



# Classroom Launch Guide

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## Game Description

*Past/Present* reaches into American history, taking place over four days, or Episodes, in May of 1906 in the mythical town of Eureka Falls. Your students will impersonate one of two protagonists: Anna Caruso, a young Italian immigrant worker at the Boylston Mill, or Walter Armbruster, the mill's young manager. They will move through the game world alongside a series of non-playing characters ("NPCs") that represent various jobs, personalities, backgrounds and political views. *Past/Present: 1906* is set against the backdrop of growing labor struggles in an economically harsh climate. It's a tense time – labor unrest is on the rise.

As they play, Anna or Walter will make choices that determine their next action. They'll be asked to accomplish a series of **Goals** and **Objectives**, (i.e. buy a newspaper and talk about what's in it) solve mysteries, ("find out what the mysterious piece of paper means,") and collect **Evidence** to answer three **Big Questions** that will support pro and con views on key issues that can be discussed in class post-game. At the game's conclusion, they commit themselves to a position on a volatile topic: for Anna, to strike or not? for Walter, to negotiate or not? Their choices result in an epilogue tailored to their experience.

Whether your students play Anna or Walter, they will encounter the same townspeople and experience the same global events, such as the impending strike. On the other hand, they'll struggle with vastly different tasks, household budgets and lifestyles. Their social position and financial status will inform their responses to the challenges in the game and will enhance any post game discussion in your classroom.

## Curriculum Goals

*Past/Present* is rich in American History content, but it is also an engaging opportunity for students to acquire and hone critical thinking and decision-making skills. These skills are central to historical inquiry and, more important, are vital life skills necessary for success in the 21st century. While content knowledge is a goal in and of itself, it is more importantly the vehicle for the acquisition of skills that are central to the game because they mirror the types of thought processes that students will engage in throughout middle school and beyond.

When your students have wrestled with the ethical and experiential dilemmas represented in *Past/Present*, they will be better equipped to think about the **Essential Questions** posed by the game:

- When and why might workers choose strike to earn better wages and working conditions?
- When and why might business owners negotiate with workers to meet their demands? When and why might business owners choose to resist those demands?
- Who gains and loses the most when workers strike to earn better wages and working conditions?

Students who play *Past/Present: 1906* in a teacher-directed immersion model will acquire the following core understandings and abilities.

**Content:** Students will:

- Understand the dynamic of cooperation and conflict between workers and factory owners that led to the emergence of the labor movement in the 20th century.
- Understand how the technological innovations that resulted from the Industrial Revolution changed the production and consumption of goods at the turn of the 20th century. These changes directly impacted the nature of manufacturing, the role of labor, and the emergence of a consumer based society.

**Skills:** Students will be able to:

- Use critical thinking skills to identify and classify different types of evidence, including primary and secondary sources, written and material evidence, suggestive and conclusive evidence, and statistical data.
- Analyze multiple perspectives by identifying point of view and bias in historical evidence.
- Make decisions by interpreting varying points of view and construct arguments supporting or refuting these viewpoints.
- Demonstrate visual literacy by analyzing, comparing, and contrasting real and fictional images of how people lived in turn of the century America.
- Apply their understanding of the past to the present by comparing historical events to similar contemporary ones.
- Develop empathy by role-playing a historically believable character that faces historically relevant ethical dilemmas.

## How the Game Works

### Downloading the software and setting up Past/Present

Teachers planning to deploy *Past/Present* in a classroom using multiple computers should pre-install the game software prior to student use. Please see the **Installation Instructions** in the [TEACHER RESOURCES](#) section, or go to [pastpresent.org](http://pastpresent.org) for the latest instructions.

### Prologues

First, the player chooses or is assigned which character or “avatar” to play: Anna Caruso or Walter Armbruster. Clicking on Anna or Walter will launch a brief video prologue in which these story characters will introduce themselves, their families and their town.

## Navigation

The game is divided into four Episodes, each of which represents a day in the life of the main characters. Each episode begins in the morning and ends at the end of the day, with a workplace scene in the middle. The game world is made up of several dozen scenes which represent different locations around Eureka Falls: houses, streets, workplaces. At each location the player will encounter a number of non-playing characters (“NPCs”). These characters should be approached. When clicked on, a conversation will ensue. Students should make Anna and Walter interact with as many characters as possible.

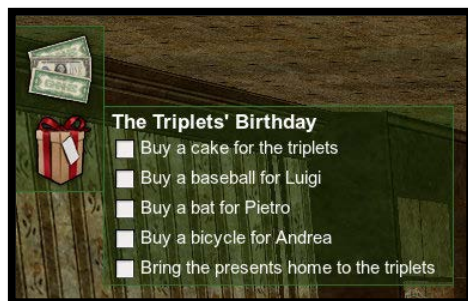
Players navigate through the game world of Eureka Falls by clicking on where they want their character to walk to. At the end of each scene, an NPC may send Anna or Walter to their next destination, or the player will need to look for the pointed finger icon to exit. Sometimes there will be a delay while the game loads the art assets for the next scene. This is normal.

Throughout the game there are several visual elements that players can click on to learn more: people, storefronts, scraps of paper in the street, wall posters, and so forth. The player should be on the lookout for the magnifying glass icon to find these clickable items.

## Tutorials

From time to time, **Tutorial** popups within the game will explain game functions. If your students miss one, they can find it again by clicking on the gear icon. See the Tutorial Grid as part of your resource packet.

## Goals and Objectives



At various points in the game players are asked to accomplish certain **Goals** which advance the story line. This could include going to work, bringing home groceries or solving a mystery.

Each goal is divided into a series of **Objectives**, such as “go to the livery stable” or “ask Amadeo about the mysterious stranger.” As **Goals** are achieved they are checked off by the game. Active **Goals** are always displayed by icons in the upper left hand corner.

## Big Questions and Evidence

Periodically the game will introduce a series of **Big Questions** intended to get students thinking about underlying issues facing the mill and its workers. There are three **Big Questions**:

**Big Question ①: Does the mill treat workers fairly?** (active during Episodes 1 and 2)

**Big Question ②: Is the mill in financial trouble?** (active during Episodes 1 and 2)

**Big Question ③: Is a strike likely to succeed?** (active during Episode 3)

The game is stocked with answers to these questions in the form of **Evidence**. By reading newspapers and talking to other characters, players acquire pieces of evidence pro and con that will help them decide their position on the Big Questions. You can find the full Big Question and Evidence grid in the Teaching Resource section below.

By design, pieces of **Evidence** often conflict with each other, forcing the player to consider the credibility of the source of the information, and not all Evidence carries equal weight. For example:

### Big Question #1: “Does the mill treat workers fairly?”

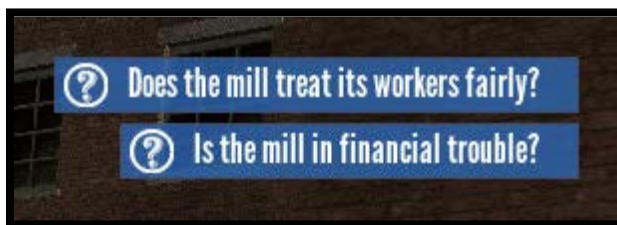
Evidence (Pro): “The Courier-Dispatch says the new weaving machines will allow workers to be more productive and earn more money.”

Evidence (Con): “Stanley told me the new machines can be dangerous at high speeds.”

### Big Question #2: “Is the mill in financial trouble?”

Evidence (Pro): “Franz says that the Southern mills are producing cloth more cheaply than the mill can.”

Evidence (Con): “Officer Moran told me the mill owners are throwing a lavish party for themselves.”



Active Big Questions and pieces of Evidence are found by clicking the blue bars in the upper right hand corner of the game. Each time a player encounters a piece of Evidence he/she will be prompted to assign it, pro or con, to one of the applicable Big Questions. The player may reassign Evidence at any time.

The game keeps track of the player’s collection and classification of Evidence, which can be checked at any time by hovering the mouse over the blue Big Question rectangles in the upper right hand corner of the screen. Students can also fill out the attached **Big Question Worksheet**, which challenges them to explain their classifications and enables them to share and discuss their choices with other players. In addition to the “official” pieces of Evidence, the game offers many other pieces of information that help answer the Big Questions. You



should encourage your students to go beyond the official popups when filling in their worksheets.

## Resource Icons

**Resource icons** are located along the right hand side of the screen and are always accessible to the player.



The **Brain** collects information and knowledge that's been acquired by the player. It contains pieces of **Evidence**, **Goals** and **Objectives**, **People** the player has met and a **Glossary** of unfamiliar words used in the game.

The **Satchel** is an inventory that contains items the player has acquired during the game, such as food and newspapers. It also keeps track of the player's available funds; in Walter's case, this is done in a **Bankbook**.

The **Map** is available to show the player where he or she is in relation to the town. It is active only in the town scenes. Colored dots represent the location of key NPCs to speak with.

The **Gear** contains all of the tutorials that appear throughout the game. A grid of tutorials is included with the Teacher Resources.

## Work Minigames

Both Anna and Walter's day center around their experiences at work at the Boylston Mill. Anna toils in the weaving room while Walter juggles orders and output in an office. Your students experience this work environment through their character's **minigame**, which experience has shown to be extremely popular.

Each minigame comes with a spoken tutorial movie which should familiarize the players with the basic instructions. Further knowledge comes with practice, and students will have several opportunities to go to work and earn money, as well as understand the nature of different kinds of labor a hundred years ago.



# Getting Ready to Play the Game with Your Students

## Step 1: Choosing an Implementation Strategy

*Past/Present* is a richly detailed virtual world with many hidden pleasures for both students and teachers. The game can be played effectively during a block of **three to five** forty minute class periods. There are several factors that affect how fast your students will get through the game. First, students play at varying speeds and will arrive at key moments in the game at different times. Second, the number and frequency of supplementary teacher-directed student activities (class discussion, completion of worksheets, and so forth) will affect the rate of progress.

*Past/Present* is designed so that you can stop game play at any time while still maintaining the integrity of the game as a curricular experience. While completing the game yields a fuller experience (achieving more content and skill goals), your students will meet many of the educational goals even if they don't complete the full storyline.

The proposed curricula for teaching *Past/Present* include a mix of in-class gameplay, in-class collaborative activities, and related homework assignments. A detailed **Scope and Sequence** outline is included in the Teaching Strategy materials below.

### Five Day Curriculum

Devoting five days of your class time to playing and discussing *Past/Present* will allow your students to fully immerse themselves in the narrative of the game as well as the supporting materials.

### Three Day Curriculum

You can choose to play *Past/Present* over three class days as well. In this scenario, your students may not complete all four Episodes but they will still be able to have a rich gameplaying experience. This shorter curriculum will bring students as least as far as the end of Episode Two (Tuesday), when they are on the verge of making important decisions within the game narrative. Suggestions for activities related to early termination can be found in the Scope and Sequence Grid.

**You do not need to have your students complete all four episodes of *Past/Present* gameplay to achieve the desired educational goals of the game,** and the Scope and Sequence document is designed for maximum flexibility. In addition, assuming their computers meet the minimum operational standards to run *Past/Present*, students would be able to continue playing the game on their own time using their existing login information.



