

English at Work:
A Multimedia Kit for Teachers
1984

Deborah Barndt
2016-049/010

65-08-06

neutral pH neutre
Made in Canada Fabriqué au Canada



Organizational Context

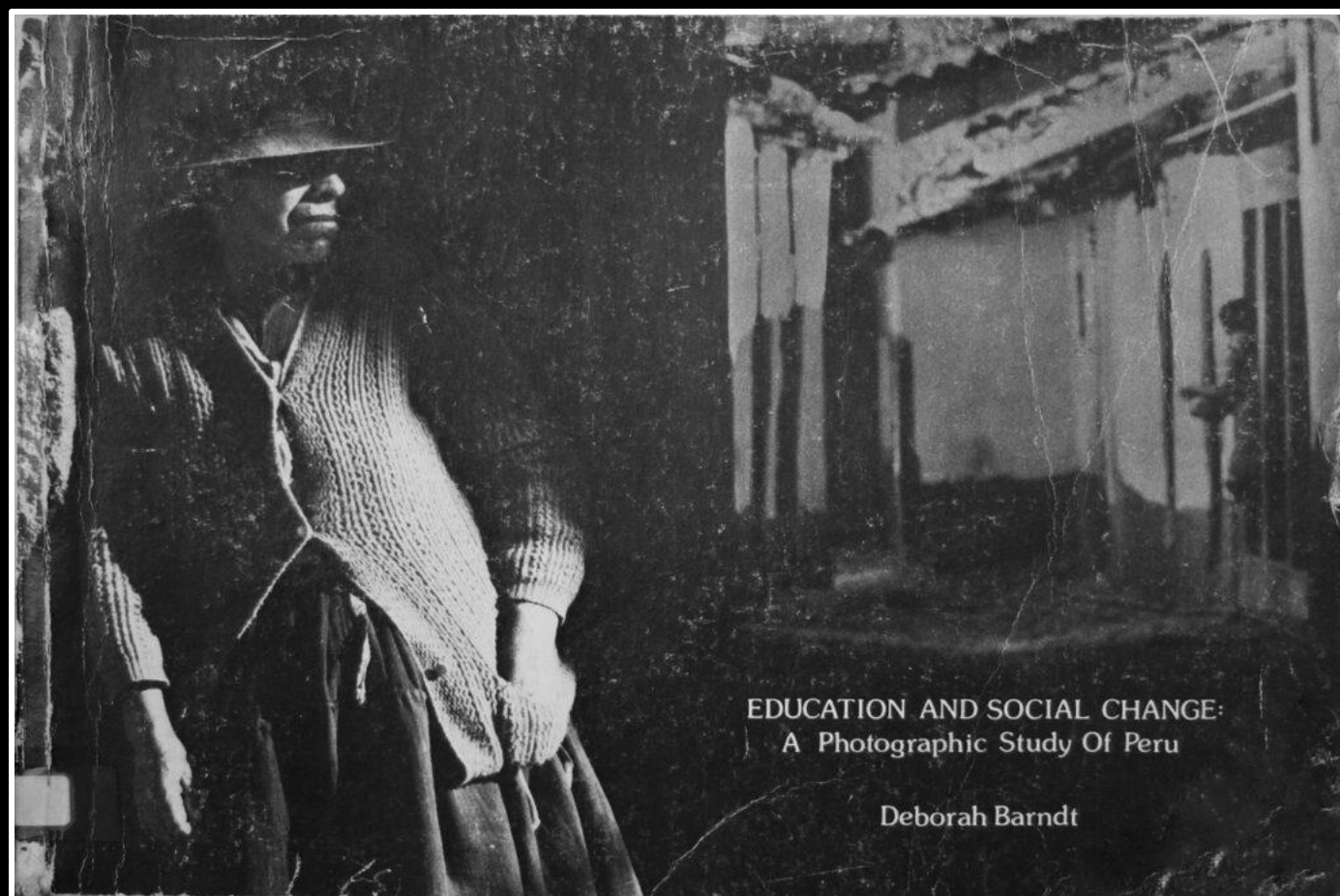
English in the Workplace Program (1970s – 1980s)

- Metro Labour Council
- Toronto Board of Education
- Humber College Labour Studies
- City Hall

Participatory Research Group (1977-1983)

International Council for Adult Education

- “Starting with Nina” – DEC film on applying Paulo Freire in Ontario
- Popular Art and Media Cooperative
- Teaching ESL in Dylex Garment Factory
Creating photo and cartoon stories, dramas, songs



PhD research on Freirean methodology in Peruvian literacy classes (1975-1980)

Participatory production with ESL students (1983)

Co-editors:
Ferne Cristall (2025)
dian marino (1993)
¡PRESENTE!



