

Feedback Log:

Feedback for Brandon

3/8/14 from Kate: HI! I like the new scene in the cafe. Makes sense that Leon is now really invested, finally decides to go back to CHina with Minho. The beginning of the play still feels unmotivated without any of the details or showing the horrible conditions before they make their escape. I know they are implied, and we get them several scenes later when Minho tells Leon about them, but it is still kind of confusing to start the play with an American guy (Sebastian) being held prisoner in a Chinese factory. I still don't understand how Sebastian was being made to work there, why he never tried to contact his embassy, or if he started out working there on purpose why they would even want him to work as an American citizen who could give away some of these safety and other violations. I know you have it now a medical supply factory, but we never see these guys making anything, so that was lost on me. Would you consider a few more scenes where they are harrassed by guards, or made to work 15 hour shifts, or Sebastian makes it much clearer why he is there? I'd also like to know what Minho's family life is like, who is he supporting by working at this factory? Since he later says he wants to go back and help rescue his friends, it would seem to make sense to show a friend or two at the start of the play? Will you write a few more scenes of them in China, trying to take pictures on the sly, etc. and some tension about what happens if they get caught? That'd be a great ending.--Kate PS You'll need a cast of characters, and stage directions go in parentheses, and make sure the play's dialogue is not centered, only the character names get centered! Thanks!

2/5 from Kate

Hi, Brandon. The idea of Minhø returning to get evidence is pretty cool, raises the stakes. I like the way that Sebastian's death represents something in the play, that can be corrected. I still question the enormous coincidence of this guy who randomly shows up in a city as large as LA and is assigned this lawyer—unless of course, you mesh it more together that once Sebastian was kidnapped (how many years ago was that?) that Leon became obsessed with why the Chinese iphone factories are kidnapping americans (and we need way ore info on that in the play or don't include it I think!) and that the second the police say there is a Chinese illegal there, Leon receives some kind of internet notice and heads over to this precinct, anything along those lines. Did Leon become an immigration lawyer as a result of Sebastian being kidnapped? That would also work. Perhaps he was a corporate lawyer before that? The other whole part of the equation is that American companies—as in FoxConn and Apple etc are the culprits here—not the Chinese government entirely!! Maybe in your research you might come up with things about this issue someone like Leon would know. Otherwise, the fact that Sebastian basically died so that his own brother could have a really cool phone is kind of lost on the audience, and there is a connection. If Sebastian had not been kidnapped, he would not have died. So who is doing the kidnapping. And Minhø has such great loyalty to his Chinese friends—I guess we don't really see any of them, but for the play we can imagine them being the other workers, they are implied. I really think it interesting that Minhø comes all this way—that is one long boat ride across the entire pacific illegally—and then is willing to go right back. Very brave. And Leon wants to help by gathering evidence—although it sounds like he has already gotten over the death of his brother. If perhaps he is still grieving his favorite baby brother who had so much to live for, etc. he might be a bit more

motivated. The only other suggestion is to have Sebastian not dead but just stuck back there—that things are awful for him because he tried to escape, and he deserves to be rescued the same way the other workers deserve better conditions, etc. You have to make sure the facts are straight—are they really imprisoned at the iPhone factories? Sounds like they are based on your research. So, the translator's speech about that could include that there is a level of cover up to the public—the conditions are really much worse than we hear about on the news etc. So Leon and Minhó's mission is now to uncover truth. I think the play could have one more scene—we don't need to go to China necessarily—but a moment between Leon and Minhó when they make a real agreement, a bit more fleshed out than what you have? A camera, some food, some money, what kind of ID papers might Leon be able to provide Minhó, even if they are illegal? Might Leon go with him and pretend to be a US inspector, take a risk, participate instead of making Minhó do all the dangerous (he could be killed is a good detail you've included) stuff? What if over here, Leon goes to the head of iPhones in the US and asks if he can visit one of the Chinese factories, along with his friend Minhó, who is a researcher, etc. etc. and even keep using the translator character???? Just thoughts, as you keep working.

