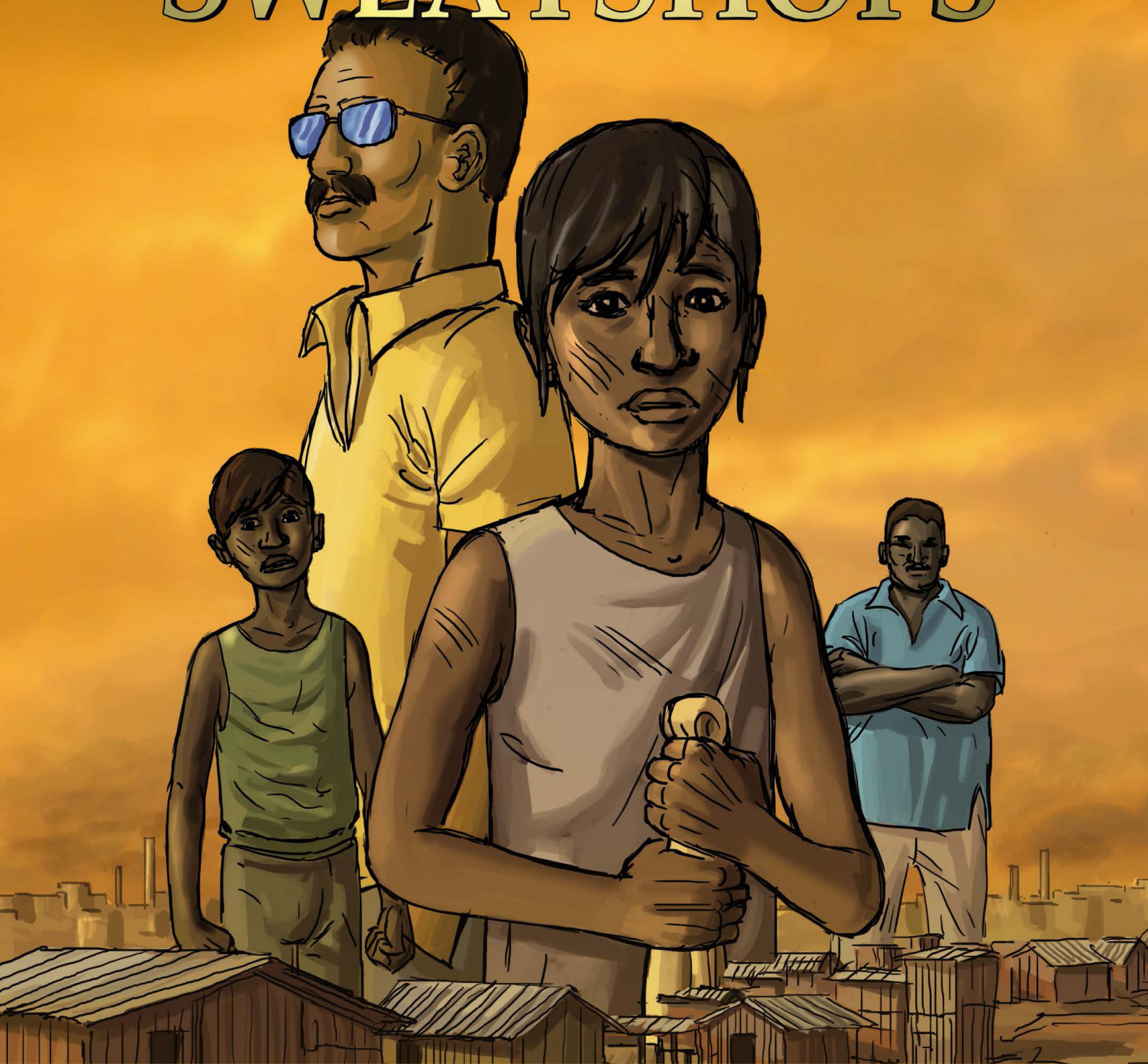


GLOBAL  CONFLICTS

# SWEATSHOPS



## TEACHER'S MANUAL

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# MISSION: SWEATSHOPS

## History

Global Conflicts: Sweatshops pictures a culture very different from the Western one. The game vividly describes how so much of what we take for granted is something that the poorest people, particularly the children in the Dhaka slums, hardly dare to dream about. Consequently, the game encourages the pupils to develop their own cultural identity through historical and ethical reflection.



The game introduces a range of perspectives and attitudes conveyed by the character that the player interacts with.

There is the child labourer who just got fired because she 'squealed' about the work to a Western NGO. Her fear of an uncertain future contrasts with the despondency of her father and with the culturally determined lack of equal opportunities for boys and girls.