## Step 2: Choosing the Play Mode

### Playing Collaboratively vs Singly

Depending on your classroom situation and your teaching goals, there are a number of ways to have your students play *Past/Present: 1906*. Our recommended method is to have pairs of students share a computer, as opposed to playing singly. Pairing allows students to collaborate with each other as they play, and to problem-solve as a team. For example, you may wish to pair a strong reader with a weak one, or a fluent video-gamer with a novice. (Remember to make them hand off control of the game to each other from scene to scene!) While this model is educationally very rewarding, it does tend to slow down game progress. Single players tend to move faster through the game narrative, but may require more intervention from you if they run into technical or comprehension difficulties.

### Playing in Anna Walter “50-50” Mode

Both Anna’s and Walter’s individual stories can function as a complete game, but the ideal way to play *Past/Present: 1906* is to have your class become familiar with both narratives. The best way to achieve this is to **divide your class into teams of four**: two students on each team collaboratively playing the Anna game on one computer, and two students collaboratively playing the Walter game on another computer. The screens should not be visible to each other if possible. This allows your students to focus on one character but also experience the other side of the labor/management divide. The conversation that ensues between the Annas and the Walters after playing in this “50/50” mode will be lively and enlightening for all. (NOTE: Testing has shown that boys are perfectly fine with playing Anna, so don’t feel that you need to match the players to the characters by gender.)

Playing Walter or Anna as a solo game can also be a rewarding experience. Check the student activity materials to make sure they are relevant to your chosen character.

### Technical Considerations

Consult the following checklist to make sure your classroom has the equipment needed to play *Past/Present* according to your wishes.

- Computers with game pre-installed (this makes for a smoother classroom experience). This will involve working with your school’s IT staff to prepare the machines ahead of time.
- Headphones for each player, if desired. If students are playing in pairs, you’ll need to provide an audio splitter jack for the two sets of headphones required. The alternative is to have the computer speakers up, which can make for a noisier but just as effective classroom.
- Computer mice are desirable for easier in-game navigation, but not necessary.

## Step 3: Review Student Activities and Resources

There are a variety of worksheets and readings to supplement actual gameplay and provide content that will support discussion, study, research inquiry and instruction before, during, and after gameplay. You can download them in the full **Student Materials Packet** or see individual ones online at [pastpresent.org](http://pastpresent.org). Supporting documents include:

- **Gameplay Worksheets [S1-S2]**, for student to fill out as they play the game.
  - The **Character Worksheet [S1]** asks students to fill in background information and political profiles for the many characters they meet in Eureka Falls
  - The **Big Question and Evidence Worksheet [S2]** asks students to collect and classify the evidence to answer the three Big Questions that are central to the educational goals of the game. Answering these questions prepares students to ultimately address the **essential questions** of Past/Present:
    - When and why might workers choose strike to earn better wages and working conditions?
    - When and why might business owners negotiate with workers to meet their demands? When and why might business owners choose to resist those demands?
    - Who gains and loses the most when workers strike to earn better wages and working conditions?
- **Backgrounders [S3-S6]** provide information that gives students the historical context needed to understand the game
- **Homework Printables [S7-15]** serve as the basis of required or optional homework over the course of the *Past/Present* curriculum. They allow students to further their understanding of the concepts addressed in the game, to think critically about the issues raised, and to practice the key skills introduced by the game.

## Teaching Strategies Using *Past/Present*

### Scope and Sequence

The following grid provides a guide to integrating *Past/Present* gameplay into a three or five day curriculum. Documents beginning with an **S** refer to student resources; a **T** refers to its teacher's counterpart, which supplies more information.

A - PREP FOR GAMEPLAY – THE NIGHT BEFORE STARTING PAST/PRESENT	
Homework	Assign <b>Backgrounders</b> of choice: S3: Industrialization S4: Rise of the Labor Movement S5: Immigration S6: The Rise of Consumer Culture
Optional Homework	S7: Timeline 1880-1920 Activity S8: Immigration Statistics Activity
B - DAY ONE GAMEPLAY IN CLASS	
Introduction (10 mins)	Instructions on how to play the game (can include smartboard) Tips for effective play Using the Character Worksheet S1 Using the Big Question Worksheet S2
Gameplay (20 mins)	Play Episode One as far as possible
Classroom Activity (10 mins)	Discuss <i>PausePoints</i> #1 and/or #2 (first comparisons of Anna and Walter's lives and job experiences)
C - NIGHT ONE HOMEWORK	
Homework	Worksheets: Comparing Anna and Walter's Houses with Primary Documents S9A: Looking at Anna's Apartment and Comparing to Immigrant Life in NYC ca. 1900 S9W: Looking at Walter's House and Comparing to Middle Class Life in NYC ca. 1900
D - DAY TWO GAMEPLAY IN CLASS	
Gameplay I	Continue playing Episode One; stop at <i>PausePoint</i> #3: <i>End of Episode One</i>
Classroom Activity (10 mins)	Teams collaborate on a follow-up activity to the previous night's homework, comparing Anna and Walter's homes and neighborhoods
Gameplay II	Resume gameplay on Episode Two until end of class period
E - NIGHT TWO HOMEWORK	
Homework	Read Primary Sources on Work, 1880-1920 and complete worksheets S10A: Rose Perr: Working Conditions in a Shirtwaist Factory S10W: Andrew Carnegie and the Rise of Big Business
F - DAY THREE GAMEPLAY IN CLASS	
Classroom Activity (10 mins)	Class Discussion: Progress on collecting Evidence for Big Questions; includes discussion of the competing Eureka Falls newspapers and their points of view
Gameplay	Continue playing Episode Two until end of class period
G - NIGHT THREE HOMEWORK (THREE DAY CURRICULUM)	
(FIVE DAY CURRICULUM: SKIP TO STEP I)	
Terminal Activity	Thesis Formation: What should Anna or Walter do if a strike breaks out? S15A: Evidence Tally Sheet (Anna) S15W: Evidence Tally Sheet (Walter) Write a <b>Thesis Statement</b> or list <b>Bullet Points</b> for an in-class debate
H - OPTIONAL DEBRIEF ACTIVITIES ON DAY FOUR (THREE DAY CURRICULUM)	
Classroom Activity	<ul style="list-style-type: none"> <li>Write an essay in class based on Thesis Statement and using evidence collected in Evidence for Big Questions Worksheet</li> <li>Take a vote on what Anna and Walter should do</li> </ul>

	<ul style="list-style-type: none"> <li>Conduct a traditional debate</li> <li>Students conduct a <b>Philosophical Chairs Discussion*</b> for a variety of contemporary topics. Students discuss how these topics relate to the issues presented in the game.</li> <li>Have Anna team members write letters to Walter team members explaining their positions on the strike to each other</li> </ul>
<b>I - NIGHT THREE HOMEWORK (FIVE DAY CURRICULUM)</b>	
Homework	Worksheets: Analyzing the implications of narrative choices in the game S11A: Anna and the Mill Ledger S11W: Walter and the Labor Flyer
<b>J – DAY FOUR GAMEPLAY IN CLASS</b>	
Gameplay I	Resume playing Episode 3 through <i>PausePoint #6</i>
Classroom Activity (10 mins)	Analyze two historical cartoons about labor and capital (Thomas Nast and Puck) S12: Cartoon Analysis Worksheet
Gameplay II	Resume gameplay until end of class period
<b>K – NIGHT FOUR HOMEWORK</b>	
Homework	Placing <i>Past/Present</i> in historical context S13: Worksheet: Situating Eureka Falls in American Labor History
<b>L – DAY FIVE GAMEPLAY IN CLASS</b>	
Final Gameplay (15 mins)	Students will play as far as they can in the game. Those who finish can either start the other character, or practice the mini-games.
Debrief in Class	<p>A strike is called against the Boylston Mills. What should Anna do? What should Walter do?</p> <ul style="list-style-type: none"> <li>Collaboratively Anna teams and Walter teams fill out Worksheet S14 considering the multiple perspectives of the characters in the game toward the impending strike, using the Character Worksheet to make their decisions.</li> <li>After considering multiple perspectives, the Anna and Walter players decide what they think their avatars should do, using worksheets S15A/S15W (writing)</li> <li>Take a vote on what Anna and Walter should do</li> <li>Conduct a traditional debate</li> <li>Students conduct a <b>Philosophical Chairs Discussion*</b> on a variety of contemporary topics. Students discuss how these topics relate to the issues presented in the game.</li> </ul>
<b>M – NIGHT FIVE HOMEWORK</b>	
Homework (Terminal Activity)	Anna team members write letters to Walter team members explaining their positions on the strike to each other and giving advice to the other character as to what he/she should do

## Teacher Keys and Game Resource Documents

Use the following documents as resources when teaching *Past/Present*.





- The [Character Grid Key](#) [T1] is a useful guide to who's who in Eureka Falls. There is also an NPC Quick Chart suitable for smartboard display.
- The [Big Question and Evidence Table Key](#) [T2] lists the pieces of evidence sprinkled throughout the game that will help your students figure out where they stand on the important issues facing their character
- The [Pause Point Table](#) indicates key points in the game where you can pause gameplay and interpolate the classroom activities described above.
- The [Instructions for Play](#) is a visual representation of basic game functions and systems, useful for presenting to your students on the first day of gameplay.
- The [Glossary](#) lists some of the words in the game that may be unfamiliar to your students. These definitions are available to anyone by clicking on the Brain and choosing the *Glossary*.
- The [Newspaper Guide](#) presents facsimiles of all the newspaper articles featured in the game.
- The [Installation Instructions](#) provide step-by-step guidance on getting the game running on your school's computers, as well as how to set up logins for you and your students.

For student homework assignments, backgrounder essays, and worksheets, download the **Past/Present Student Materials Packet**.






**T1**





## Character Grid Teacher Key


Your students will use a blank version of this worksheet [S1] to answer these questions. You may wish to introduce any unfamiliar vocabulary terms (social class, strike, ethnic background, etc) to your class as part of game prep.

Character	What do you know about the character? (Job, ethnic background, social class)	What do you know about their attitudes towards the workers and the mill management? How do you know this?	What does the character think about the possibility of a strike against the mill? Why do you think so?
 <b>ANNA CARUSO</b>	Anna is young woman of around 20 years old who came with her family from Italy several years earlier. She works as a weaver at the mill and is her family's main means of support.	<p>These are the two <i>Past/Present</i> avatars – the characters your students will play. The answers to the above two questions will come from decisions they make in the course of gameplay. These squares are blacked out on Worksheet S1. The final assignment (S15A/S15W) allows students to list what their characters think.</p>	
 <b>WALTER ARMBRUSTER</b>	Ambitious and energetic, Walter has risen quickly to the position of mill manager, where he attempts to conscientiously follow the dictates of the Boylston family.		
 <b>MAMMA CARUSO</b>	Anna's mother. Poor Italian immigrant, widow, takes in washing and cares for her three sons	Mostly concerned about making ends meet; sympathetic to the workers' plight	Does not favor a strike, because she is fearful of violence and worried that family income will dry up
 <b>ELIZABETH ARMBRUSTER</b>	Walter's wife. Daughter of Vogel the furniture store owner. Socially ambitious and acquisitive but supportive of her husband. Involved in charity work. Anna sees her only as a formidable potential employer.	Although she is personally concerned about the workers' living conditions, she is firmly aligned with the mill's interests, as her husband is a mill manager.	Very concerned about the collateral damage a strike might bring to her family's social ambitions. Supportive of her husband's efforts to solve the crisis.