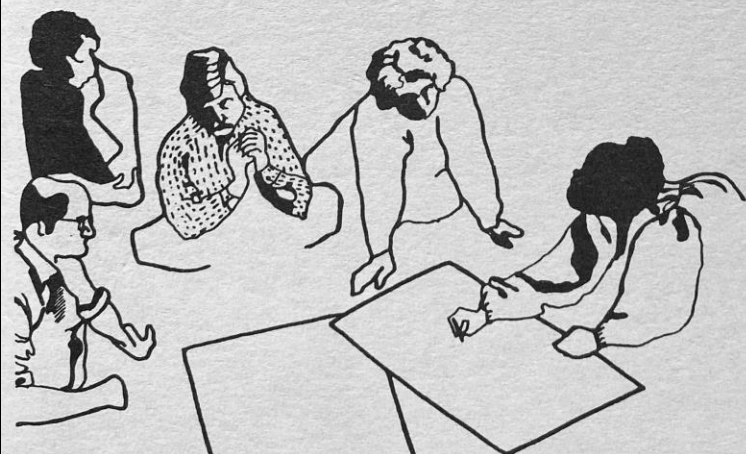
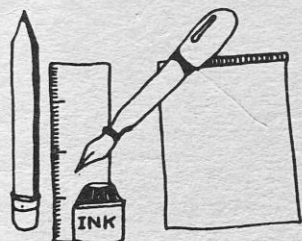
ESL and Community Groups Create Learning Materials: Four Case Studies



WORKING PAPER NO. 9

BY:

ARLENE MANTLE, MARY ELLEN NETTLE,
MAGGI TREBBLE & DAVID WALLACE, and
KATHLEEN SULLIVAN & JEAN UNDA



PRODUCED BY

**Participatory
Research Group**

TORONTO, CANADA

Arlene Mantle
Mary Ellen Nettle
Kathy Sullivan
¡PRESENTE!

ESL AND COMMUNITY GROUPS CREATE LEARNING MATERIALS: FOUR CASE STUDIES

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BUILDING CLEANERS' SONG

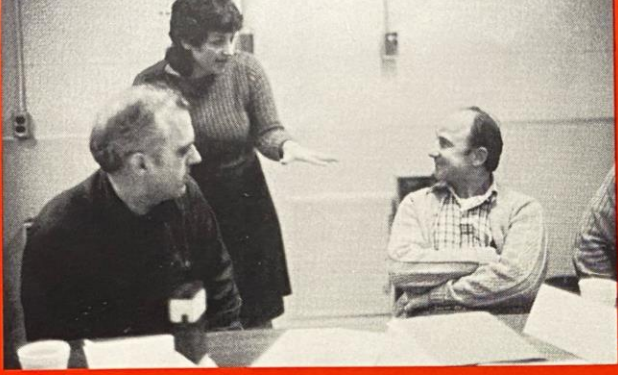
1. We come from so many far countries.
We want to live in this land.
We work while everyone is sleeping,
Cleaning buildings large and small.
- Chorus: We sweep and we sweep and say, "Union".
We need a union that is strong.
Our boss is so weird and so crazy,
La la ra, la la ra, la la.
2. All the desks, the ashtrays and the carpets,
The washrooms, the floors and the halls,
Dragging heavy bags of garbage,
We clean fast and very well.
- Chorus:
3. We know that it's only by fighting
That we can win rights large and small.
Let us try to work together,
And make things better for us all.
- Chorus:



Historical Context of 1980s
Pre Mulroney Trade Deal & NAFTA

MP Bob Rae and
MP Dan Heap
¡PRESENTE!





Deborah Barndt

ENGLISH AT THE WORKPLACE

A Special Program For Union Members

Winnie Ng, Coordinator, English At the Workplace
Brenda Wall, Labour Education Consultant

Centre for Labour Studies
 15 Gervais Drive, Room 408
 Don Mills, Ontario M3C 1Y8

Telephone: 445-5900

We look forward to working with you.

Organized by
 The Centre for Labour Studies

Humber College

LABOUR COUNCIL
 METROPOLITAN TORONTO

of M

"It is felt that this program has been very beneficial to our members in understanding and performing their job duties, becoming more aware of their union and their rights and entitlements negotiated under their Collective Agreement."
Jim Best, Staff Rep, OPSEU

"Your program has filled a need that quite frankly our union could not handle on its own."
Tom Lee, Education Director, IAM

"With this first step, things are never the same again."
Maria, EWP student.

We encourage you to participate in our English At the Workplace program. If you are interested in bringing the program to your workplace or you would like more information, please contact us.

Designed by Stephen Nathan
 Printed by Our Times
 Spring 1986

This Program receives financial assistance from the Ministry of Citizenship & Culture.

Winnie Ng (EWP)
 Brenda Wall (Labour Education)

English in the Workplace for Union Members Centre for Labour Studies

WHAT IS ENGLISH AT THE WORKPLACE?

- It is a special service for union members whose first language is not English.
- The program provides the basic essentials needed to write/speak English: it can be flexible to meet members' particular needs.
- Classes can be held at the workplace itself, a nearby union hall, community centre or even on a picket line during a strike!
- Programs usually last four hours a week for ten weeks.
- Whenever possible, classes are held on company/employer's time.
- The programs are no cost to unions or their members.

"With this first step, things are never the same again."
Maria, EWP student.

WHY IS THIS PROGRAM SO IMPORTANT?