1/21/14 from Kate Hi--interesting connection between the lawyer and MINHO--how it was his brother who was shot escaping, yes? I'm dying to know why a guy named SEBASTIAN Hart was working in a sweatshop in China, though. That back story could still come out. You give the specific conditions for why they wanted to escape the sweatshop kind of late in the play, now coming in scene 5 spoken by the TRANSLATOR, and wondering if any of the information

could go in the very first scene. It is implied that things are harsh there, but they just suddenly escape and S is killed, without us knowing they have been maybe thinking of this for months, etc. planning, locating the exit, etc. etc. For revision, consider giving MINHO many more disappointments before he says he wants to go back. Could he try and find a job here, with the lawyer's help? Could he find a group of other Chinese immigrants and hope to join them, but he is disappointed they don't want to help, etc.? And, what is the risk he takes if he actually did go back to China? Would there be punishment for him? Or would he simply return, obviously not to the same sweatshop, etc. but this time he will try and get his friends out? And, who are his friends he is referring to, if SEBASTIAN was killed.....any family who live in that town where the sweatshop is, and after he escaped, did they try and get his job? Strengthening his motivation would be really useful. He could even try writing to them, or phoning his friends or family in a next scene, to see what is happening over there since he left? The formatting for the play is still really off, the character names will need to be centered, etc. before submitting.

1/2/14

Hey, Brandon! I wonder if you can share your play with me in a different way so I can write on it? I wasn't able to just now, it says "comment" but I might need to be able to write/edit. Thanks. Now for your scenes:

I like the urgency of the first escape scene. I also love the twist that MINHO actually knew about the past history of escapees being shot at the wall--and then his friend is shot. Great! The only thing for the first few moments while they are still underground might be to just add what kind of factory, where in China, etc. Is Sabastian from another country outside of CHina? Or is it just me thinking it is a non-Chinese name (MINHO is pretty clearly a Chinese name) It makes a difference if there are people of multiple nationalitites working as captives in this factory, I think.

Once MINHO lands, perhaps make it a bit clearer we are in NJ by anything the officer might say, "Welcome to beautiful Newark, NJ" or anything concrete. Is the officer taking him to a lawyer because that is procedure? I figured it was, but I also wondered if as a compassionate person he might try a little bit harder in scene 2 to identify the problem--language barrier notwithstanding. The scene could be expanded simply by having the officer ask if he has ID, family, place to live, etc. etc. why he was on the cargo ship, etc. Even though MINHO cannot answer, it would be worth bringing us into the world of the immigrant, especially one who escaped a dangerous circumstance and is traumatized. Does MINHO start shaking? Might he be ill from the trip? Is he sad about losing his friend SEBASTIAN, etc. Of course, all of this might come out with the translator. I like that MINHO's face lights up when he hears the word "Cantonese" --that is a great example of how the scene could keep going.

I wondered if LEON Harts often deals with immigrants since he has a TRANSLATOR available, and if so, does Harts work for a particular agency? Is he being paid or is he perhaps volunteering? (MINHO clearly cannot pay for his services) is he a particular kind of lawyer in the Public Defender or Immigration offices locally? On stage, it is best to go right to the most potent scene, instead of have lots of breaks, so maybe you could have Harts have already called for a Cantonese TRANSLATOR who is right outside, and this is one big scene. I love that the TRANSLATOR, who we do not know much about yet, is threatened with firing. That raises the stakes and instantly allies MINHO with the TRANSLATOR. Is the TRANSLATOR male or female? Just curious. Same question for the officer and the lawyer--what would change if they were female? Just a thought. Finally, why is time of the essence? Is this play about deportation?--Kate

+ Interesting characters

+Maybe could you insert more characters

? Can you like make the scenes longer? (Alejandro voice)

Revision Log:

3/7/14

I've read your comments and they are being taken into consideration. Some of the parts in the comments are going to be revealed later on in the story.