Character	What do you know about the character? (Job, ethnic background, social class)	What do you know about their attitudes towards the workers and the mill management? How do you know this?	What does the character think about the possibility of a strike against the mill? Why do you think so?
 <b>SOPHIE KALISH</b>	Anna's best friend. Bubbly Jewish immigrant. Works alongside Anna in the weaving rooms. Highly imaginative and dreamy.	Has first-hand experience with heavy-handed management and actively dislikes her mill job.	Personalizes it by falling in love with the labor organizer, and is excited about the possibility of a labor action.
 <b>HIRAM BOYLSTON</b>	Walter's best friend and the scion of the mill owning family. Something of a playboy, much dedicated to a life of leisure. A disappointment to his hard-charging father.	As part of the mill's ownership, strongly pro-management and unsympathetic to the workers.	Prefers to delegate all negotiations to Walter. Has a strong preference for a hard line and a lockout.
 <b>AMADEO MOSCA</b>	Italian vegetable seller with a paternal interest in Anna. Highly excitable.	Strong socialist and pro-labor viewpoint coupled with personal hostility to mill management, openly expressed. Zero sympathy for the mill's financial problems.	Perhaps the most enthusiastic supporter of labor action in Eureka Falls.
 <b>JOEY WALSH</b>	Ten-year-old newboy, street urchin, and town gossip. Perennially hungry and living in desperate circumstances.	Is dazzled by mill's paternalistic gestures like offering an annual workers' picnic.	Not a supporter of a strike, fearing that the whole town would go into a tailspin economically if there were a strike.
 <b>FRANZ BRUNER</b>	German-American, night-watchman at the Boylston Mills, with a gentle avuncular attitude towards Anna and Sophie.	A long-time employee of the mills and totally devoted to the company and its managers. Complete and utter loyalty to the mill management despite his lack of position.	Believes a strike would be catastrophic and dangerous, with violence certain and civil society in Eureka Falls torn apart.

Character	What do you know about the character? (Job, ethnic background, social class)	What do you know about their attitudes towards the workers and the mill management? How do you know this?	What does the character think about the possibility of a strike against the mill? Why do you think so?
 <b>STANLEY FRANKLIN</b>	Native-born overseer of the loom room where Anna works; also reports to Walter. Highly stressed and given to tyrannical outbursts against his underlings.	Identifies with the mill even though he feels stressed by the demands of the job. Has a decent working relationship with his boss Walter.	Concerned about the possibility and realistic about how difficult it would be to hire and train replacement workers.
 <b>SEAMUS MORAN</b>	Irish cop, master of the universe in his own estimation. Knows everything going on in town and partial to the smiling intimidation of everyone he meets. Always on the lookout for informers.	Appears to think of himself as above the fray, but knows that it is the mill's interested who he needs to serve.	Only seems to care about the practical aspects of mill security, and wants to arrest the labor organizer immediately.
 <b>JEDEDIAH MELLENCAMP</b>	Native born chief salesman for the mill. Bitter and bigoted, and frustrated by the mill's declining fortunes. Loves to give hard-bitten advice to Walter and Hiram.	Angry at everyone. Certainly despises the immigrant workers, but sneers at the Boylston family as well. Seems resigned to retire shortly.	Loathes anything that would benefit labor, even if it might indirectly benefit the mill.
 <b>SAM BROWNSTONE</b>	Sharp-taking lawyer and real-estate developer. Involved with Walter in the Excelsior Estates development, and also Anna's persistent landlord. Educated but glib.	Seems to be apolitical and never talks about the mill, although he is not above marketing his development as a refuge from immigrants and "the odor of production".	Does not discuss it.

Character	What do you know about the character? (Job, ethnic background, social class)	What do you know about their attitudes towards the workers and the mill management? How do you know this?	What does the character think about the possibility of a strike against the mill? Why do you think so?
 <b>REVEREND LEVERETT</b>	High church minister to the wealthy society people of Eureka Heights. Upper-class. Involved in charity work.	Does charity work among the poor and advocates for them with Walter and Hiram, but he is also a director of the Boylston Mills and is sympathetic to the company's situation.	Would probably prefer that the mill make concessions to the workers to avoid the disruption and possible violence of a strike. However, willing to use the power of the police to suppress the organizer.



REVEREND LEVERETT



FRANZ BRUNER



AMADEO MOSCA



JEDEDIAH  
MELLENCAMP



MAMMA CARUSO



ELIZABETH  
ARMBRUSTER



SOPHIE KALISH



STANLEY FRANKLIN



SAM BROWNSTONE



JOEY WALSH



HIRAM BOYLSTON



SEAMUS MORAN

## T2 Big Questions and Evidence Table Key

Your students will use a blank worksheet [S2] to answer these questions. There are three Big Questions that students are asked to answer in the course of gameplay. By reading newspapers and speaking to Non Playing Characters (NPCs), Anna and Walter can hear a variety of facts and opinions, often in conflict, that will help them make decisions about their future. The player is asked to sort these pieces of “Evidence” into Yes or No columns for later discussion. The game will keep track of the player’s decisions, which are available to view anytime by clicking on the blue Big Questions in the upper right hand corner of the screen. The game also knows the suggested placement of each item, as shown below, but you may wish to discuss other possibilities with your students.

### Big Question ① : DOES THE MILL TREAT ITS WORKERS FAIRLY?

ANNA'S STORY			
	Evidence	When Learned	Why Classification is Correct
Yes-1	The Courier-Dispatch says the new weaving machines will allow workers to be more productive and earn more money.	Episode 1 (Monday); papers available AM and PM	Machines help workers by allowing them to earn more money
Yes-2	Franz says that the mill only cuts wages in order not to lay people off.	Episode 1 (Mon) morning, Mill Yard	The mill cares about its employees because it doesn't want to lay them off
Yes-3	Franz says that conditions at the mill are better than they used to be.	Episode 1 (Mon) afternoon, Mill Yard	The mill is improving working conditions to help workers
Yes-4	Joey told me the mill is going to throw the workers a big picnic.	Episode 1 (Mon) afternoon Mill Street	The mill treats its workers generously by giving them a picnic

WALTER'S STORY			
	Evidence	When Learned	Why Classification is Correct
Yes-1	Franz told me how conditions at the mill used to be a lot worse.	Episode 1 (Mon) afternoon, Mill Yard or Mill Street	The mill is improving working conditions to help workers
Yes-2	Jedediah told me the workers take advantage of their bathroom breaks to smoke and skip work.	Episode 1 (Mon) afternoon, barbershop	Seemingly harsh rules are necessary to control workers who take advantage of the mill
Yes-3	Joey thought the mill was great for giving the workers an annual picnic.	Episode 2 (Tues) afternoon, downtown	The mill treats its workers generously by giving them a picnic

**Big Question ① : DOES THE MILL TREAT ITS WORKERS FAIRLY?**  
(continued)

ANNA'S STORY			
	Evidence	When Learned	Why Classification is Correct
No-1	The Siren says the mill's new machines are dangerous.	Episode 1 (Monday); papers available AM and PM	Machines help the company at the expense of the workers
No-2	Stanley would not let me go to the bathroom during my shift.	Episode 1 (Mon) at work	Work rules are rigid and dehumanizing
No-3	The working environment is making Sophie sick.	Episode 1 (Mon) afternoon, Mill Yard	Dangerous working conditions are condoned by the mill
No-4	Sophie told me that last year the mill cut wages just so they could make bigger profits.	Episode 1 (Mon) afternoon, Downtown	The mill is exploiting a dependent workforce
No-5	The mill's payroll ledger shows that managers earn much more than the workers.	Episode 2 (Tues) at home at the end of the day	Severe pay inequity exploits a vulnerable workforce

WALTER'S STORY			
	Evidence	When Learned	Why Classification is Correct
No-1	Amadeo reminded me that the mill cut wages last year so they could make bigger profits.	Episode 1 (Mon) before work Downtown	The mill is exploiting a dependent workforce
No-2	Stanley told me the new machines can be dangerous at high speeds.	Episode 1 (Mon) at work	Machines help the company at the expense of the workers
No-3	I overheard two workers talking about how they were not allowed to use the bathroom on their shift.	Episode 1 (Mon) after work in the Mill Yard	Work rules are rigid and dehumanizing
No-4	The little immigrant boys told me many of the workers are in bad health.	Episode 2 (Tues) at the worker's house	Dangerous working conditions are condoned by the mill
No-5	The mill's payroll ledger shows that managers earn much more than the workers.	Episode 2 (Tues) at work	Severe pay inequity exploits a vulnerable workforce



## Big Question 2: IS THE MILL IN FINANCIAL TROUBLE?

ANNA'S STORY			
	Evidence	When Learned	Why Classification is Correct
Yes-1	Franz and the Courier say that Southern mills are producing cloth more cheaply than the mill can.	Episode 1 (Mon) before work or after work in the Mill Yard	High labor costs are crippling the company and rendering it uncompetitive
Yes-2	Stanley told me that Boylston Mills lost a big contract to supply cloth to a towel company.	Episode 1 (Mon) before work in the Mill Yard or right after work	The company is losing out on significant business
Yes-3	I overheard the banker saying that the mill invested heavily in new machinery and is in debt.	Episode 2 (Tues) on my way home from looking for a job	The mill is over-extended financially
	Evidence	When Learned	Why Classification is Correct
No-1	I overheard one of the Boylstons talking about his expensive new car.	Episode 1 (Mon) after work at McCool's barbershop	The mill's owners seem to be taking money out of the company
No-2	Officer Moran told me the mill owners are throwing a lavish party for themselves.	Episode 1 (Mon) after work downtown	Cash does not seem to be in short supply for the company
No-3	Amadeo said that five years ago the mill claimed they were going under, but they lied just to cut our pay.	Episode 2 (Tues) after work downtown	The company has a history of crying wolf about its finances

WALTER'S STORY			
	Evidence	When Learned	Why Classification is Correct
Yes-1	I talked to Jedediah and read in the Courier that Southern mills are producing cloth more cheaply than we are.	Episode 1 (Mon) before work on Mill Street	High labor costs are crippling the company and rendering it uncompetitive
Yes-2	Jedediah told me that New York buyers not interested in our cloth.	Episode 2 (Tues) before work in the Mill Yard	The company is losing out on significant business
Yes-3	The banker told me the mill invested heavily in new machinery and is in debt.	Episode 2 (Tues) after work Downtown	The mill is over-extended financially
	Evidence	When Learned	Why Classification is Correct
No-1	Amadeo said that five years ago the mill claimed they were going under, but they lied just to cut our pay.	Episode 1 (Mon) after work Downtown	The company has a history of crying wolf about its finances
No-2	Elizabeth told me about how lavish the mill owners' party if going to be.	Episode 2 (Tues) at home before work	Cash does not seem to be in short supply for the company
No-3	Hiram told me that the new machines require far fewer workers than before to keep the mill running, so we'll save money.	Episode 2 (Tues) in the Heights before work	Production efficiencies will yield considerable savings for the company