- It is an invaluable service that unions should provide to non-English speaking members.
- It strengthens the links between unions and their members.
- Through the program, immigrant members become more confident and active in their unions, communities and the labour movement.
- English At The Workplace complements the Ontario Federation of Labour's and Labour Council of Metropolitan Toronto's Campaign Against Racism In the Workplace.

HOW IS THE PROGRAM ORGANIZED?

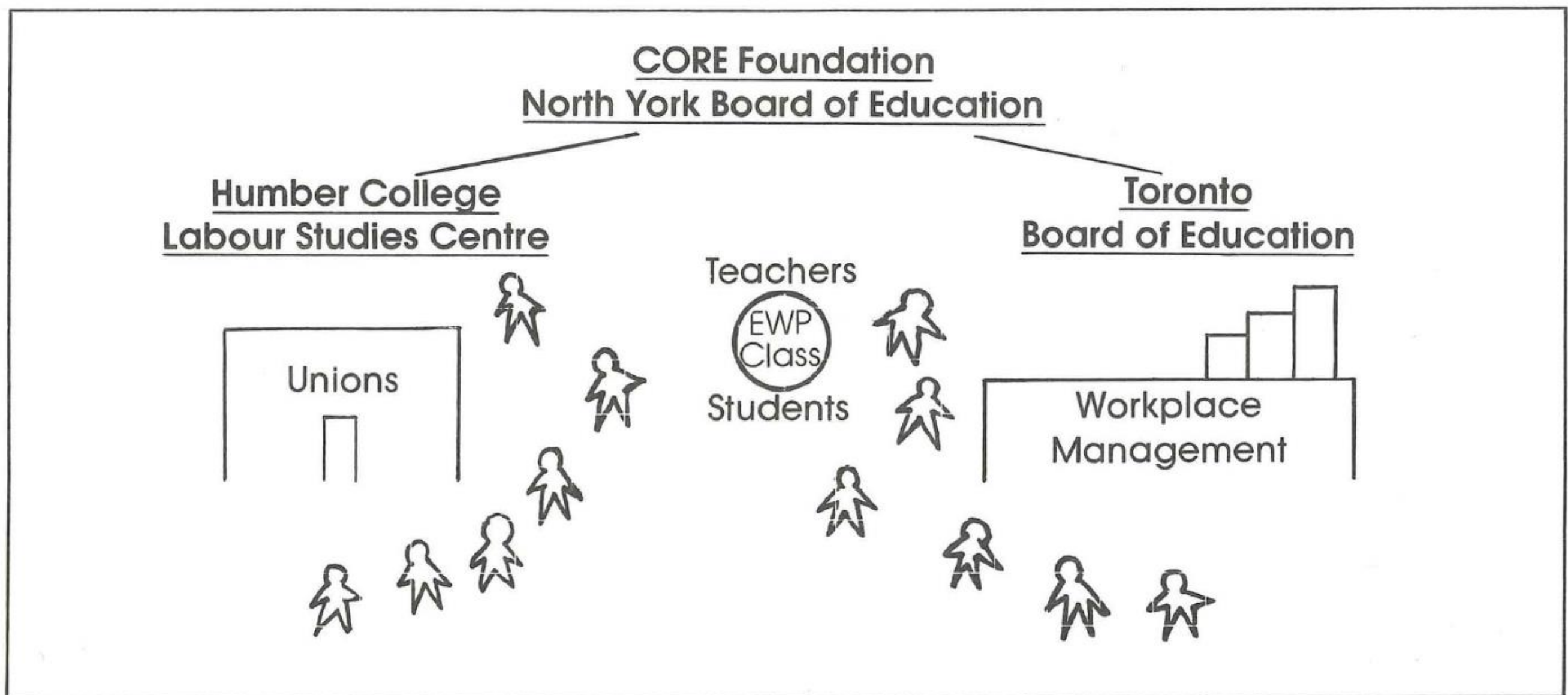
- The coordinator and the teachers are directly responsible to the unions involved.
- They work closely with the unions to develop classes suited to members' particular needs.



WHO HAS THE PROGRAM HELPED SO FAR?

- For Many Portuguese, Italian, Spanish, Chinese and Punjabi-speaking union members, English At The Workplace has opened up new opportunities for their union involvement.
- So far, courses have been held with the following unions:

IAM 2113	— workers at Philco (Ford)
ATU	— TTC workers
ILGWU	— garment workers in various factories
CUPE	— locals at Ryerson Polytechnical Institute, Scarborough Centenary Hospital, St. Joseph's Health Centre, Mt. Sinai Hospital and Providence Villa Nursing Home
CWC	— workers at Bell and striking workers at Super-plastics
UFCW	— Maple Lodge farms
ACTWU	— workers at Athletic Kit
OPSEU	— workers from various Ministries at Queen's Park
UE	— workers at Lloydair and Sunbeam Appliances



Institutional Collaborators for English at Work Kit

Research & Production Process

January 1984: Review existing materials
Negotiate collaboration

February-March: Meetings of Teachers' Advisory Committee
Design of module and methodology
Teachers' workshops on materials production techniques
Visit 8 workplaces

