical Mediterranean.
3. Use a variety of maps of the particular time period or near to the time period.
4. Combine the information of the maps to plan your map.
5. Complete a rough copy of the map on a regular piece of paper.
6. Hand draw, paint or design with a computer (provide an explanation of the program you used) a good copy of the map on a suitable medium; poster board, paper, canvas.
7. The map must communicate key information about Classical Antiquity – seas, cities, rivers, mountains, monuments, battles, cultures, religions, resources, trade, and, the specific theme.
8. Include information standard to all maps; title, cardinal points, legend, color coding. Add minimal text where necessary.
9. Add small illustrations as much as possible to communicate more about the various places.
10. Do not just copy a map from the web, attempt to combine information included in various maps and improve the representation.

**Illustrated Map Rubric**

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| Below Level 1  0 – 49% | | Level 1  50 – 59% | | Level 2  60 – 69% | Level 3  70 – 79% | | Level 4  80 – 100% | |
| **Communication** | | | | | | | | |
| An inaccurate map with none of the necessary geographic staples (cardinal points, legend, title, color coding) could not communicate the world of Classical Antiquity. | A partially accurate map with one or two of the necessary geographic staples (cardinal points, legend, title, color coding) minimally communicated the world of Classical Antiquity. | | A mostly accurate map with most of the necessary geographic staples (cardinal points, legend, title, color coding) communicated the world of Classical Antiquity. | | | An accurate map with all the necessary geographic staples (cardinal points, legend, title, color coding) effectively communicated the world of Classical Antiquity. | | A very accurate map with all the necessary geographic staples (cardinal points, legend, title, color coding) very effectively communicated the world of Classical Antiquity. |
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| Below Level 1  0 – 49% | | Level 1  50 – 59% | | Level 2  60 – 69% | Level 3  70 – 79% | | Level 4  80 – 100% | |
| **Application** | | | | | | | | |
| The key seas, cities, rivers, mountains, monuments, battles, cultures, religions, resources and trade were not effectively weighed with overall design illogical and unbalanced. | The key seas, cities, rivers, mountains, monuments, battles, cultures, religions, resources and trade were not effectively weighed with overall design barely balanced. | | The key seas, cities, rivers, mountains, monuments, battles, cultures, religions, resources and trade were somewhat effectively weighed with overall design approaching logical and balanced. | | | The key seas, cities, rivers, mountains, monuments, battles, cultures, religions, resources and trade were effectively weighed with overall design mostly logical and balanced. | | The key seas, cities, rivers, mountains, monuments, battles, cultures, religions, resources and trade were very effectively weighed with overall design logical and balanced. |
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| Below Level 1  0 – 49% | | Level 1  50 – 59% | Level 2  60 – 69% | Level 3  70 – 79% | | Level 4  80 – 100% | |
| **Knowledge and Understanding** | | | | | | | |
| Almost no knowledge and understanding of the geographic world of Classical Antiquity. | Minimal knowledge and understanding of the geographic world of Classical Antiquity. | | Adequate knowledge and understanding of the geographic world of Classical Antiquity. | | Good knowledge and understanding of the geographic world of Classical Antiquity. | | Thorough knowledge and understanding of the geographic world of Classical Antiquity. |
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| Below Level 1  0 – 49% | | Level 1  50 – 59% | | Level 2  60 – 69% | Level 3  70 – 79% | | Level 4  80 – 100% | |
| **Thinking** | | | | | | | | |
| No visually appealing additions that contributed to the overall richness and depth of the map – illustrations, text, colors. | Almost no visually appealing additions that contributed to the overall richness and depth of the map – illustrations, text, colors. | | Some visually appealing additions that contributed to the overall richness and depth of the map – illustrations, text, colors. | | | Visually appealing additions that contributed to the overall richness and depth of the map – illustrations, text, colors. | | Many visually appealing additions that contributed to the overall richness and depth of the map – illustrations, text, colors. |
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**A Game of Thrones**

As said Caesar, “Veni, vidi, vici”…you have mapped Classical Antiquity now own it. Dramatize a Roman political event by writing a script, designing sets and costumes, then filming or performing for the class.