- Added a café scene to explain more
- Made location more specific (Beijing, China)
- MAJOR CHANGE: Changing iphone factory into a medical supply factory
- Added the time Sebastian has been gone for (5 years)
- Leon decides to go with Minh to China
- Motivated Leon more

1/6/14

- Changed sharing options so you (Kate) should be able to edit the paper now instead of just being limited to comments.
- Setting is clearly established.
- Gave officer more personality
- States LEON's occupation clearly
- TRANSLATOR is now outside of the room waiting (no breaks)

1/21/14

- Fixed Formatting
- Added more info to escaping
- More backstory to Sebastian link to Leon
- Added result to Minh going back to China

Cast:

Sebastian Harts

Minho

Boon

Leon Harts

Title of your play: Save Us

Your name: Brandon Yam

Was this play written with a partner or group? (Yes/No) No

Have you submitted this play before? (Yes/No) No

Home address: 641 Pierce Street

City: Philadelphia

State: Pennsylvania

Zip code: 19148

Phone number: 267-266-3366

Your E-mail Address: byam@scienceleadership.org

Parent/Guardian: Chae Chong

Parent/Guardian phone number: 267-342-3603

Parent/Guardian E-mail (optional): N/A

Your school: Science Leadership Academy (SLA)

Teacher: Joshua Block

Your grade (K-12): 10th

In 1-2 sentences, please tell us what your play is about:

My play is about a man named Minho who escaped the grasps of a medical supply factory in china and seeks help in the U.S. for his friends back home.

Act 1: Scene 1

(The room is pitch black besides the lantern that lights up very little of the area. Two young men, Sebastian and Minho are escaping from the captivity of their factor employers in China.)

SEBASTIAN

This has gotta be the right way.

MINHO

I don't know...we really shouldn't be doing this. You heard what the boss said before! If we're caught then we're dead!

SEBASTIAN

Minho, you can turn back now and live that sorry life or you can follow me and we can both have a possibility of having a better future. We've been planning this for 3 months already! We've studied everything. The guard posts, the times, we have done too much to stop here. I'm not gonna sit here and just make medical supplies all day and be treated like this. I had a better life. I told you about it before. I'd rather die than go back to that hellhole. We escape from here and secretly get on a boat to California.

MINHO

Why California?

SEBASTIAN

Well, we're in Putian, China. The closest state to us in the U.S. is California. Understand?

(Minho nods his head as the two begin to make their way through a door leading to an underground passage.)

SEBASTIAN

This should take us outside of the building and then from there we ca--

(Clattering footsteps and shouting begin to become audible.)

MINHO

They've noticed!

SEBASTIAN

Come on!

(The two begin running down the passageway as they encounter a small hole on the side that'll lead outside.)

SEBASTIAN

Look! I can see the outside from here! We gotta squeeze through.

MINHO

Uh...uhm...well, who's going first?

SEBASTIAN

You go. You are much more smaller than me so it'll take you less time. Hurry.

MINHO

Ok

Minho begins to squeeze through the small hole. He gets half his body out within a few seconds and is about to squeeze all the way through.

SEBASTIAN

You might wanna hurry it up, Minho! They're getting closer!

MINHO

I'm trying!

(Sebastian is fed up with waiting and is also anxious so he pushes Minho to get him through quicker.)

MINHO

Wha-Whoa! Watch it!

SEBASTIAN

Good. Now help me get through this! Grab my hand and pull me through!

(Minho grabs Sebastian's hand and begins to pull him through the hole.)

SEBASTIAN

Come on...just a little more...

(Sebastian and Minho get out of the hole and are outside.)

SEBASTIAN

You have my thanks, but there's no time to catch our breath or for chatter. We must continue on.

We're getting closer and closer to freedom. I can almost taste it.

(They begin to run down the field as they hear an alarm ring behind them.)

SEBASTIAN

They just don't give up do they?

MINHO

Oh no...

SEBASTIAN

What?

MINHO

I've heard stories about this

SEBASTIAN

Well tell me about it later! We can't talk right now.

(They begin to run to the wall that confines them and attempt to climb it.)

SEBASTIAN

Here. I'll give you a boost.

MINHO

Okay

(Sebastian boosts Minho up and over the fence.)