April-May: Process film and transcribe taped interviews
Feed back materials to classes
Draft first two units

July-September: Draft remaining four units
Produce multimedia tools

October-December: Test materials with 20 teachers

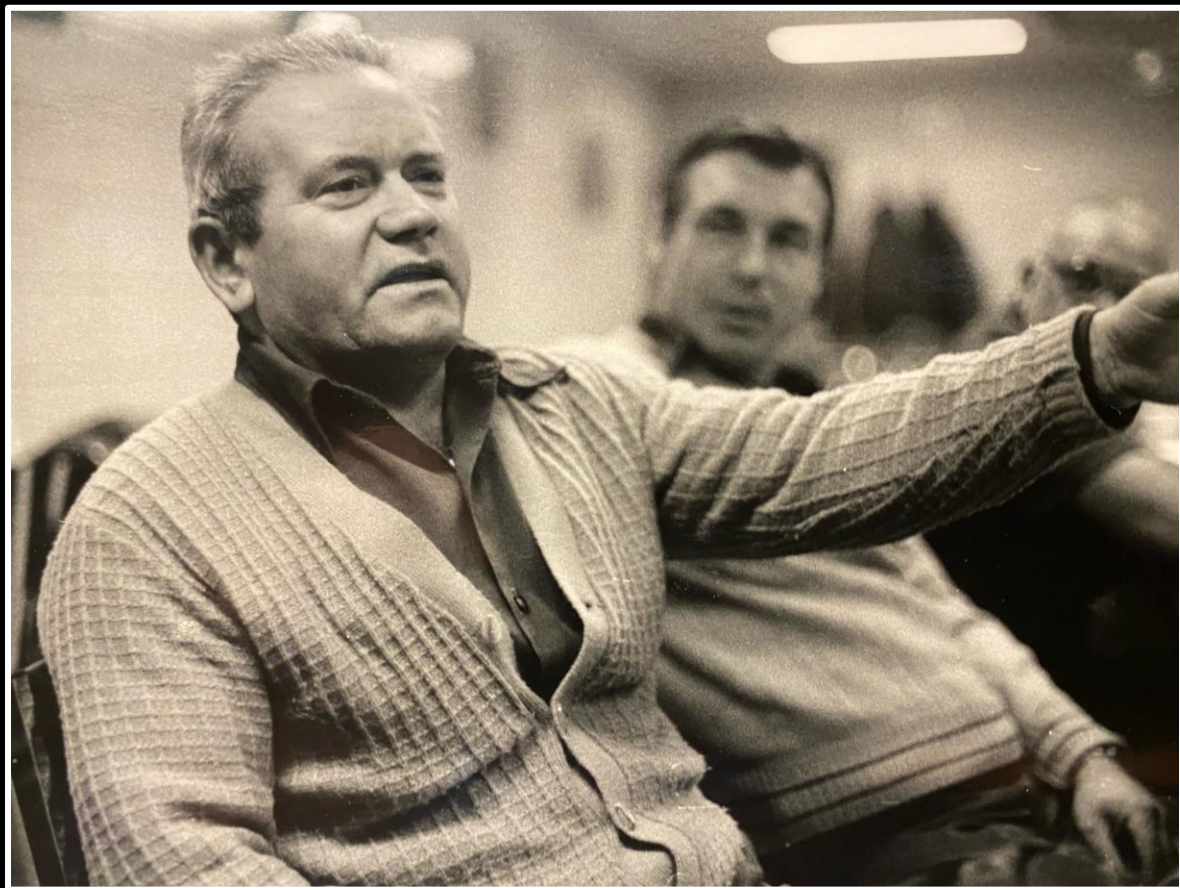
January-May 1985: Revisions

Participatory Research at Union Meetings





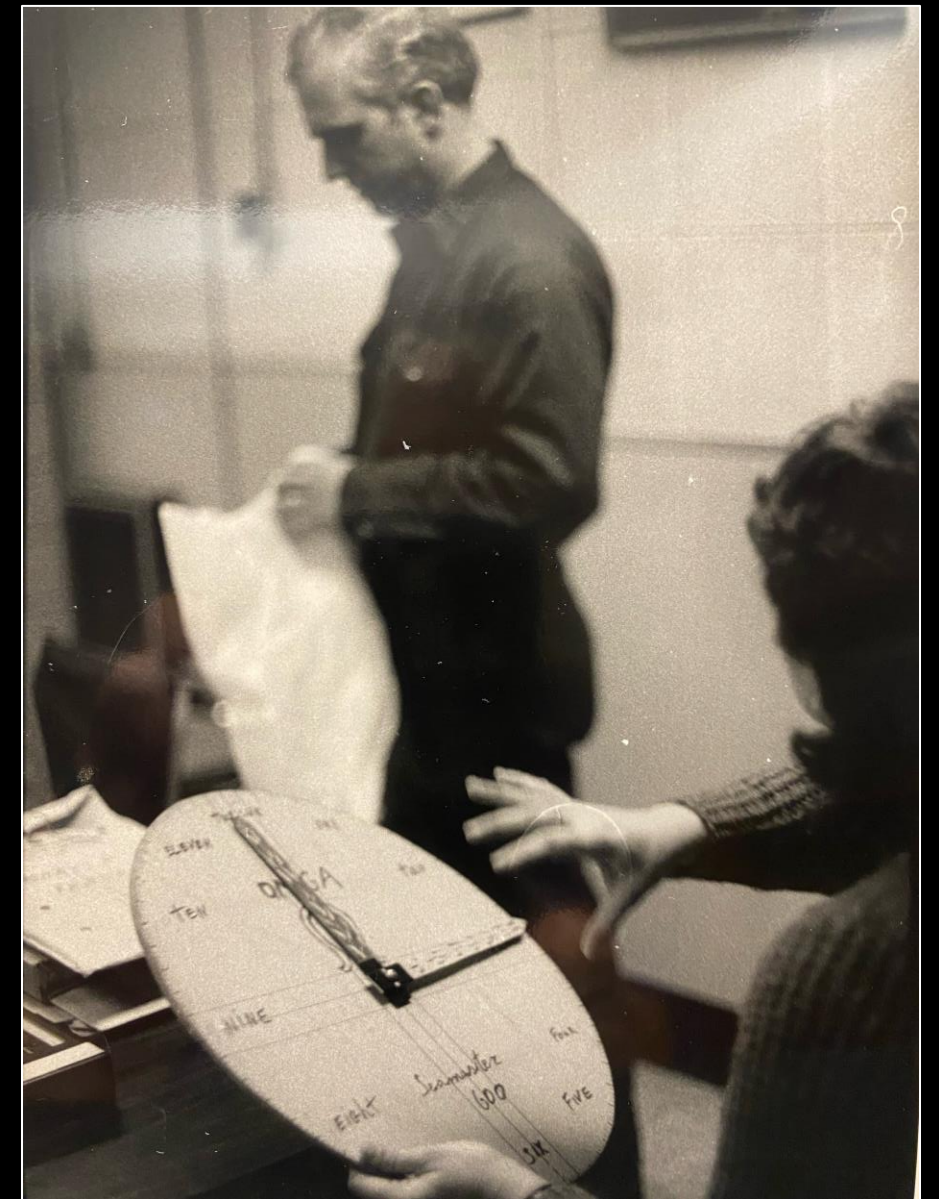