### Big Question ③: IS A STRIKE LIKELY TO SUCCEED?

ANNA'S STORY			
	Evidence	When Learned	Why Classification is Correct
Yes-1	Amadeo told me that in the carpenters' strike of 1890, a union won an 8 hour workday for some 28,000 workers.	Episode 3 (Weds) before work Downtown	Successful strikes have achieved remarkable concessions
Yes-2	I read in the Siren that the strike organizers in Jonesborough are doing a great job at keeping the strike going.	Episode 3 (Weds) newspaper	Skillful labor organizing can keep the pressure on management
Yes-3	I found a telegram that showed that the labor organizers would bring in some muscle to support the strike.	Episode 3 (Weds) after work on Mill Street	Striking workers might be able to prevent replacements from keeping the mill open
Yes-4	Amadeo told me that the mill couldn't hire enough Poles and Portuguese to replace everyone if all the workers went on strike.	Episode 4 (Thurs) before work Downtown	The mill would have difficulty replacing strikers with untrained workers

ANNA'S STORY			
	Evidence	When Learned	Why Classification is Correct
No-1	Franz told me that labor organizers are too willing to use violence. In the Homestead Strike of 1892 they riled up the workers and the cops came in and broke heads and people died.	Episode 3 (Weds) before work Downtown	Labor violence in past strikes has doomed them to failure
No-2	I read in the Courier that some strikes have ended in victory for the	Episode 3 newspaper	Clever management ploys can easily undermine labor

WALTER'S STORY			
	Evidence	When Learned	Why Classification is Correct
Yes-1	Reverend Leverett told me that in the carpenters' strike of 1890, a union won an 8 hour workday for some 28,000 workers.	Episode 3 (Weds) before work in the Heights	Successful strikes have achieved remarkable concessions
Yes-2	I read in the Siren that the strike organizers in Jonesborough are doing a great job at keeping the strike going.	Episode 3 (Weds) newspaper	Skillful labor organizing can keep the pressure on management
Yes-3	Stanley said that it would be tough to train enough Poles and Canadians to take on all the work.	Episode 3 (Weds) at work in the Loom Room	The mill would have difficulty replacing strikers with untrained workers
Yes-4	I found a telegram that showed that the labor organizers would bring in some muscle to support the strike.	Episode 3 (Weds) after work on Mill Street	Striking workers might be able to prevent replacements from keeping the mill open

WALTER'S STORY			
	Evidence	When Learned	Why Classification is Correct
No-1	Jedediah told me that if the workers strike, it will be easy to replace them with Poles and Canadians.	Episode 3 (Weds) before work Downtown	Replacement workers can keep the mill operating during a strike
No-2	Moran promised me that if organizers tried to use violence, the	Episode 3 (Weds) before work Downtown	An efficient security plan will foil labor violence and keep the mill

ANNA'S STORY			
	workers but 6 months later the owners cut pay and fired workers anyway.		gains
No-3	Mr. Mellencamp told me that if the workers strike, it will be easy to replace them with Poles and Canadians.	Episode 3 (Weds) before work on Mill Street	Replacement workers can keep the mill operating during a strike
No-4	My co-worker Dorotea told me people try to get their kids taken on by the mill even if they're underage.	Episode 3 (Weds) during a work break	Too many workers depend on the mill's pay to risk it by striking

WALTER'S STORY			
	police would shut them down.		operating
No-3	Franz told me that the workers beg to work at the mill and even try to get jobs for their children. They are desperate.	Episode 3 (Weds) after work in the Mill Yard	Too many workers depend on the mill's pay to risk it by striking
No-4	Jedediah and the Courier said that some strikes have ended in victory for the workers but 6 months later the owners cut pay and fired workers anyway.	Episode 3 (Weds) after work on Mill Street	Clever management ploys can easily undermine labor gains

## Map of Eureka Falls










## Pause Point Table



**Pause Points** indicate clearly labeled moments within the game where you as a teacher can conveniently pause collective gameplay to introduce additional learning activities. By providing common stopping points (“Everyone play to Pause Point #2 and then stop and fill out your worksheets,”) Pause Points allow students (on their own or guided by a teacher) to “pause” to consider the connections between the fictional characters and the dilemmas they face in the historical context of the game.

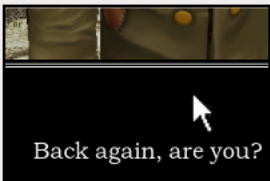
Pause Points are clearly marked at strategic points in the game using the red stop sign icon. Some of the points below are subsumed in the Scope and Sequence Grid; others are useful for class discussion.

Pause Point	When It Happens	Student Activity
	Day 1 (Monday) just before going into the mill building	Compare Anna and Walter’s experiences of living in Eureka Falls. How do people treat them in daily life? What might account for the different treatment they receive?
	Day 1 (Monday) just after leaving the mill building in the afternoon	Evaluate Anna’s job experience. Evaluate Walter’s job experience. Compare Anna & Walter’s job experiences. Would Anna or Walter think he/she has the tougher job? Who do you think has the tougher job and why?
	Day 1 (Monday) at the end of the day	Compare Walter and Anna’s living arrangements. What kind of houses and neighborhoods do they live in?
	Day 2 (Tuesday) Walter after work; Anna	How do the <i>Siren</i> and the <i>Courier-Dispatch</i> report the Jonesborough Shoe Factory strike differently? Compare how Anna and Walter would interpret the information presented about it in the <i>Siren</i> and in the <i>Courier-Dispatch</i> .
	Day 2 (Tuesday) at the end of the day	What will Walter do with the mystery flyer? What are the pros and cons to each of his options? What will Anna do with the ledger? What are the pros and cons to each of her options? Write a letter from Anna to Walter or from Walter to Anna giving the recipient advice on what to do next about the ledger or about the flyer.
	Not used	
	Day 3 (Wednesday) at the end of the day	From Walter’s perspective, what are the pros and cons of negotiating or preparing for a lockout? From Anna’s perspective, what are the pros and cons of striking or remaining on the job? Write a letter from Anna to Walter or from Walter to Anna giving the recipient advice on whether or not to support a strike or to impose a lockout.




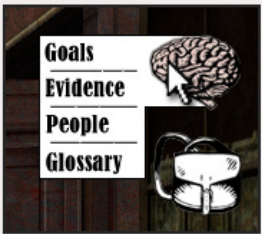
## Instructions for Play



*Past/Present* is easy to play, with intuitive navigation and helpful in-game hints always available by clicking the **gear button** on the right side of the screen.

Basic Navigation	
<p><b>Click characters showing a word bubble to talk to them</b></p> 	<p>You need to talk to other characters in the game in order to learn things about the world you find yourself in. Look for the <b>word bubble icon</b> to find people with something to say.</p>
<p><b>Click on the Conversation Bar to talk</b></p> 	<p>Once you click on a character, they'll start talking to you. Move through these dialogues by clicking anywhere inside the black <b>Conversation Bar</b>. From time to time you'll be asked to make decisions that will affect your character's future. Click on the answer you choose.</p>
<p><b>Click where you want to walk to</b></p> 	<p>If you're not in a conversation, you can move your character around the game world. Click on a spot where you want Walter or Anna to walk to, and presto! – they'll head off to that place.</p>
<p><b>Adjust the camera angle by right-clicking and dragging the mouse. Use the mouse wheel to zoom in and out.</b></p> 	<p>You can use the mouse to zoom in and out while walking around Eureka Falls. You can also spin around your character by <b>right-clicking and dragging the mouse</b> until you get the angle you want. Otherwise, you'll see the default view, which is in back of your character.</p>

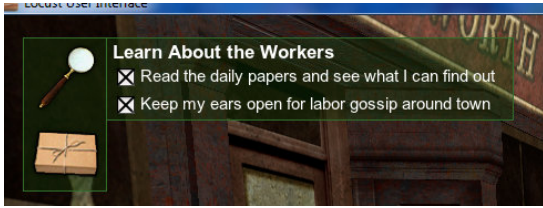


<p><b>Click on stores and objects to find out more</b></p> 	<p>Some store windows and objects on the street have hidden pictures which will be revealed when you click on the <b>magnifying glass icon</b>.</p>
<p><b>Click on an article to read it more closely</b></p> 	<p>Every day you will have the opportunity to buy two <b>newspapers</b>. They're full of interesting articles and possible Evidence for your gameplay. Click on a headline or graphic to read it more closely.</p>
<p><b>Sometimes characters will send you to the next scene. If they don't, look for this icon to exit</b></p> 	<p>When you're done with a particular scene, look for the <b>exit hand icon</b> to lead you to the next load. Sometimes you won't be allowed to leave until you've spoken with a key character. In Eureka Falls, the alleyway is the exit between the downtown and the milltown neighborhoods.</p> <p>If the game "hangs" between scenes, try <b>refreshing your browser</b>.</p>
<p><b>Resource Icons</b></p>	
<p><b>Click the brain icon to bring up the menu</b></p> 	<p>Your <b>Brain</b> is located in the upper right hand corner of the screen. It keeps track of your game progress and provides background information.</p> <p><b>Goals</b> are tasks you need to complete as you move through the game. An example of a goal would be: "Talk to Moran about the mystery man."</p> <p><b>Evidence</b> is the answers you get when you ask people about the Big Questions that are posed to you. An example would be Franz telling you that working hours used to be much longer, which would be Evidence that could be applied to the Big Question "Does the mill treat the workers fairly?"</p> <p>The <b>People</b> tab brings up biographies of the major characters in the game.</p> <p>The <b>Glossary</b> is a dictionary of words that may be unfamiliar. Key words are listed first in red.</p>

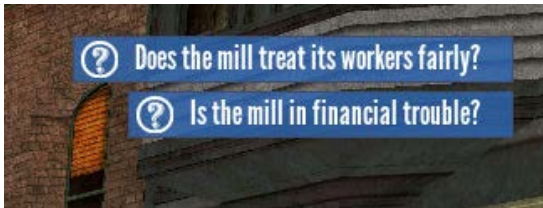


<p><b>Your Satchel contains items you'll need in the game and keeps track of your money</b></p> 	<p>Underneath the Brain you'll find the <b>Satchel</b>. This opens into an <b>inventory</b> of things you'll need in the game, such as newspapers you've purchased or food you've bought.</p>  <p>The satchel also keeps track of your money. If you play Walter, you'll also have access to a <b>Bankbook</b> that provides more detail on how you've spent your funds.</p> 
<p><b>Use the Map to find your way through Eureka Falls</b></p> 	<p>Below the Satchel is the <b>Map</b> icon. This brings up a map of the town of Eureka Falls. (Please note that the Heights is NOT on the map.) The blue diamond indicates where your character can be found, and the flashing hand shows you the exit from the scene.</p>
<p><b>Click on the Gear to find instructions at any time</b></p> 	<p>The bottom icon is the <b>Gear</b>, which brings up the in-game <b>tutorial cards</b>. These provide quick help if you get stuck in navigation.</p>

## Game Systems

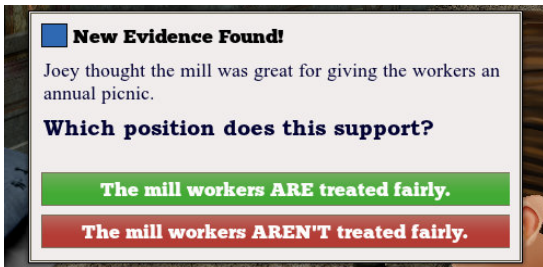


The **Goal and Objective system** creates tasks for you to complete as you move around town. For example, a character might ask you to buy something for them (eggs, a piano, a bicycle). This Goal would stay active until you bought the item. Many Goals may be active at the same time. You can check your progress by hovering your mouse over the **goal icons** in the upper left hand corner or consulting the **goal tab** in the Brain.



he **Big Question and Evidence** system asks you to learn about important issues facing Eureka Falls. Each Big Question can be have both YES and NO answers. It is up to you to collect Evidence from other characters or newspaper articles and assign each new piece to the appropriate position. Then you can decide how you feel about the issue.