There is the factory manager who mercilessly hires children and whose attitudes to children's rights and duties are a significant part of the conflict. However, the setup is not black and white, and it is clear that attitudes such as those above are grounded in a culture with strong historical roots as well as in a basic need to survive.

Through these encounters, the pupils will get a chance to challenge their own perceptions of causality and consequences. Furthermore, the game requires the pupils to examine cultural differences and similarities through a critical lens, and the accompanying assignments call for them to put into words their definitions and understanding of core issues like child labour, children's rights and child-adult relations.

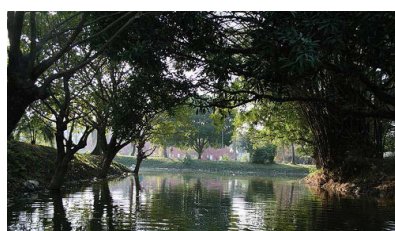
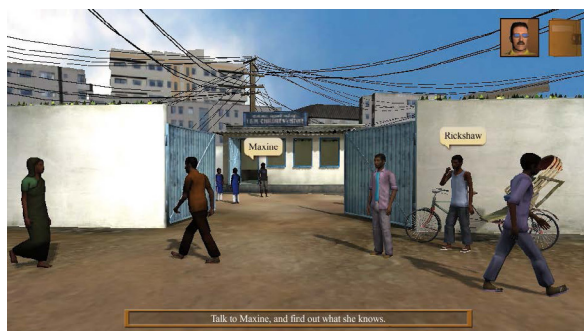
## Summary

In Global Conflicts: Sweatshops the central problem is the concerning of child labour which the game introduces. In the game, the player controls the character Michael Badesha. Michael owns a company that buys prepared leather from Raihan's Raw Leather, a tannery in the Bangladeshi capital Dhaka.

At the beginning of the game, Michael has just received a letter from Maxine, a woman who works at a school in Dhaka. She claims that there are children working at the factory. Michael has immediately travelled to Bangladesh to investigate, and the game begins when he arrives at the school in the slums to talk to Maxine.

During the game, the player can talk to a number of different persons to try to get a clear picture of the situation. The player collects information which has to be assembled into arguments before the final interview with the factory owner Rodro Raihan.

Through the eyes of Michael Badesha, the pupils experience Bangladeshi history and social development up close and witness some of the effects such a history has on a country. It is important that the pupils constantly compare their experiences from the game with their attitudes to their own culture and history in order to develop their insight into modes of cultural interaction.



## USING THE GAME

This section provides a walkthrough of the game. It is recommended that the teacher make certain considerations and preparations before presenting the game to students.

**Journal:** Your journal contains information that will help you in the game such as a map a log book and some tips about the information you need to find before your final interview with Raihan. Point out to the pupils that this journal is a useful tool, since they tend to forget about it

## Characters in the game

The characters that the player meets in the game are:

### Maxine

She works for the NGO Educating the World. She is the one who makes the player aware that there may be children working at the factory. She also eventually introduces the player to Sumi, a girl who used to work there. Maxine does not care much for factories who turn a blind eye to children carrying out hazardous work to ensure that people in the West can get cheap goods. But she also knows that many children are forced to work in order to survive.

### Hakim

He is the next person the player meets in the game. He is the manager at the factory, and he has hired the children who work there. The player visits the factory twice. At the first visit, Hakim denies all knowledge of child labourers at the factory, but when the player returns after having talked to Sumi and her father and having been told where to find the key to the locked door, Hakim is forced to admit that there are children working at the factory. Hakim does not regard this as a problem at all. It is a good way to learn a trade, he claims. Neither does he regard the work they carry out as particularly dangerous even though the children suffer chemical burns as well as other injuries.

### Sumi and her father Abdul

They live in the Dhaka slums. Sumi used to work at the factory, but she was fired for talking to Maxine. She is worried about her own and her family's future now that she is out of a job, but she tries to keep a cheerful outlook in spite of all her problems. Her father, Abdul, has a more gloomy view of the future. He was injured while working and consequently has difficulties finding a new job. He begs a little money at the market, but Sumi's wages were important to the survival of the family.

When the player visits the factory a second time and finds the key to the locked door, he meets the child labourer:

### Zahir.

He is a boy working at the factory. The player talks to Zahir and Hakim simultaneously. Zahir is afraid of telling what he knows in Hakim's presence, but he is also proud to have a job, since this means that he helps provide for his family.

### Raihan

The owner of Raihan's Raw Leather. Like Hakim, he is well aware that there are children working at the factory. He used to work as a child himself and regards child labour as completely natural. Now is the player's chance to use arguments to convince Raihan to improve working conditions at the factory.

