Video StoryBoard and Script

Working Title of Project: *Assassin’s Creed*: Teaching History

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|  | What's on screen? | Script  A rough draft of the narration | Time |
| 1 | Assassin’s Creed Logo with “Ezio’s Family,” playing in background [through intro] | N/A | 0:05 |
| 2 | Fades into Ezio in Florence, cut to scene were kills Caesare, cut to a talking Machiavelli and a talking da Vinci | Ezio Auditore runs through the streets of Renaissance Florence, thwarting the sinister plots of Templar Rodrigo Borgia and his son Caesare with Ezio’s allies Niccolo Machiavelli and Leonardo da Vinci. | 0:25 |
| 3 | Fade into Edward sailing, cut to scene where the Templars plot over Observatory, cut to Nassau | Meanwhile, pirate Edward Kenway sails the Caribbean seas, fighting against hegemonic Spanish Templars and encountering familiar friends such as Edward Thatch, James Kid, and Benjamin Hornigold. | 0:45 |
| 4 | Fade into Assassin’s Creed Syndicate with Jacob and Evie racing through streets in carriage, cut to saving Karl Marx, cut to a takin Charles Darwin | Victorian England sees Jacob and Evie Frye navigate the streets of London, taking back the boroughs from the Templars while assisting such characters as Karl Marx and Charles Darwin. | 1:05 |
| 5 | Fade to Desmond laying in the Animus, cut to him fighting the Templars at Abstergo | In the present, Desmond Miles lays in the Animus, living the experiences of his ancestors through their very DNA, in hopes of recovering items necessary to defeat Desmond’s contemporary Templar enemies at Abstergo Industries. | 1:25 |
| 6 | Assassin’s Creed logo with “Ezio’s Family” [fade out] | This is the world of the *Assassin’s Creed* franchise, the space in which historical landscapes become embodied places and facts and dates are transformed into playable narratives. | 1:45 |
| 7 | Google search of “assassin's creed ubisoft” and select second URL | The game developer Ubisoft began the franchise in 2007 with *Assassin’s Creed* | 1:50 |
| 8 | Click “learn more” to get to “game overview” | The premise was simple: two oppositional orders—the Assassins and the Templars—vied for supremacy, one representing free will and agency, the other organizing itself around principles of control. Throughout the millennia, these groups engaged in a secret war... | 2:10 |
| 9 | Flash scenes from *Origins* through games chronologically ultimatelyto scene from present of Desmond using Animus | ...shaping historical events from Ancient Egypt to the present. | 2:30 |
| 10 | “Assassin’s Creed-Welcome to the Animus” [0:00-0:40] | Using the Animus, a technology itself designed by the Templars at Abstergo Industries, the Assassins relive the memories of their ancestors. Matching overlapping DNA sequences of subject and ancestor, the modern Assassins search for clues to missing Pieces of Eden. These objects were used by the First Civilization to enslave humans by controlling their behavior, actions, and thoughts. It was thus of key importance to the Templars, who strove to maintain order through control. | 3:10 |
| 11 | “Assassin’s Creed II: The Ezio Collection-Ezio’s Initiation Ceremony” [1:30-2:05 (sound 1:43-2:05)] | This was in direct opposition to the Assassins, who prized freedom and human agency, living under the creed: | 3:55 |
| 12 | Still images of other historical video game franchises | At this point, you may be wondering: so what? What makes this game so different from a wide array of available commercial games set in historical environments? | 4:08 |
| 13 | Aerial view of *AC: Unity* of Revolutionary France | It is true that *Assassin’s Creed* shares many features of these other games: it draws upon period landscapes, clothing, and language; it appeals to past culture and custom; and it transports the player to a world inaccessible by both time and space. | 4:24 |
| 14 | Screen Capture of typing words | Yet, the franchise also engages, whether consciously or not, in a specific project of historical narrative and memory. | 4:32 |
| 15 | Still that says history does not equal the past, muted videos from old history channel of scholars talking about historical evidence and events | History does not equate to the past. It is a construction of the past by those of the present given the evidence available. History is therefore not neutral but rather reflects the biases and culture of whoever produces it. It is a memory of something long past yet retrievable as a construction or reproduction or something created. | 4:55 |
| 16 | Flash French Revolution stills, fade into a scene from AC unity of riding protesters | *Assassin’s Creed* is an example of this cultural memory. Regardless of its supposed historical inaccuracies, the game represents a reimagination of the past—an assertion of history by both the culture creating and enjoying the games. | 5:10 |