You can check your progress by consulting the **Evidence Tab** in the Brain.



When you collect a new piece of Evidence, you have to decide how to **sort** it. First, you'll need to assign it to one of the active Big Questions. Then you'll be asked whether the Evidence supports a YES or NO position on the question. You can always **re-sort** the answers at any time if you change your mind. Just clock on the **Evidence Tab** in the Brain and open up the sorting screens.

## Glossary

Characters in *Past/Present* may sometimes use vocabulary words or historic slang that your students may be unfamiliar with. A complete list of such expressions and their meanings can be accessed by players anytime just by clicking the Glossary in the Brain. Certain words and concepts are central to understanding Walter and Anna's story; these are designated as Key Words and are displayed in red at the top of the list.

Key Word	Definition
<b>agitators</b>	people who encourage others to protest or rebel
<b>boarder</b>	someone who rents a bed and takes meals in a private home, or boarding house, but who is not a family member
<b>capitalist</b>	someone who uses money to invest in businesses and make even more money; used to describe rich businesspeople
<b>competition</b>	other companies going after similar customers
<b>compromise</b>	when two parties each give up something in order to come to an agreement
<b>dividend</b>	A payment a company gives to its investors
<b>efficient</b>	the least wasteful way to go; that which doesn't waste time or money
<b>foreman</b>	someone who supervises other workers in a factory
<b>inventory</b>	products a business has to sell
<b>investment</b>	something that is bought with the hope that it will be worth more in the future
<b>managers</b>	the people in charge of planning and running a factory
<b>negotiate</b>	when two sides discuss their problems and try to come to an agreement
<b>overseer</b>	a boss on a factory floor
<b>profitable</b>	makes money
<b>promotion</b>	Getting ahead at work by advancing to a more important job
<b>prospectus</b>	A document that describes an investment
<b>replacements</b>	Workers brought in to replace strikers; also known as "scabs"
<b>socialist</b>	Someone who believes that workers should share in the ownership of companies and other property for the common good
<b>Society</b>	The wealthiest and best-known families of a town
<b>strike</b>	to stop working as a way of protesting working conditions
<b>syndicate</b>	A group of individuals or organizations with a common purpose, often involving large amounts of money
<b>telegram</b>	A short message sent via wires in the days before long-distance phone calls. When they were received they were printed out on small pieces of paper.
<b>union</b>	An organization created to protect workers and to push back against the power of an employer
<b>wages</b>	hourly or weekly pay for work done

Word	Definition
<b>abandon</b>	to leave; get rid of
<b>Andrew Carnegie</b>	Millionaire steel tycoon who paid for libraries all across the U.S in the early 20th century
<b>asylum</b>	A hospital for the mentally ill
<b>auditor</b>	someone who looks at financial records
<b>Auf wiedersehn</b>	German for ""goodbye"
<b>balance due</b>	the amount of money a buyer owes a seller after putting down a deposit on something
<b>bankrupt</b>	broke
<b>bean-counters</b>	Slang for someone who is overly concerned with how money is spent
<b>Beaneaters</b>	Boston's National League baseball team, to become the Braves in 1912
<b>Bile</b>	Anger or irritability
<b>bluffing</b>	pretending something is true in order to gain an advantage
<b>bobbin</b>	A reel or cylinder on which thread is wound
<b>book passage</b>	To order tickets or arrange travel
<b>boon companion</b>	good friend
<b>boxcarloads</b>	contents of freight train cars
<b>brigands</b>	robbers that ambush people
<b>calamity</b>	a disaster
<b>cannoli</b>	an Italian dessert: a rolled pastry shell filled with sweet ricotta cheese
<b>Canucks</b>	An insulting name for French Canadians
<b>Capital!</b>	Exclamation meaning "Excellent!"
<b>cephalopod</b>	An animal having tentacles attached to the head, such as an octopus or squid
<b>civic duty</b>	something a citizen should do for his or her town
<b>cobblestone</b>	a small, round stone used to pave roads
<b>coddling</b>	babying, treating too nicely
<b>commitment</b>	a firm agreement and promise
<b>compensated</b>	paid enough for work done
<b>comrades</b>	friends and fellow-workers; used by socialists to suggest brotherhood
<b>concession</b>	agreeing to a demand by the other side
<b>confederates</b>	friends and fellow-workers
<b>confidence</b>	trust
<b>consignment</b>	a store might take a product on consignment; if they don't sell it, it goes back to the manufacturer
<b>contraption</b>	a machine that seems strangely put together
<b>counsel</b>	advice

<b>counteroffer</b>	a response to someone else's demand in a negotiation
<b>credentials</b>	evidence that a person is qualified to do something
<b>cur</b>	An insult meaning a mongrel or mangy dog
<b>Custer</b>	Gen. George Armstrong Custer, famous for the "Last Stand" of 1876 when his troops were wiped out by Indians in Montana
<b>dandies</b>	men devoted to style and fashion
<b>dead wood</b>	unnecessary things to be gotten rid of
<b>decadent</b>	someone who indulges and spends too much on luxuries
<b>deviltry</b>	wicked behavior
<b>diabolical</b>	Evil
<b>dignity</b>	being worthy of respect
<b>dio mio!</b>	Italian exclamation meaning "My God"
<b>diplomatic</b>	someone involved in government relations with other countries, like an ambassador
<b>Donnybrook</b>	Irish expression meaning a brawl or intense fight
<b>dyspeptic</b>	to have indigestion and irritability
<b>economize</b>	to save money on little things
<b>elixir</b>	a potion used to cure a medical problem
<b>endorse</b>	to approve of a cause or a plan
<b>enlightened</b>	being rational, informed, and modern thinking
<b>entrepreneur</b>	Somebody who invests money in starting a company and who hopes to make a big profit
<b>exquisite</b>	extremely beautiful
<b>financially</b>	related to money
<b>financier</b>	someone who manages large amounts of money; a banker
<b>Florence Nightingale</b>	A legendary English nurse from the nineteenth century
<b>forthright</b>	direct
<b>fricaseed</b>	Meat made into a stew
<b>furlong</b>	1/8 of a mile; 220 yards
<b>gala</b>	A fancy party
<b>gambit</b>	a scheme or plan
<b>glean</b>	to get information from many sources
<b>graciousness</b>	having very good manners
<b>grievances</b>	complaints or protests
<b>hapless</b>	Unfortunate, unlucky
<b>hash</b>	Literally a meal made of chopped meat and vegetables; used to describe something that's a mess

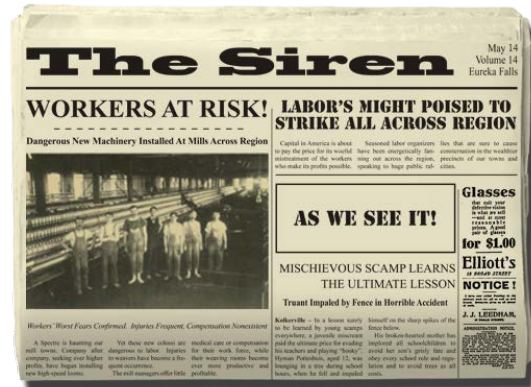
<b>heirloom</b>	something valuable that is passed down in a family from parent to child
<b>idle</b>	not working
<b>ignoramus</b>	an ignorant or stupid person
<b>illiterate</b>	someone who can't read
<b>incompetence</b>	lack of ability; doing it wrong
<b>infernal</b>	horrible
<b>inflexible</b>	unable to change or compromise
<b>ingrate</b>	an ungrateful person
<b>inquiries</b>	questions
<b>insolent</b>	rude or disrespectful
<b>intelligence</b>	knowledge, information
<b>interest</b>	The money a bank or moneylender charges you when they give you a loan
<b>intervene</b>	get involved, or insert yourself between people or two opposing sides
<b>invaluable</b>	very valuable
<b>John D. Rockefeller</b>	John D. Rockefeller was the richest man in America in the early 1900s. He was the founder of the Standard Oil Company.
<b>Kinetoscope</b>	An early machine to watch movies. Viewers would look through the top to see a short film.
<b>kip</b>	a bundle
<b>kugel</b>	A noodle pudding eaten in Jewish homes on the Sabbath or other holidays
<b>laquered</b>	something sleek and glossy
<b>latrine</b>	an army term for an outdoor bathroom without plumbing
<b>lavish</b>	expensive and fancy
<b>legitimate</b>	accurate; being what one says one is
<b>livelihood</b>	Someone's job, or how they earn a living
<b>livery stable</b>	A business where horses are kept. An important place in a town before there were many cars.
<b>lucre</b>	money
<b>Mein Gott!</b>	An exclamation in German meaning "My God!"
<b>meshuggah</b>	A Yiddish word meaning "crazy"
<b>middling</b>	average; just OK, nothing special
<b>militia</b>	a part-time military force under the control of each state, similar to the National Guard
<b>Misericordia!</b>	Italian expression meaning "Mercy!"
<b>mission work</b>	Helping the poor in their neighborhoods, originally done by religious groups
<b>mortgage</b>	The loan a bank gives you to buy a house
<b>my dogs are barking!</b>	Slang expression meaning "My feet are killing me!"
<b>naught</b>	nothing



<b>ne'er-do-well</b>	a worthless, good for nothing person
<b>non fa niente</b>	Italian for "it doesn't matter"
<b>non-negotiable</b>	firm, cannot be changed
<b>nudnik</b>	A Yiddish word meaning a pestering, nagging, or irritating person
<b>Odio questo paese!</b>	Italian for "I hate this country!"
<b>outhouse</b>	An outdoor shed with a toilet. Before running water came to most houses, people had to use outhouses.
<b>paltry</b>	small amount
<b>payment on the note</b>	If a bank loans you money (the "note"), you have to pay part of the money back periodically
<b>payout</b>	a large payment of money
<b>peculiar</b>	strange or unusual
<b>peddler</b>	someone who sells food or products from a street cart
<b>penitentiary</b>	a prison or jail
<b>perishing</b>	dying or being ruined
<b>pestilential</b>	causing disease
<b>photoplays</b>	Another name for movies
<b>pipsqueak</b>	a small, insignificant person
<b>position</b>	Job; place in the company
<b>precincts</b>	surroundings
<b>President Teddy</b>	Theodore Roosevelt, who was president from 1901 to 1908
<b>productivity</b>	the amount of work that is done in a certain amount of time
<b>prudent</b>	Wise; smart about making decisions
<b>pungent</b>	a strong smell or taste
<b>purloin</b>	steal
<b>Queen of the May</b>	A figure in English and Irish folklore who appears at springtime festivals
<b>quota</b>	A required amount of something; a minimum that you need to produce
<b>rash</b>	reckless, thoughtless
<b>reputation</b>	the way other people view someone
<b>riff-raff</b>	Slang: the poor and non-powerful people in town
<b>ruffians</b>	thugs
<b>saints' bones</b>	An extremely hard Italian cookie
<b>sarsaparilla</b>	an old-fashioned drink flavored with smilax root, used as a health tonic
<b>scalpel</b>	a very sharp blade used by doctors that can cut very precisely
<b>scandalized</b>	being shocked by something indecent or rude
<b>scoundrels</b>	dishonest people