Participatory Research in EWP Classes



TTC Janitors



Arts-Based Research in EWP Classes



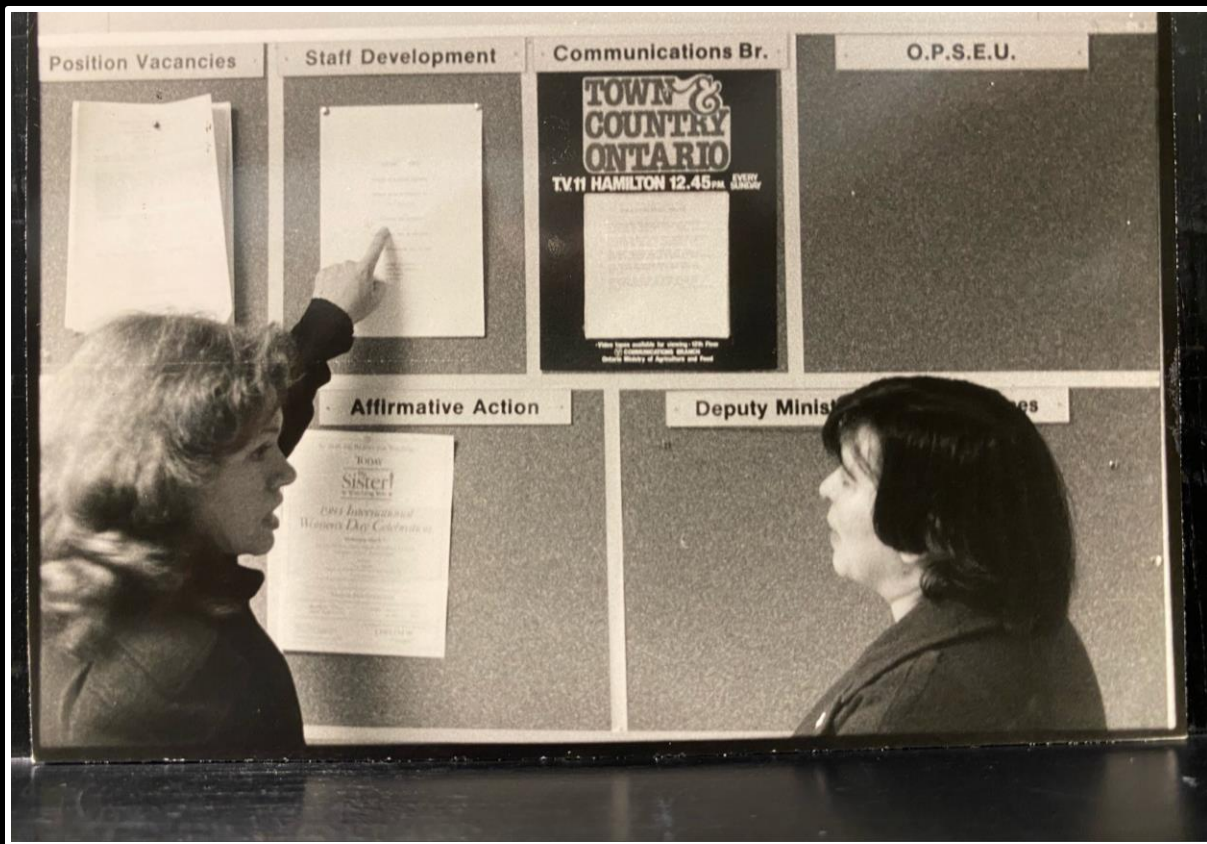
TTC Janitors



Hotel Housekeepers



EWP Classes
in a Hotel

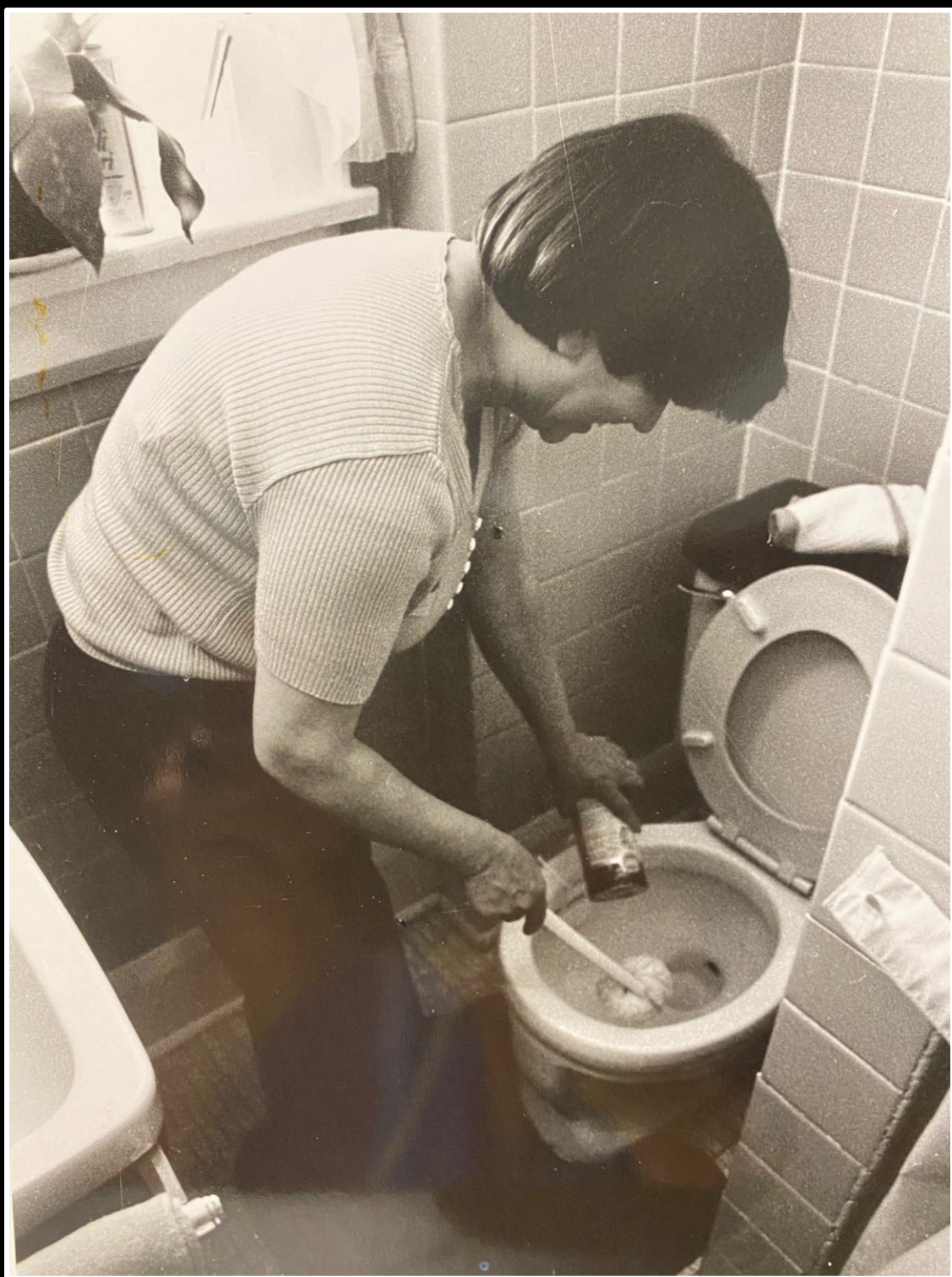