SEBASTIAN

Are you good over there?

MINHO

Yeah! Hurry up and get over here!

SEBASTIAN

Alright, alright

(Minho waits on the other side of the wall and sees the hands of Sebastian at the very top.

Then, a gunshot and the hands disappear)

MINHO

.... That's what happens....I'm sorry.

(Minho runs off into the night.)

Act 1: Scene 2

(Minho's on a cargo boat to America, shivering from the cold.

He arrives at America and begins to make his way off the boat.)

STRANGER

Hey you! Who are you?!

(Minho starts running in fear for his life. He's isn't sure as to what the people are saying but he knows it's not good.)

MINHO

I need help. THEY need help...

(Minho is in California. He walks around till he is encountered by a police officer.)

OFFICER (MALE)

Excuse me, you seem lost do you need help?

(Minho gives a confused expression. He does not understand what the man is saying to him.)

OFFICER (MALE)

Do you have an ID I can see?

MINHO

...

OFFICER (MALE)

You know what, how about you come with me. We'll try to figure out where you're from. You don't look like you're around here and if you've been around the people you probably don't even know where "here" is. This is Los Angeles, California. Let's go.

(The officer grabs Minho by the arm and starts to make their way to the car. As they're doing that Minho begins to resist thinking that he's being taken back to the factory.)

MINHO

No! Need help! Please!

Act 1: Scene 3

(Minho sits in a empty room in the police station. The door opens, a suited man steps in and closes the door behind him.)

LEON

Good evening, Mr. Hyun. My name is Leon Harts and I will be your attorney for this case.

MINHO

Need...help...

(Minho looks at Leon with desperation in his eyes.)

LEON

Yeah...I know, bud. I know...but we have to get a few things organized. Judging from your English you aren't from here, correct?

MINHO

China.

LEON

China? Can you tell me what's going on?

(Minho attempts to speak but cannot due to the limit on his english.)

LEON

I'm call in a translator. Cantonese, right?

(Minho looks at Leon with a smile.)

LEON

Right.

(Leon steps out the room calls out for a translator.)

LEON

Mr. Hyun will go with you in another room and I want to know the whole story. Every single detail. You leave a single thing out and you're fired understand?

TRANSLATOR

Yes, I understand.

LEON

Good. Now, hurry. Time is of the essence.

(The translator guides Minhó out of the room and into another leaving Leon alone.

Leon remains in the room as he waits for Minhó's return.)

LEON

What was I thinking? I can't handle a case like this...He came from China for Heaven's sake. If I don't win this case he get's sent back. I can't let him get sent back there though. My brother wouldn't have wanted that...I'll save him.

Act 1: Scene 5

(Minho returns with the Translator.)

LEON

Well?

TRANSLATOR

His name is Minhó. He's 28 years old and is from China.

LEON

Tell me something I don't know.

TRANSLATOR

Well, Minhó used to work at a sweatshop until he attempted to escape with his friend. He's the only one who made it. He came to America looking for help. He wants to help his friends back at

home. They are being mistreated and the living conditions are terrible. He only got paid less than two dollars a day, diseases are spread easily throughout the factory and even the amount of space for living quarters are limited. You usually have up to 6 people crammed in a small living space.

LEON

Does he have the name of his friend?

TRANSLATOR

It's Sebastian...Sebastian Harts.

LEON

...You've got to be kidding me. My brother? It's been 5 years since you've been gone, Sebastian. So that's how your story ends, huh? You get kidnapped and forced to work in a sweatshop and once you try to escape, "bang" you're dead. Funny isn't it?...I can't believe nobody could do anything to save you. You went over to Beijing as a business trip. Now look at yourself Bast. You're gone. So much for being a reporter, eh? What were your last words? Leon is about to lose himself, but regains control after a couple seconds.

LEON

Well...he's in a better place now.

MINHO

Help. Leon.

LEON

Minho, I will try my best to save you and your friends, but I can't guarantee anything. I work in the immigration offices and well...this case is hard. I'm just one man. If they find out that you escaped and are residing here in the U.S., they will take you back and I can't do anything about that.