<b>sfogiatelle</b>	A many-layered Italian pastry
<b>shifty</b>	someone who seems dishonest
<b>skulking</b>	lurking
<b>slaughterhouse</b>	a place where animals are killed for food
<b>sleuthing</b>	investigating like a detective would
<b>smidgen</b>	a little bit
<b>soiree</b>	French for "evening"; another way to say "party"
<b>solidarity</b>	Sticking together for a common purpose; workers being loyal to each other
<b>sourballs</b>	hard candies
<b>spitfire</b>	a female with a short temper who is not afraid to express herself
<b>spud</b>	potato
<b>stature</b>	someone's importance in the community
<b>stoppage</b>	when workers stop working
<b>szarlotka</b>	Polish apple cake
<b>tannery</b>	A place where animal hides are treated with chemicals and tanned in the sun to make leather
<b>tea and crumpets</b>	An English afternoon snack of hot tea and a griddle cake
<b>terms</b>	the details of an agreement
<b>textile</b>	fabric
<b>tipsy</b>	Slightly drunk
<b>toughs</b>	thugs
<b>transpiring</b>	happening or taking place
<b>trice</b>	quickly
<b>upper crust</b>	Slang: the rich and prominent people in town
<b>upstanding</b>	honest or respectable
<b>uptick</b>	increase
<b>va bene</b>	Italian for "all right"
<b>Vanderbilts and Carnegies</b>	Two of the wealthiest families in America at the time. The Vanderbilts controlled railroads and the Carnegies controlled the steel industry.
<b>vouched</b>	confirmed something was true
<b>waif</b>	A homeless or orphaned child
<b>wretched</b>	miserable; poor; unfortunate

## Eureka Falls' Newspapers



The town of Eureka Falls has two daily newspapers, each with a distinct point of view. Players should buy both papers daily in order to get a range of opinions on the issues in the game. The Courier-Dispatch is the businessman's paper, taking a strong anti-labor line at every opportunity. The Siren is extremely pro-labor and never misses an opportunity to take shots at the wealthy.

Players buy the paper each day from Joey the newsboy when they are downtown. Once purchased, the papers can be retrieved from the Brain's inventory. Individual articles can be clicked on and read at any time. However, if a player fails to buy a paper on any given day, he or she will not be able to go back and buy it the next day.

Both papers have a playful side as well. The Courier-Dispatch features a comic strip called *The Outbursts of Everett True*, a real-life amusement from 1906 which might be considered an ancestor of the show *Curb Your Enthusiasm*. The Siren has a fondness for lurid cautionary tales about youth gone bad.

# The Courier-Dispatch.

FIRST DAY – Monday, May 14, 1906

## THE FUTURE ARRIVES AT BOYLSTON MILLS

*Fine New Weaving Machines Installed*

**EUREKA FALLS** — thinking management floors. This will benefit both manager and worker, as the mill will become more productive and the workers will be able to increase their earnings through diligence and careful work. Similar modernization in other mills has shown itself to be a great boon to increased output.

The inevitable march of industrial progress continues to transform our leading industries. Last week, the forward

The arrival of new technology at the Boylston Mill will prove controversial, and students should compare the Courier's positive treatment of the new machinery with the Siren's dire warnings.

## Rapid Rise of Mills in Dixie Poses Threat

**NORTH CAROLINA**— Our correspondent's visit south of the Mason-Dixon Line has confirmed the fears of our local industrial titans. Southern mills are snatching away every business opportunity. Augustus Boylston, proprietor of the illustrious Eureka Falls mill that bears his name, has told us that labor and development costs are much lower in Dixie, and that he may be forced to cut wages in order to remain competitive.

This article contains a piece of **Evidence** for both Walter and Anna. Anna players will be prompted by Franz the night watchman and Walters by Jedediah the chief salesman to read these articles if they haven't done so already.

# The Siren

FIRST DAY – Monday, May 14, 1906

## LABOR'S MIGHT POISED TO STRIKE ALL ACROSS REGION

Capital in America is about to pay the price for its woeful mistreatment of the workers who make its profits possible.

Seasoned labor organizers have been energetically fanning out across the region, speaking to huge public ral-

lies that are sure to cause consternation in the wealthier precincts of our towns and cities.

## Workers At Risk As Dangerous New Machinery Installed At Mills All Across Region

*Workers' Worst Fears Confirmed. Injuries Frequent, Compensation Nonexistent*

A Spectre is haunting our mill towns. Company after company, seeking ever higher profits, have begun installing new high-speed looms.

Yet these new colossi are dangerous to labor. Injuries to weavers have become a frequent occurrence.

The mill managers of-

fer little medical care or compensation for their work force, while their weaving rooms become ever more productive and profitable.

Here we have the opposing viewpoint about the value of the new machinery.



## Mischievous Scamp Gets An Ultimate Lesson

*Truant Impaled by Fence in Horrible Accident*

**KOLKERVILLE** – In a lesson surely to be learned by young scamps everywhere, a juvenile miscreant paid the ultimate price for evading his teachers and playing “hooky”.

Hyman Pottenhuis, aged 12, was lounging in a tree during school hours, when he fell and impaled himself on the sharp spikes of the fence below.

His broken-hearted mother has implored all schoolchildren to avoid her son’s grisly fate and obey every school rule and regulation and to avoid trees as all costs.

# The Courier-Dispatch.

SECOND DAY – Tuesday, May 15, 1906

## RECORD SHOWS THAT LABOR ACTIONS BOUND TO FAIL.

*Wise Managers Easily Negate Socialist Agitation.*

Yesterday's strike action against the Jonesborough Shoe factory is sure to fail, our correspondent assures us. Socialist labor agitators from Boston and New York have temporarily succeeded in deceiving the honest workingmen of that company, causing them to believe they have been treated unfairly. Past experience has shown that wise managers can easily outfox these labor meddlers by permanently dismissing all striking employees and then hiring a new force of workingmen who are eager to serve without complaint.

## GALA EVENT TO HIGHLIGHT THE BOYLSTONS' TRIUMPH

All Eureka society is atwitter today in anticipation of the gala celebration at the Boylston Mills this evening. Mr. Augustus Boylston will be unveiling his mill's fine new weaving machines for five hundred of his closest personal friends and business associates. No expense is to be spared. The party promises to be the most lavish our valley has ever witnessed, and will prove to be a fete to rival the Lucullan feasts of ancient Rome.



## PURE FOOD ACT TO RUIN AMERICAN BUSINESS

Local industry titans continue to denounce the proposed Pure Food Act introduced in Congress by Mr. Roosevelt's party.

The state's meat pack-

ers and dairymen have been full-throated in their resistance to allowing the government to dictate the purity of their products.

"The sale of a few tubs

of butter containing formaldehyde should not be enough to bring down such oppressive regulation," quoth the leader of the local dairymen's association.

## Help Wanted: HOUSEMAID

**WANTED** – A girl to do general housework for a family of three. Must be clean, respectable, and like children. Wednesday afternoons and Sundays off. Apply to Mrs. W. Armbruster, 37 The Esplanade, Eureka Heights.

This help-wanted ad has been placed by Walter Armbruster's wife Elizabeth. Anna Caruso will apply for the position in the afternoon of Day 2.

# The Siren

SECOND DAY – Tuesday, May 15, 1906

## THE WORKERS TRIUMPH IN JONESBOROUGH!

Solidarity Wins The Day! Jonesborough Shoe Factory Laborers Support Striking Leather Workers

*Cruel Mill Managers Feel Righteous Wrath of Labor*

**JONESBOROUGH** – tent to abide pay cuts and wages are restored. In Fear and trembling have  
The noble workers of abuse, the leather work- solidarity, all of their fel- gripped Jonesborough  
the Jonesborough Shoe ers have walked away low-workers in the management, as all pro-  
factory have turned the from their machines and tory, no matter how low- duction of footwear has  
tables on their cruel em- refused to perform any ly their position, have ceased, causing untold  
ployers. No longer con- further work until their joined them on strike. economic damage.

## WHICH COMPANY WILL BE THE NEXT TO FALL TO THE STRENGTH OF LABOR?

The question on the lips of every workingman in the valley is: which company will be the next to be taught a long-deserved hard lesson in the perils of abusing its workers? All firms employ-

ing large numbers of lowly-paid workers performing repetitive tasks should feel themselves at risk.

Are you paying attention, Mr. Augustus Boylston?

## **INSOLENT AUTOMOBILISTS RUN ROUGHSHOD OVER COUNTRYSIDE, CITIZENS OUTRAGED**

That infernal plaything of the ultra-rich, the automobile, has become a menace to all upstanding citizens.

Driving without regard for the safety of others, these wealthy

layabouts careen at speeds exceeding fifteen miles per hour.

Certainly man was never intended to travel at such velocity outside the confines of a railroad train.

This article is a reminder that in 1906 automobiles were still extremely rare and considered extreme luxuries for the very wealthy.

## **ANGRY HORSE TEACHES HEADSTRONG YOUTHS A FIRM LESSON**

Three naughty boys in Whipatuck, preferring to idly roam the fields rather than better themselves in school, learned a hard lesson yesterday. Unwisely choosing to provoke a grazing horse, their

japery ended abruptly when the animal charged.

Three berths at the State Home for Crippled Children await them upon their discharge from the hospital.



# The Courier-Dispatch.

THIRD DAY – Wednesday, May 16, 1906

## RECOLLECTIONS OF A WISE BUSINESS TITAN

**LOWELL** - Mr. William Anheil, the wise proprietor of the Novelty Suspender Works, has no worries about labor strikes.

When his factory was struck some years ago, he devised a clever scheme to outfox the

socialists. He readily agreed to a modest increase in wages and his workers returned to their machines.

Barely six months later, Mr. Anheil presented his workers with evidence of his business losses and promptly

reduced wages to their previous level. The result? No labor unrest has darkened his door ever since, as his workers now know that union organizers cannot be trusted to deliver on their outrageous promises.

## Socialists Threaten City's Peace

### *Police On Guard Against Labor Mayhem*

**JONESBOROUGH** -

The guardians of Eureka Falls have not been idle of late. Police officials have been closely watching the ominous developments in Jonesborough and taking every available precaution

to prevent their spread to our peaceful and contented community. They have identified one Anthony Biancardi, a resident of Boston of Italian origin, as the chief instigator of labor unrest in Jonesborough. Biancardi has long

associated with known socialists and other violent elements bent on overthrowing our cherished American way of life. Our brave policemen will be out in force to prevent his attempts to stir up Eureka's workers.