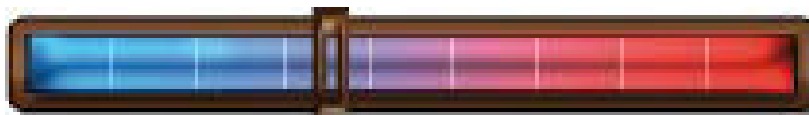
## Trust and talking to more than one person at a time

Twice during the game, the player has to talk to two persons at once – when talking to Sumi and her father, Abdul, and during the second visit to the factory when Zahir and Hakim are both present.

When two persons are present at once, a **trust barometer** will appear for each person. This shows how much trust each speaker puts in the player. The more trusting the speakers are, the more information they are willing to divulge. Consequently, the player must consider which questions to ask while keeping in mind that the two speakers may view the situation differently and consequently react differently to each other's answers (for instance, Abdul may react in one way when talking about Sumi getting fired while Sumi may react in another).



During the conversation with Raihan, the trust barometer has been replaced by a **pressure barometer**. Using strong arguments, it is possible to put pressure on Raihan, and if he is under sufficient pressure, he will be more willing to agree with the player and improve conditions at the factory in consequence.



## It's all about gathering information

The point of the game is to gather information in order to better understand the problems presented and to be able to influence Raihan during the final interview.

### There are two types of information:

The information that supplies the player with knowledge but cannot be used in the game as such (though it may of course influence the player's choices).

Specific pieces of information which the player gathers during the game. There are nine such pieces in all (six of them are acquired by talking to the people you meet, and three come from objects you look at or find in the game). All information is collected in the player's journal so he or she can tell which pieces of information have been gathered and where it was acquired.

## Information turns into arguments

An important part of the game consists of constructing arguments before the final meeting with Raihan. These arguments must be used to persuade Raihan to improve conditions at the factory.

### An argument consists of 1-3 pieces of information.

(these are recurring themes throughout the game as well).

### The player may construct as many as three arguments within the categories:

- Education
- Hazardous Work
- Rights

Some pieces of information require thinking to find while others are easily gained. The player will get three of these pieces as a matter of course (Maxine explaining about the extent of child labour (Scene 1); the money that the woman in the slums receives from the 'buyer' (Scene 4); and the key found in Hakim's office (Scene 5).

*The strength of an argument may vary from 1 to 3, 3 being the strongest and constructed from three pieces of information.*

During the conversation with Raihan, the player must try to use the right arguments at exactly the right time, a not altogether easy feat, but hints are given throughout the dialogue to let the player know when to use a specific argument.

# WALKTHROUGH

Below is an outline of the six scenes in the game. Each scene has a description of the setting: its location, the characters present with whom the player can talk as well as what information may be gathered from the scene. The sequence of the scenes is the same for all games.

This will enable you to construct the strongest possible arguments for the final interview with Raihan.

## SCENE 1.

### The schools in the slums

#### **The scene:**

This is the starting point of the game. The first person whom Michael Badesha meets is Maxine, who works for Educating the World, an NGO that runs a school project in the slums. When Michael has finished talking to Maxine, she talks to the rickshaw driver who then takes Michael to the factory.

#### **Persons:**

- Maxine
- Rickshaw driver

#### **Purpose:**

The player gains information about the situation and learns of Hakim, Raihan and the factory.

#### **Pieces of information: (1)**

- Maxine explains how widespread the child labour problem is in Bangladesh.

#### **Talking to Maxine. Make the following selections to gain as many pieces of information as possible:**

- All players get this piece automatically.

## SCENE 2.

### Raihan's raw leather (factory)

**The scene:**

Michael's first visit to the factory where the leather is produced. When Michael has finished talking to Hakim, the man talks to the rickshaw driver who then takes Michael back to Maxine's school.

**Persons:**

- Hakim
- Rickshaw driver

**Purpose:**

The player is introduced to Hakim and gets an impression of the factory, and presumably starts to suspect that everything is not as it should be.

**Pieces of information: (1)**

- A click on the blue barrels of chemicals will gain the player an entry in the journal about the hazards of working with chemicals).

**Make the following selections to gain as many pieces of information as possible:**

- Click one of the blue barrels at the factory. This will give you a piece of information about the hazards of the work environment.

## SCENE 3.

### The school in the slums

**The scene:**

Michael returns to Maxine who has arranged a meeting with Sumi while he was away.

**Persons:**

- Maxine
- Rickshaw driver

**Purpose:**

Maxine can tell Michael more about the chemicals used at the factory as well as about Sumi and her father, Abdul.

**Pieces of information: (1)**

- If Michael discovered the barrels at the factory, Maxine can tell him how many factories using toxic chemicals there are in Dhaka.

**Talking to Maxine. Make the following selections to gain as many pieces of information as possible:**

- Having found the barrels at the factory, you can initially ask Maxine to tell you more about the use of chemicals (you can only select this question at first). This will give you a piece of information concerning hazardous work in the city.