| 17 | Video of someone analyzing gamers | This is why it is so interesting and useful for scholars of the past and educators of the present. *Assassin’s Creed* tells us a great deal about how people remember the past, including its inaccuracies, or perhaps regardless of them. It is thus useful to think with. | 5:28 |
| 18 | Scenes from AC | Let’s start with Altair—the first Assassin of the franchise. Set in the landscape of the Levant, the original *Assassin’s Creed* takes place during the Third Crusade. During this conflict, Christians try to defend their holdings from the Muslims, seeking to reclaim the Holy Lands. The creators of the game position Altair as an intermediary character in this conflict, representing neither side. | 5:54 |
| 19 | Clip from Kingdom of Heaven followed by snapshots of articles about Islamophobic | Not only do players then get to experience the historical landscape of the crusade and see a presentation of the power struggles over the Holy Land, but also they get to think about how the events are remembered. This is especially informative as the game was released a mere six years after the events of 9/11, after which Islam largely became associated in Western culture with extremism and fundamentalism. By presenting Altair—an Arab-Muslim himself—as a neutral figure in the conflict, the makers of the franchise were making a subversive, informative, and arguably educational argument. | 6:34 |
| 20 | Scenes from Freedom Cry | This effort to engage with cultural memory and assert new narratives of the past is not limited to Altair. Adewale, a favorite supporting character of *Assassin’s Creed: Black Flag* gets his own DLC with *AC: Freedom Cry.* In this game, Adewale himself a former slave works to free slaves throughout the Caribbean. With this game, Ubisoft aims to challenge traditional narratives of colonial slavery by providing this character agency through the creed in fighting the hegemonic masters. This provides a way to challenge historical memory by providing these individuals through Adewale with an agency and power that they may never have truly possessed. It thus captures the contemporary cultural memory of the past while also allowing players to challenge and reimagine, both learning and shaping their understanding of the colonial Caribbean. | 7:34 |
| 20 | Cuts to new articles and headlines critiquing video games. | Do video games actually work though in education? Or are their critics right in asserting they are bad for children and young adults? | 7:44 |
| 21 | Rapid fire shots of articles, or a YouTube video about gamification | Some scholars think so! A new movement in education known as gamification seeks to use video games as educational tools. | 7:54 |
| 22 | Clips of Walden | We see this with Tracy Fullerton who developed, *Walden:* a 3D roleplaying game set in Henry Thoreau’s Walden Pond. In the game, players can explore the area, build housing, and more allowing them to think about and develop empathy toward Thoreau’s transcendental experience. | 8:14 |
| 23 | Clips of Lexica | Similarly, Jesse Schell, creator of Disney’s Toontown, has also worked on some serious role playing games including *Lexica.* In the game, players are immersed in a fantasy world which introduces them to characters from our favorite classic novels including the Cheshire Cat. Like *Assassin’s Creed,* use of characters such as Charles Darwin and Karl Marx, *Lexica* aims to engage students and get them interested in historical and literary characters. This is in hope that this spark will inspire continued study. | 8:49 |
| 24 | Typing screencast | Can *Assassin’s Creed*—a commercial game—be used similarly? | 8:53 |
| 25 | YouTube clip of Unbisoft taling about *AC: Origins* remake. | Makers at Ubisoft have increasingly recognized the potential of the game and are thinking of ways to make it accessible. | 9:00 |
| 26 | Non gory scene from freedom cy | A version of *Freedom Cry,* for example, has been released without the blood and gore of the traditional game in order to allow players to experience the educational narrative. | 9:10 |
| 27 | Walkthrough or screen capture of the pyramids or something similar. | Similarly, *AC: Origins* was released as a playable walk through so that students of all ages could experience the world of Ancient Egypt created by makers of the game. | 9:20 |
| 28 | Comparison of the three games then fade into the assassin’s creed logo, Then fade out. | Ultimately, while commercial games like *Assassin’s Creed* remain contested tools for educational use, they are increasingly being seen by both teachers and Ubisoft as a way to experience the past and think about history in our 21st century context. | 9:35 |
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