## Marvelous Party at Boylston Mills

**EUREKA FALLS** - The social event of the decade took place at the Boylston Mills last night. No proud papa was ever as boastful as Mr Augustus Boylston, proprietor, as he showed

off the fine new weaving looms that he expects will bring new prosperity to his business. The mill's weaving rooms were bedecked with electric lights and gay bunting as the elite of

Eureka danced the night away.

Champagne flowed freely, and guests dined on a cornucopia of oysters, canvasback duck, the finest beef, and mince pie.

# The Siren

THIRD DAY – Wednesday, May 16, 1906

## Champagne Party at Mill a Brazen Display of Owners' Privilege

**EUREKA FALLS** - These are difficult times for laboring men in our region, but this fact was of little concern to the managers of the Boylston Mills last night. Instead, they made a lavish

party to celebrate the company's installation of new weaving looms.

Mr. Augustus Boylston, the mill's proprietor, ordered no expense to be spared, and rumor has it

that ten thousand dollars was spent on the festivities. It should come as no surprise to our readers that no actual mill workers were invited to partake in the festivities.

## Desperate Scabs Run Out Of Town

**JONESBOROUGH** - The strength of the working man's solidarity has been on fine display in the Jonesborough Shoe dispute. The shameless bosses of the factory thought they would be able to replace the striking laborers by hiring desperate, inex-

perienced men newly arrived from Poland, Greece, and Portugal. They soon learned a hard lesson. Righteous with anger, the honest strikers chased their would-be replacements from the town, aided by some well-thrown bricks and hard sticks.

## Naughty Young Girl's Face Frozen

A twelve-year-old girl in Tackawonnack refused to obey her poor mother's request to cease making rude faces in order to attract the attention of an older boy. Sadly for the naughty scamp, her face has become permanently frozen with her mouth wide open and her left eye squeezed tightly shut. She has no more playmates and is fit only for constant schoolwork and a future as a circus attraction.



## Plot Synopses

### Walter Armbruster



Walter is Boylston Mill's 26 year old mill manager. He lives in upscale Eureka Heights with his social climbing wife Elizabeth and their baby daughter Dorothy.

#### Day 1

Walter is bombarded with requests: Elizabeth wants a piano to entertain society and his friend Hiram Boylston, also his boss, wants Walter to buy a Victrola he can listen to on visits, since August Boylston, his mill owner father won't allow one in the house. Elizabeth also wants to sit with the Boylston's at the lavish mill party they're throwing, and Walter must ask. Meanwhile, Walter will need to meet his quotas at work to earn the money to achieve these **Goals**—his success will vary according to the decisions Walter makes in the coming days: whether to buy the Victrola, opt for one of two pianos (or a harmonica, which will infuriate Elizabeth,) or visit a pawnbroker if strapped for cash. The figures in his expense book vary accordingly, as will various secondary plot points as one decision affects others over the next four days.

In the meantime, Walter is beginning to worry about workers at the mill who are unhappy with conditions that include long hours and cuts in already low pay. He learns of this in the newspapers he purchases from Joey the newspaper boy, from Reverend Leverett, and/or Amadeo the socialist vegetable peddler, Jedediah, the mill's crusty chief salesman, the night watchman and company man Franz and from workers he overhears. As he gathers their comments as pieces of **Evidence** into his **Satchel**, he will be prompted by the game to answer "yes" or "no" to one of three **Big Questions** that come up intermittently throughout the action: "Does the mill treat workers fairly?," "Is the mill in financial trouble?" or "Is a strike likely to succeed?" As Walter answers these questions, they determine the path and the destination of his particular story arc.

At the mill, Stanley the overseer explains the operation of the expensive new machines Walter must manage. After a morning's work (the "Mill Manager's mini-game") Walter visits the barber shop with Hiram and is accosted by Sam Brownstone with a note Walter signed promising to invest in Sam's housing venture. Over the next few days Sam may offer Walter a dividend check, ask him to enlist Hiram as spokesman, hound him for more money and threaten to tell Elizabeth unless Walter pays his share. Walter's responses to Sam trigger various outcomes along the way (such as receiving a dividend, or doubling his share and going into debt.) He will acquire more **Evidence** from Jedediah, who tells him the mill is losing business to cheaper mills in the south. Hiram will ask him to check out a mysterious torn leaflet that he suspects may bring mill trouble.

#### Day 2

Elizabeth says she will post an ad for a new maid, and join the Reverend Leverett on his rounds. Walter will ask her to gauge workers' moods while there. Amadeo may give him a clue about the flier and at work the pace increases as the machines speed up. Walter offers to

take the pay ledger to the bank for his secretary, Mabel, but first watches Kinetoscopes with Hiram at the Opera House. When he meets the banker, he discovers the mill is in debt and that he's lost the ledger. He finds his way to Tannery Road, where his wife and the Reverend are at a worker's house and learns about a possible strike. At home, he and Elizabeth discover that the flier is a call to arms for labor. Walter has to decide whether to tell Hiram about this discovery - at the mill party, he fears Hiram will overreact. When Walter decides to tell Hiram will play out over the next two days, Walter will consult with Elizabeth and the Reverend, but one way or another Hiram finds out.

### **Day 3**

Elizabeth asks Walter to buy a bicycle for her nephew's birthday. He also learns that Antonio Biancardi, the labor organizer is in town. Throughout the day Walter will consult with others about what kind of approach they think the mill should take toward the workers, if they strike, meet their demands or get tough. Jedediah suggests doing both: meeting the workers' demands, waiting til things cool down and then rescinding on the promises. At work Walter confesses to Hiram's father that's he's lost the ledger, but the issue blows over. In the mill's loom room, a worker is injured. Hiram asks Walter to negotiate with the workers on behalf of the mill. Walter's decisions about the piano and Victrola play out.

### **Day 4**

Walter and Elizabeth discuss finances and strategies for negotiating with the organizers. In town, Walter and Hiram secretly attend a labor meeting at the livery stable and hear Biancardi's stemwinding speech. At the mill, Hiram, Jedediah and the Reverend weigh in on options and negotiating tactics. In the mill yard, there's face off between Walter and Biancardi, who demands more bathroom breaks, slower machine speeds and a 15% pay raise. Later, in his office, Walter confers with his group, then presents Biancardi with his counteroffer or decision.

Each player can choose one of three paths for Walter, on behalf of the mill's management:

- Walter agrees to raise pay, making a counteroffer to the workers of a 5% pay increase. This is done in good faith—it will not be rescinded.
- Walter agrees to raise pay, making a counteroffer to the workers of a 5% pay increase, but has no intention of keeping his promise – he will rescinding the raise as soon as the organizers move on.
- Walter refuses to offer any raises at all, rejecting the workers' demands outright.

### **Epilogue**

At this point, gameplay ends. The game then weighs Walter's final decision against his personal financial situation and sends each player to a specially tailored **Epilogue** that tells the rest of the story. Will Walter and Elizabeth have to move out of the Heights? What happens to the mill? Will Walter's investment with Brownstone pay off?

A description of the various Walter Epilogues can be found online at <http://www.pastpresent.org>.



## Anna Caruso

Anna Caruso is a 20 year old Italian immigrant who works at the Boylston Mill and lives with her widowed mother and 3 young brothers in the slums of Tannery Road. She and her friend and fellow millworker Sophie do their best to rise above their struggles but cannot escape a growing awareness of the labor unrest that is brewing around them.

### Day 1

Anna is at home with her mother and triplet brothers. Her mother is anxious that she not be late for work and earn enough money to pay the rent because Mama makes far too little doing laundry. She asks Anna to get her friend Sophie's recipe for Kugel, and to buy the ingredients for dinner.

Downtown, Anna meets Sophie. Whether Anna asks about the recipe will determine what her family will have for dinner, what groceries she'll buy or not buy, whether she'll get eggs or they'll just eat crackers. Sophie tells her about a mysterious new man in town, and they set off to a possible number of locations to find out who he is, including the livery stable, where they may learn that the man has been renting out the basement. They may also speak to the socialist vegetable seller Amadeo, who suggests they read the newspapers, which offer two different points of view on labor issues. He may also tell them that the mysterious man is in town to help the workers. Outside the factory, the girls meet Franz, the devoted company man and night watchman, Officer Moran and Stanley the overseer; in different ways they will try to excuse the mill's pay cuts and talk about the mill's problems. At the looms, Anna does her job during the "mill worker's game."

Outside Anna and Sophie are exhausted from the mill work. They hear about a big mill party (for the bosses,) and Sophie, bored, dares Anna to go into the Barber Shop. Either they are tossed out or they speak to the mill's sales manager Jedediah. Anna and Sophie may meet Officer Moran, who offers free eggs in return for information or talk to Amadeo who tells about how the mill went back on its word during the last mill strike. Anna may shop for dinner, and run into her landlord who will threaten eviction. At home, Mama will respond according to Anna's success at bringing home the rent and dinner.

### Day 2

Anna and Sophie buy papers with labor stories and news about the party. Anna sees Elizabeth's ad for a new maid and decides to apply. Officer Moran tries to get her to spy in exchange for eggs. At work the machines are running even faster. Anna talks to Joey and realizes that the mystery man is a labor organizer. A pawnbroker tells Anna she could get cash for her mother's silver.

Amadeo asks Anna for a favor: she needs to pick up a package at the Opera House, which she does. Officer Moran sees her and is suspicious. Anna goes to Eureka Heights and may have conversations with Hiram and a housemaid. She has an interview with a haughty

Elizabeth Armbruster who will not hire her, either because she learns Anna works for Walter or is not properly trained. On her way home she overhears a banker talking about the mill's debt. At home with Mama, Anna examines the mystery package, a ledger that shows the great pay disparity between workers and bosses. Anna has to decide who she'll give the ledger to: Amadeo (to incite the workers), Officer Moran (in exchange for eggs) or Franz (who will return it to the mill.)

### Day 3

Anna's mother gives her new errands for the triplets: a birthday cake and three presents, a bat, a ball and a bicycle. In town, she tells Sophie that the mystery man is Antonio Biancardi, a labor organizer. In the square she encounters Amadeo, Moran and Franz who try to get information from her. Anna considers selling her mother's silver. Work is even harder on the third day. If Anna has given Franz the notebook, her pay is no longer cut. Anna finds a crumpled telegram addressed to "Biancardi the organizer" saying that labor thugs are coming to incite violence against the mill. She has to decide whether to pass this information along. Anna shops for the presents, but discovers the bicycle is too expensive, so she may select a glove instead.

Amadeo's vegetable cart has been overturned by Officer Moran looking for the ledger. Anna returns home to deliver the presents. She's given the chance to go back out and shop if she didn't succeed.

### Day 4

Outside the opera house, Lefkowitz the proprietor, along with Amadeo and Sophie, assure Anna it would be hard to replace the striking workers. At work, the machines are even faster. Sophie is injured at the looms. Anna pleads for Stanley to call a doctor but Stanley refuses, threatening to fire her if she doesn't return to work. If Anna decides to return to her loom, Stanley commends her for having made the right decision. If she walks out, she finds herself leading a parade of workers to the livery stable basement, where they listen to Biancardi's fiery rhetoric urging the workers to strike.