MINHO

Friends. China.

LEON

Look, Minho. I know it's hard, but you have to let go of them. There's nothing that I can do about your friends in China. I'm sure they're happy that you've gotten out, but you see. I'm not in a position to help you with that. I'm sorry.

MINHO

Go back.

LEON

What?

(Minho gets up and speaks in Cantonese.)

TRANSLATOR

He says he wants to go back. He came to America not just to save himself, but everyone else too. If he can't do that, then he will go back to suffer together with his friends.

(Leon gives Minho a concerned look.)

MINHO

Goodbye.

LEON

Wait! Minho. What if I said I could help you if you went back?

MINHO

Help?

LEON

Translate.

(Translator speaks to Minho and responds)

TRANSLATOR

He asked what do you mean?

LEON

Tell him that if he goes back and gets me the proper evidence needed like pictures of the conditions or videos of the mistreatment I will be able to help him and his friends get out of there.

(Translator speaks to Minho)

MINHO

Okay. I go back and show you. My boss. Kill me maybe.

LEON

Minho, I know this may be a ridiculous piece of advice, but in order for this to work, you can not die on me. Not yet. For the sake of your friends, you can not die. Just...be safe. Don't end up like Sebastian.

Act 1 Scene 6

(Minho sits in a café across from Leon)

LEON

Listen, once you get on the boat, you don't speak to anyone. Just keep quiet and to yourself understand?

MINHO

Yes.

LEON

If anyone finds out you came here illegally it will be far more complicated and I won't be able to help you.

MINHO

Okay.

LEON

Here's all the info I could get for you. I had Boon translate it into Cantonese for you because I know you can't really speak or read English too well.

MINHO

Boon?

LEON

The name of the guy you talked with before. The translator. He goes by "Boon".

MINHO

Oh...okay.

LEON

Here goes some money, a new ID card, as well as some papers you may need to get back safely.

MINHO

Thank you, Leon. You are kind.

(Minho begins to walk away towards the departure boat. Leon watches Minho and begins tapping his leg with his hand.)

LEON

Damn!

(Leon runs after Minho)

LEON

Minho!....Minho!

(Minho turns around and sees Leon caught up with him)

LEON

Minho...I'm coming with you. I want to see what my brother saw before he died.

MINHO

How?

LEON

Who cares about how? I could go in as an inspector of the factory. I have a few connections in Beijing ever since the incident with Sebastian. I have to do this, Minho. He was my only brother and I'm not going to let him go. Perhaps he's still alive maybe? Just maybe...

MINHO

Let's go.

LEON

Right.

Act 2: Scene 1

(Minho and Leon are on the boat)

LEON

I couldn't imagine it would be this difficult to sneak in. We got by security barely. By the skins of our teeth. And now we just wait....

MINHO

Mmm...

(A few days pass by till Leon and Minho arrive at the dock at Beijing, China.)

LEON

We're here, buddy. Stay close. I can't lose you too after coming this far.

Act 2: Scene 2

MINHO

This way...

(Leon follows Minhó as he navigates through the streets passing numerous of people and shops. Eventually they arrive at the factory.)

SEBASTIAN

Is this the factory?

(Minhó nods his head)

Alright, how do we get in?

(Minhó gestures towards the back of the building.)

CHINESE WORKER

HEY!

LEON

We've been spotted!

(The two begin to run and then suddenly a voice is heard)

SEBASTIAN

Leon! Is that you?! Leon!!!

LEON

(Leon turns around)

Sebastian! Where are you? Where are you, damn it?!

(Leon is clunked in the head and passes out)

Act 2: Scene 3

(It's a dark room and Leon is in a chair, his hands bounded by ropes and his eyes blinded by a rag)

LEON

Where...where am I?

(Leon begins to fidget in the chair)

SEBASTIAN

Why. Why did you come here? I don't understand, Leon. You had a chance to live and now you've wasted it!

LEON

Thanks for the greeting, but what kind of question is that? Of course I'd come for you! I didn't even know you were alive! I came here because of another reason, because of a factory worker here by the name of Min-...Where is Minhó? Minhó?