**Suggested Topics:**

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| Brothers Gracchi and Land Reform | Sulla’s Civil Wars |
| Spartacus and the Slave Revolt | Cato Resists Caesar |
| Caesar’s Assassination | The Second Triumvirate and Cicero |
| Caligula and Excess | Claudius, Agrippina and Nero |
| Nero and the Great Fire of Rome | Marcus Aurelius and Life on the Frontier |

As with all assignments, follow the specific instructions and look at the rubric to view how marks are derived.

**When In Rome Instructions:**

1. Choose a topic of interest.
2. Research a Roman political event and, generally, Roman clothing and style.
3. Plan how to communicate this political event through dialogue and narration in the form of a short scene or play.
4. Collaboratively pen the script (look at online examples to use the correct and easy to read format).
5. Make sure the dialogue flows and is entertaining while still communicating your topic and theme.
6. Through the dialogue construct your story.
7. Design and build any background or props.
8. Design and fashion costumes.
9. If on screen pay attention to lighting and sound, these are often problematic with amateur video.
10. Attempt to create a Roman atmosphere, ambiance.
11. If on screen edit thoroughly achieving smooth transitions.
12. If on stage rehearse to perfection. You only have one shot (or so says Eminem in Lose Yourself).
13. Have fun, you’re big Hollywood (or Broadway) stars making movies (or plays).

**A Game of Thrones Rubric**

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| Below Level 1  0 – 49% | | Level 1  50 – 59% | | Level 2  60 – 69% | Level 3  70 – 79% | | Level 4  80 – 100% | |
| **Communication** | | | | | | | | |
| A not fluid script combined with no rehearsal, annunciation and refinement led to no communication of characters, story and themes. | A less than fluid script combined with ineffective rehearsal, annunciation and refinement led to the lack of communication of characters, story and themes. | | A marginally fluid script combined with almost effective rehearsal, annunciation and refinement led to the communication of characters, story and themes. | | | A mostly fluid script combined with effective rehearsal, annunciation and refinement led to the good communication of characters, story and themes. | | A fluid script combined with very effective rehearsal, annunciation and refinement led to the superior communication of characters, story and themes. |
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| Below Level 1  0 – 49% | | Level 1  50 – 59% | | Level 2  60 – 69% | Level 3  70 – 79% | | Level 4  80 – 100% | |
| **Application** | | | | | | | | |
| Characters and story were derived from no research of historical persons and events; there was no historical accuracy. | Characters and story were derived from limited research of historical persons and events; there was marginal historical accuracy. | | Characters and story were derived from some research of historical persons and events; there was minimal historical accuracy. | | | Characters and story were derived from good research of historical persons and events; there was historical accuracy. | | Characters and story were derived from superior research of historical persons and events; there was a high degree of historical accuracy. |
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| Below Level 1  0 – 49% | | Level 1  50 – 59% | Level 2  60 – 69% | Level 3  70 – 79% | | Level 4  80 – 100% | |
| **Knowledge and Understanding** | | | | | | | |
| No understanding of Roman historical figures and their impact on political events was displayed. | Minimal understanding of Roman historical figures and their impact on political events was displayed. | | An understanding of Roman historical figures and their impact on political events was displayed. | | A good understanding of Roman historical figures and their impact on political events was well displayed. | | A detailed understanding of Roman historical figures and their impact on political events was excellently displayed. |
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| Below Level 1  0 – 49% | | Level 1  50 – 59% | | Level 2  60 – 69% | Level 3  70 – 79% | Level 4  80 – 100% | |
| **Thinking** | | | | | | | |
| No perspectives and historical controversies were explored without a creative or entertaining edge. | Perspectives and historical controversies were barely explored with a less than entertaining edge. | | Multiple perspectives and historical controversies were somewhat explored with a less than entertaining edge. | | Multiple perspectives and historical controversies were explored with an entertaining edge. | | Multiple perspectives and historical controversies were thoroughly explored with a creative highly entertaining edge. |
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