## SCENE 4.

### Visit the family in the slums

#### The scene:

Michael visits Sumi and her father, Abdul, outside their home in the slums.

#### Persons:

- Sumi
- Abdul
- Rickshaw driver

#### Purpose:

The player is introduced to Sumi, who used to work at the factory, and her father. These two persons provide a picture of what life is like for many of Dhaka's poor people. It is hard to put school first when there is too little money for food. This meeting also illustrates attitudes to work from the points of view of children as well as adults.

#### Pieces of information: (3)

- Abdul: there is nothing wrong with having a job; Sumi: children are forced to work extra hours and being cheated of their wages, the player sees the 'buyer' giving money to a woman in the slums.

**Talking to Sumi and Abdul. The numbers indicate which lines you should select. The numbers in bold show which lines provide essential pieces of information. Make the following selections to gain as many pieces of information as possible:**

- Talk to Sumi: 1 – 1 – 1 – 2 – 1 – 2 – 1 – (the conversation passes to Abdul)
- Talk to Abdul: 1 – 3 – 1 – 1 (short animation showing the 'buyer')
- Talk to Sumi: 2 – 1 – ... (no more pieces of information left)

## SCENE 5.

### Raihans raw leather (factory)

#### The scene:

Michael's second visit to the factory. Initially, Hakim is not there, and Michael gets the chance to find the key and enter the locked room where the children work. He speaks briefly to one of the children before Hakim returns and joins the conversation.

#### Persons:

- Zahir
- Hakim

#### Purpose:

The player gains access to the locked room and consequently gets proof that there are children working at the factory. During the conversation with Zahir and Hakim, the player learns more about how dangerous the work is and how the children are treated.

#### Pieces of information: (2)

- Zahir explains how he was injured while working with the chemicals; Hakim admits that he docks the children's wages if they do not perform well enough.

**Talking to Zahir og Hakim. The numbers indicate which lines you should select. The numbers in bold show which lines provide essential pieces of information. Make the following selections to gain as many pieces of information as possible:**

- Talk to Zahir: 1 – 1 – 1 – (short animation showing Hakim arriving)
- Talk to Hakim: 2 – 1 – 1 (the conversation passes to Zahir)
- Talk to Zahir: 2 – 1 – 3 – ... (continue the conversation until it passes to Hakim)
- Talk to Hakim: 1 – 1 – 2 – 2 – 1 – ... (no more pieces of information left)

## SCENE 6.

### The meeting with Raihan

#### The scene:

The meeting with Raihan takes place at his mansion.

#### Persons:

- Raihan

#### Purpose:

Having constructed arguments from the pieces of information gathered during the game, the player now has to put these arguments to the best possible use. The conversation is divided into three main topics: Education, Hazardous Work and Rights.

#### Talking to Raihan.

*Before your meeting with Raihan, you will need to construct arguments from the pieces of information you have gathered during the game.*

*It is possible to construct three arguments, and each piece of information will only fit one argument. By reading the pieces of information, you should be able to assign each of them to the right argument.*

**Below is explained which pieces go with which arguments:**

#### Education

- Maxine: on the extent of child labour in Bangladesh
- Abdul: on the necessity of his daughter's having a job
- The money: that the player saw the 'buyer' give the woman in the slums

#### Hazardous work

- Maxine: on the extent of hazardous and unskilled work
- Zahir: on the accident he suffered
- The barrels: that the player noticed so many of at the factory

#### Rights

- Hakim: on how he 'regulates' the children's wages if they do not perform well enough
- Sumi: on working extra hours without pay and the docking of wages
- The key: that the player finds in Hakim's office

#### The conversation with Raihan

*Also covers these three topics (a topic will only occur during the conversation if the player has constructed an argument for that topic).*

*The strength of each argument constructed by the player will depend on how many pieces of information it consists of. Consequently, the strength of an argument can range from 1 to 3.*

*A strength 3 argument used at exactly the right time will put three times as much pressure on Raihan. If you use it a bit too early or too late, the effect will be lessened proportionally.*

**Below you can see the exact right times to use each of the arguments:**

#### **Education**

- Choose: "Ask Raihan about schooling for the children" Dialogue selections: 1 – 1 – 1 – 2 – (...)

#### **Hazardous work**

- Ask Raihan about the dangers of this kind of work
- Dialogue selections: 1 – 1 – 1 – 2 – (...)

#### **Rights**

- Ask Raihan about the rights of the children
- Dialogue selections: 1 – 1 – 1 – 1 – (...)

**If you get the option, "Well, Hakim admitted that he's the one who decides their wages. And that they depend on how the children behave" you should use the argument as your fifth line instead:**

- Dialogue selections: 1 – 1 – 1 – 1 – 1 – (...)



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