At this point, each player can decide on Anna's behalf what she should do:

- Vote to strike the mill;
- Vote to keep working.

### Epilogue

At this point, gameplay ends. The game then weighs Anna's final decision against her personal financial situation and sends each player to a specially tailored **Epilogue** that tells the rest of the story. Will Anna and her family be evicted? What happens to the mill? What happens to Sophie and Amadeo and her other friends in Eureka Falls?

A description of the various Anna Epilogues can be found online at <http://www.pastpresent.org>.



## Pre-Installing *Past/Present* on multiple Mac OS X machines

These instructions are for teachers and IT facilitators who will be setting up *Past/Present* on more than one Macintosh computer for classroom or computer lab use. Teachers installing on Windows computers should [click here for Windows instructions](#).

Because the files needed to run *Past/Present* are quite large, you should download them only once, and then use these downloaded files to install the game on as many computers as you need.

Prepare your computers in the following order:

### **1. Check the System Requirements to make sure the game will play on your computers.**

The Macs that will be used to run the game will need to meet these minimum requirements:

- OS: Must have Mac OS X 10.6 Snow Leopard or later
- Processor: Intel Core 2 Duo (PowerPC not supported)
- RAM: 2GB
- GPU: Support for OpenGL 1.5
- Video Memory: 256 MB
- Hard Drive Space: 1 GB
- Browser: Safari 5.1 or newer, Firefox, or Chrome
- **You will need to be signed in with Administrator access to do the initial installation of the Sandstone plugin.**

## **2. Download the Sandstone Player Game Engine Plugin.**

- Go to the [Play > Pre-Install](#) page at [pastpresent.org](http://pastpresent.org) and find the link to begin downloading the **Sandstone Player** plugin file.
- Save this file to your desktop.

## **3. Download the Past/Present Full Game Installer**

- Go to the [Play > Pre-Install](#) page at [pastpresent.org](http://pastpresent.org) and find the link to begin downloading the **Past/Present Full Game Installer** file. This is a large (650MB) file, so make sure your Internet connection is fast enough.
- Save this file to your desktop.

## **4. Copy both installation files onto a thumb drive**

- Copy both the Sandstone Installer and the Game Content Installer from the desktop to a removable drive. You will need this to pre-install the game on additional machines.

## **5. Copy both files to ALL computers you plan to play the game on.**

- Copy the two files to the desktop of each machine you plan to play *Past/Present* on.
- Install the game on each computer using the instructions below.

## **6. Install the Sandstone Game Engine Plugin.**

- Find the Sandstone Plugin Installer on each desktop and double click it to run the installer. (Check that you are signed in to your Mac with Administrator Access. If not, you'll need an administrator to sign you in.)

## **7. Install the Full Game Content.**

- Find the Past/Present Full Game Installer on each desktop and double click it to run the installer.
- The game is now installed on your computer. Repeat on other computers as needed.

## 8. Create your Teacher account.

- Open your browser and go to <http://www.pastpresent.org> and click on **Sign In**.
- If you don't have a user account you will need to create one.
  - Click on the "Create Account" link underneath the login button.
  - Select the Teacher account tab.
  - Fill in all the fields.
  - Once you finish filling in the fields, click "Submit"
  - An email will be sent to the provided email address.
  - Click the link in the email. This will activate your account and log you in.

## 9. Manage your classes.

As a teacher, you will be able to create subaccounts for each of your students by using the Classes tool.

- Once logged in you should see the "Your Classes" section.
- Click the "Create your first Class" button. You will be brought to the Class Creation page
- Give your Class a name and click "Submit"
- You will be then be shown a confirmation that the class was created, and which Class Code it was assigned.
- Give this Class Code to each of your students to use when creating their student login accounts. You can always find your Class Code by checking your class page after you've logged in.

## Useful information:

The game will remember each student's progress automatically. As long as each student has her own unique login account, she can pick up where she left off in a previous session, regardless of whether she is playing on the same computer. However, students will need to download or pre-install the game files once on any machine they plan to play the game on.

For more detailed technical help, consult the help pages at [pastpresent.org](http://pastpresent.org).





## Pre-Installing *Past/Present* on multiple Windows machines

These instructions are for teachers and IT facilitators who will be setting up *Past/Present* on more than one Windows computer for classroom or computer lab use. Teachers installing on Mac OS X computers should [click here for Mac instructions](#).

Because the files needed to run *Past/Present* are quite large, you should download them only once, and then use these downloaded files to install the game on as many computers as you need.

Prepare your computers in the following order:

### **1. Check the System Requirements to make sure the game will play on your computers.**

The computers that will be used to run the game will need to meet these minimum requirements:

- Operating system: Windows 7, Vista, or XP
- Processor: 2 GHz Dual-Core Processor
- RAM: 2GB Available System Memory
- DirectX: 9.0c (note that DirectX 10 and 11 don't necessarily support DirectX 9.0c)
- GPU: Shader Model 2.0 support
- Video Memory: 256 MB
- Hard Drive Space: 1GB Available Hard Disk Space
- Google Chrome is the suggested browser, but Firefox will work as well.
- 32-bit browser (64 bit browser will not work)
- **You will need to be signed in with Administrator access to do the initial installation of the Sandstone plugin.**

## **2. Download the Sandstone Player Game Engine Plugin.**

- Go the [Play > Pre-Install](#) page at [pastpresent.org](http://pastpresent.org) and find the link to begin downloading the **Sandstone Player** plugin file.
- Save this file to your desktop.

## **3. Download the Past/Present Full Game Installer**

- Go to [Play > Pre-Install](#) page at [pastpresent.org](http://pastpresent.org) and find the link to begin downloading the **Past/Present Full Game Installer** file. This is a large (650MB) file, so make sure your Internet connection is fast enough.
- Save this file to your desktop.

## **4. Copy both installation files onto a thumb drive**

- Copy both the Sandstone Installer and the Full Game Installer from the desktop to a removable drive. You will need this to pre-install the game on additional machines.

## **5. Copy both files to ALL computers you plan to play the game on.**

- Copy the two files to the desktop of each machine you plan to play *Past/Present* on.
- Install the game on each computer using the instructions below.

## **6. Install the Sandstone Game Engine Plugin.**

- Find the Sandstone Plugin installer (an .exe file) on each desktop and double click it to run the installer. (Check that you are signed in to your Mac with Administrator Access. If not, you'll need an administrator to sign you in.)

## **7. Install the Full Game Content.**

- Find the Full Game Installer file (an .exe file) on each desktop and double click it to run the installer. Follow all prompts.
- The game is now installed on the computer. Repeat on other computers as needed.

## 8. Create your Teacher account.

- Open your browser and go to <http://www.pastpresent.org> and click on **Sign In**.
- If you don't have a user account you will need to create one.
  - Click on the "Create Account" link underneath the login button.
  - Select the Teacher account tab.
  - Fill in all the fields.
  - Once you finish filling in the fields, click "Submit"
  - An email will be sent to the provided email address.
  - Click the link in the email. This will activate your account and log you in.

## 9. Manage your classes.

As a teacher, you will be able to create subaccounts for each of your students by using the Classes tool.

- Once logged in you should see the "Your Classes" section.
- Click the "Create your first Class" button. You will be brought to the Class Creation page
- Give your Class a name and click "Submit"
- You will be then be shown a confirmation that the class was created, and which Class Code it was assigned.
- Give this Class Code to each of your students to use when creating their student login accounts. You can always find your Class Code by checking your class page after you've logged in.

### Useful information:

The game will remember each student's progress automatically. As long as each student has her own unique login account, she can pick up where she left off in a previous session, regardless of whether she is playing on the same computer. However, students will need to download or pre-install the game files once on any machine they plan to play the game on.

For more detailed technical help, consult the help pages at [pastpresent.org](http://pastpresent.org).



## Troubleshooting Game Problems

Like all things digital, *Past/Present* may occasionally get stuck due to hardware or software issues. Most of the time, a few simple steps will correct the problem. Teachers who are supervising an array of computers which may have slightly different configurations and sensitivities may want to keep this list close at hand. If you have problems playing the video in the game, see our [Video Problems](#) section.

### IF YOU HAVE LOGGED IN BUT THE GAME REFUSES TO LOAD

- Check our minimum technical requirements
- Make sure you have ADMIN privileges on this machine, which you'll need to install the Sandstone game engine plugin
- Check your internet connection

### IF YOU ARE STUCK IN A SCENE AND THE GAME WON'T LET YOU EXIT

If you're playing the game for the first time and the game won't let you leave the scene, the most likely problem is that your computer is still downloading the art and sound assets for the next scene. Depending on your internet connection and how many other people are using it to play the game at the same time, this could take anywhere from a minute to ten minutes. To avoid this problem, download and install the entire game before you begin playing, so you won't be delayed as you move through Eureka Falls. Once you've played through once, you won't need to download again.

Later on, if you find yourself unable to leave a scene, it usually means you did not speak to everyone you needed to in the game. Go back and make sure you've talked to all the characters and then try exiting again.

### IF YOU HAVE PLAYED SUCCESSFULLY BUT THE GAME IS FROZEN OR HANGING (for example, the Game Loading percentage does not move)

Try the following steps one at a time. If one step does not work, move on to the next. Most of the time, your problem will be cleared up.

- REFRESH your browser (F5 on PCs, Command+R on Macs, or the circular arrow icon)
- Use your browser's BACK button to bring you back to the start page. Then click on the character you were playing and you'll be brought back to where you were.
- CLOSE your browser and then reopen it, log back in if needed and click on the character you were playing and you should be brought back to where you were.
- You can use the ESCape key to advance to the next scene, but you may miss out on important game events.

## IF YOU GET THE MESSAGE THAT “THE SANDSTONE PLUGIN HAS CRASHED”

- Click “OK”
- REFRESH your browser (F5 on PCs, Command+R on Macs, or the circular arrow icon)
- Resume playing

## Troubleshooting Video Problems

There are several points during *Past/Present* where video clips are incorporated in the game. This feature can break sometimes, depending on the browser used and whether your institution restricts access to our video sites. This page will help you work around any problems you may have with watching videos in the game.

During gameplay, *Past/Present* uses videos served by Vimeo. If you or your students can't access them, they should follow these instructions:

1. Switch browser windows from the game to **pastpresent.org**.
2. Go to this page: [http://pastpresent.muzzylane.com/video\\_problems](http://pastpresent.muzzylane.com/video_problems)
3. Choose an alternate video player from the list and watch the correct video
4. Switch back to the game. If the game is stuck, REFRESH the browser (F5 on PCs, Cmd+R on Macs) to continue playing the game.

### PROLOGUES

The first video appears before any gameplay occurs, right after users have selected the character they will be playing. Choose the prologue (Anna or Walter) that's right for you.

### WORK MINIGAME TUTORIALS

Before beginning work at the mill, players will be instructed in how to play their character's work minigame. Choose the tutorial that's right for you.

### EPILOGUES

At the conclusion of the game, a series of Epilogues tell what happened to your character. Consult our [table of Epilogues](#) to find the one that reflects your experience.

If you continue to have problems, contact us at [help@pastpresent.org](mailto:help@pastpresent.org). We'll get back to you as soon as possible. Please be sure to include your operating system version (for example Windows 7, Mac OS 10.4) and browser type.