Government Building Cleaners



Photo Elicitation



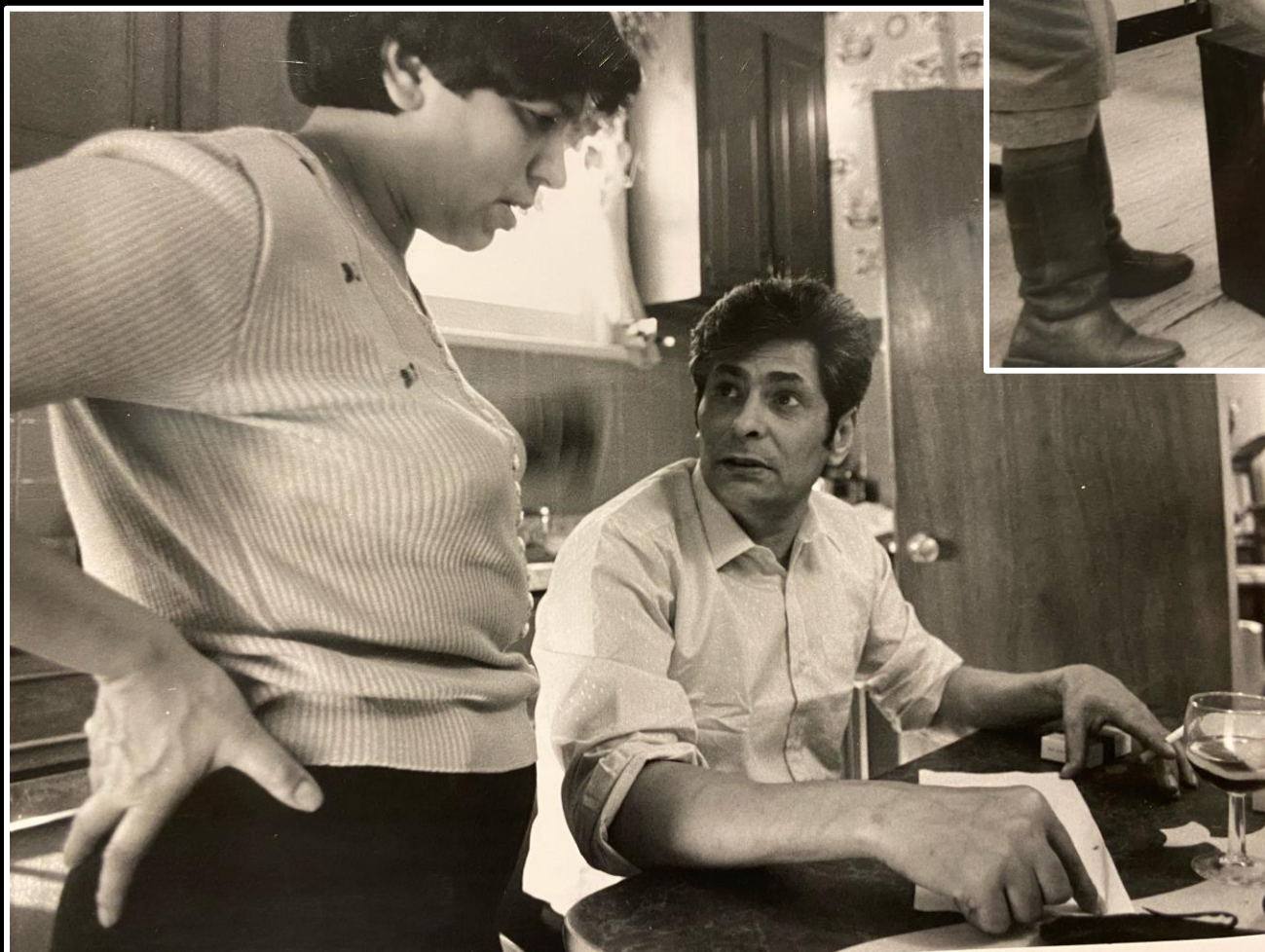


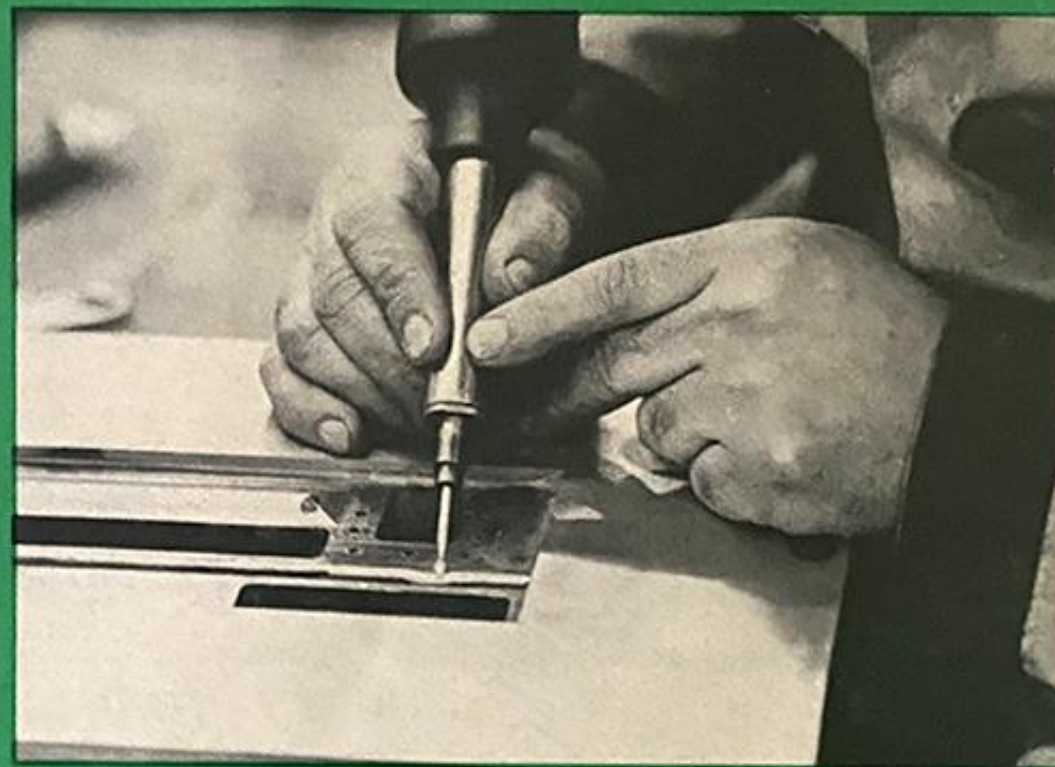
Participatory Research
with Cleaners at Home