(Silence)

SEBASTIAN

Minho died, Leon. He was killed after you passed out. They found him trying to carry you to safety and clubbed him in the back of his head and repeatedly beat him. This place is cruel. There are no rules, no justice. Nobody will even speak for Minhó. He has no family. This is why I didn't try to contact you or anything. I didn't want you to possibly get mixed up into this and experience the same thing that I'm experiencing.

LEON

ARE YOU KIDDING ME? MINHO? FUCK!

(Leon starts to fidget in his chair even more)

SEBASTIAN

They won't let you go, Leon. You're now their captive. You know too much already about the location, people, and even conditions here. It's too much for them to risk to send you back. How did you get here anyway? Did you get over here legally? Please tell me you did.

LEON

I didn't. There's no way I could've. If I came here legally then I would've had all eyes on me the whole time and I wouldn't have been able to try and help you and Minhó out. I wanted to expose

the world of all the things Minho said were happening in this factory. They wouldn't have let me in if they knew I was here.

SEBASTIAN

Well...now you're in. For good, Leon. Nobody knows where you are at besides us. You have no documentation of where you went. Nobody can help us now. This is your new life. No contact. Nothing. We're going to die here....

END

Resources:

Source #: 1

Name of Source: Why are immigrants being deported for minor crimes?

One sentence description of Source: Deportation laws are become more broad making the amount of deported immigrants much larger.

Source url:

<http://www.theatlantic.com/national/archive/2013/11/why-are-immigrants-being-deported-for-minor-crimes/281622/>

At least four pieces of information from Source:

- The term, first introduced in the 1988 Anti-Drug Abuse Act, applies specifically to immigrants and asylum-seekers: If they're convicted of any of the crimes in this category, they can be deported and prohibited from reentering the U.S. for 20 years.
- Since 1996, hundreds of thousands of longtime U.S. residents have been sent back to their native countries for small, non-violent infractions—and without courtroom trials.
- IIRIRA—came in the wake of the 1993 World Trade Center bombing, when Congress felt pressured to streamline new immigration reform. The measures made more than 20 new crimes into aggravated felonies, including counterfeit, perjury, and obstruction of justice. They also reduced threshold requirements from five years to one, meaning that any immigrant issued a one-year prison sentence could be instantly deportable.
- “ICE claims to target criminal aliens, but in reality picks up thousands of people who do not pose an active public safety threat,” says Paromita Shah, an attorney and former director of the Capital Area Immigrants’ Rights Coalition

One paragraph response to source: (What did you learn, in what specific ways does this relate to your play, what is the next step in your research?)

Through this source I was able to get a look at the number of people deported just for minor crimes alone. I also got insight of how it feels to be the one deported from quotes being in the text from the people themselves! This relates to my play because I wanted to get a sense of how it feels to be deported back to the place you tried to escape or came from. I also wanted to see how strict the deportation is. The next step in my research is to see how workers are treated in sweatshops over in China.

<https://delicious.com/joshuahblock/sweatshops>

Source #: 2

Name of source: Sweatshops in China

One sentence descriptions of source: The workers in sweatshops are treated terribly and have no state benefits.

Source url:

<http://www.waronwant.org/overseas-work/sweatshops-and-plantations/china-sweatshops>

At least four pieces of information from source:

- more than 482 million people in China – 36% of the population – live on less than \$2 a day.
- There are approximately 150 million internal migrant workers in China who, because of their status, do not receive any state benefits or protection.
- Living conditions are poor with up to six people sharing small cramped dormitories.
- In 2009 alone, approximately one million workers were injured at work and about 20,000 suffered from diseases due to their occupation.

One paragraph response to source:

While reading this source, I was able to see the living conditions, how much the average worker makes per day, and even the numbers of how many people are injured and/or caught a disease due to their occupation. This relates to my play because I needed to get a look at the life of a worker in a sweatshop. The source was able to tell me everything I needed to know and now I can get a better perspective of where my characters came from and why they were trying to escape. My next step in research is to see if there have been any kidnappings of people outside of China and then brought into China to work in these sweatshops. If I can't find anything for that then I will research the laws in China.

Source #: 3

Name of source: The List: The 10 Worst Chinese Laws

One sentence descriptions of source:

Source url:

http://www.foreignpolicy.com/articles/2008/08/17/the_list_the_10_worst_chinese_laws

At least four pieces of information from source:

- Article 105 of the Criminal Law

What it says: Criminalizes organizing, scheming or acting to subvert the political power of the state and overthrow the socialist system and incitement to subvert the political power of the state and overthrow the socialist system by spreading rumors, slander or other means.

What it does: Although Chinas constitution ostensibly guarantees the right to free speech and expression, statutes such as this one allow the state to suppress all criticism. Subversion charges are a common fate for Chinas activist bloggers and journalists.

-Hukou (Household Registration) System

What it says: Citizens are classified according to place of residence and socioeconomic status. Parents pass down their classification to their children, making hukou a form of social identity. Rural migrants are not allowed to relocate to cities unless they meet certain requirements, including a stable job or source of income and a stable place of residence.

What it does: The hukou system, excoriated by critics as Chinas apartheid, traces its origins to the fifth century, B.C. Reforms have lifted restrictions in recent years and enforcement has slackened off, but some provinces still have hukou on the books. Migrants who dont meet requirements have trouble obtaining public services such as healthcare or education for their children. Some officials defend the system, warning that too-rapid changes will lead to soaring crime and social chaos. But earlier this year, a government-sponsored report suggested that hukou be scrapped altogether to grant farmers the same status as urbanites.

-New Property Rights Law, 2007

What it says: A first, this law granted the right to property ownership by private persons.

What it does: Although one can own buildings and fixtures on land, the land itself still belongs to the state. The Chinese government also has a right to seize private property for a public purpose, a vague standard that is often exploited by commercial interests. The state must provide compensation for such seizures, but it usually offers a menial amount. Some analysts think that giving peasants in particular the right to sell their land would have tamped down rural unrest and helped millions find work and overcome poverty, but such a dramatic step was apparently too much for the Communist Party.

-State Security Law, Article 4

What it says: Lists specific acts that endanger state security, but are still vague enough to encourage arbitrary enforcement.

What it does: Activists and journalists are often prosecuted for Clause 1 plotting to subvert the government, dismember the State or overthrow the socialist system, or Clause 3 stealing, secretly gathering, buying, or unlawfully providing State secrets. According to human rights researcher John Kamm, 99 percent of people tried for endangering state security are convicted.

One paragraph response to source:

I learned about some of the laws that China has. This source mainly focused on the “worst” laws. This relates to my play because it would give a reason as to why my characters escaped and how unfair it is for people there. So, I was able to give myself a better perspective of

my character. The next step to my research is to find people who try to stop sweatshops and such to probably add them into my play.

Source #: 4

Name of source: Sweatshop worker Barbie unveiled to protest Chinese factory conditions

One sentence descriptions of source: A man revealed a version of barbie “Sweatshop” edition.

Source url:

<http://www.dailymail.co.uk/video/news/video-1076823/Sweatshop-worker-Barbie-unveiled-protest-Chinese-factory-conditions.html>

At least four pieces of information from source:

- The barbie is lifesize and is chained along with a uniform to show how workers look like.
- Workers do not have any union representations
- The contracts the workers sign are often blank therefore, they do not know what they are being promised.
- Workers often work overtime because of the amount of pay they receive is too little.

One paragraph response to source:

I learned about the contracts that the workers sign and how popular this topic can be if brought up. The man showcasing the barbie did this on the sidewalk in public and a large crowd gathered around. This relates to my play because it’s about how unfair it is for workers in China and what they have to deal with. This is mainly the final step in my research, but if there was a next step it would be to find out if anyone was actually able to make a difference to these sweatshops.

Source #5

<http://www.the-american-interest.com/blog/2013/06/25/chinese-factory-employees-kidnap-american-boss/>