Power dynamics at many levels





ENGLISH AT WORK

A TOOL KIT FOR TEACHERS

Assumptions about Teaching and Learning

The starting point is the learner

The content is drawn from daily experiences of learners

The teacher is a learner, too, and facilitator of participatory research process with students: CURRICULUM AS PROCESS

Students learn confidence, critical thinking, problem-solving

Multiple forms of art and media encourage self-expression

Learning can be fun...!

THEMES AND TOOLS

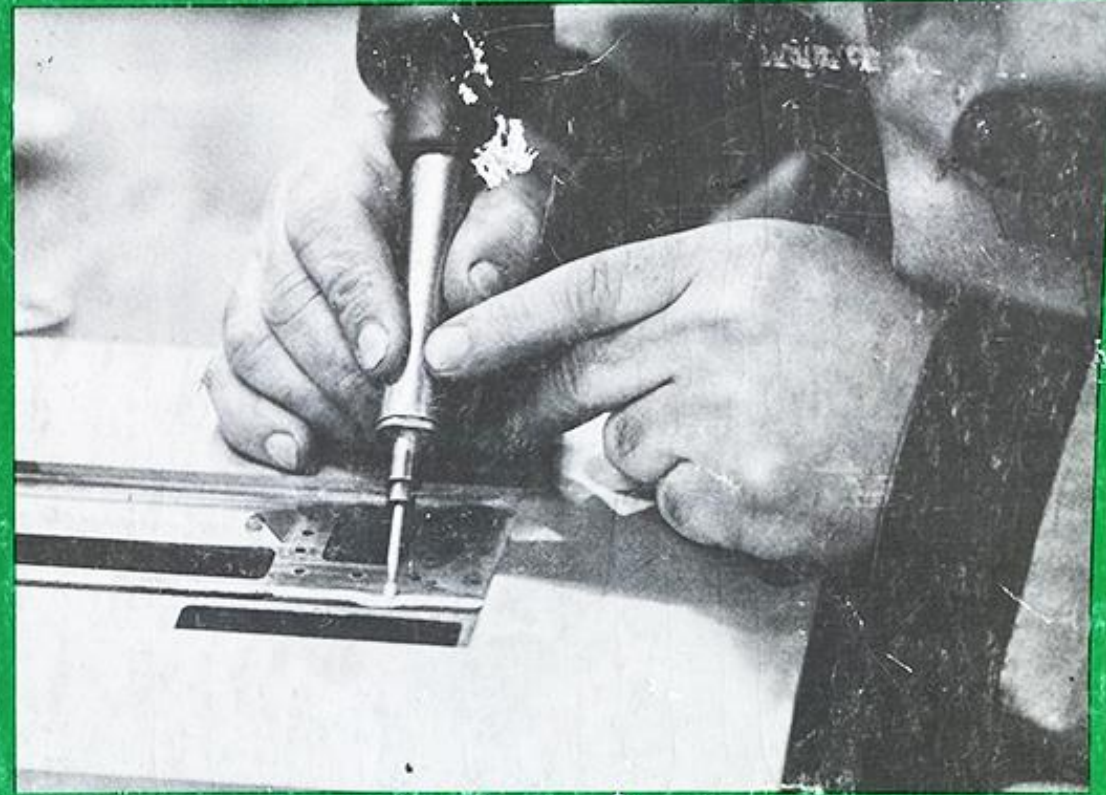
English At Work: A Tool Kit For Teachers

is an exciting new multi-media package of learning materials that uses the workplace as a starting point for language learning. Five units introduce activities around these theme areas:

- The Histories of Immigrant Workers
- Jobs within the Industrial and Service Sectors
- Work Relationships
- Working Conditions
- Work, Home, and Community Life



- A History Book of photos and story told by an immigrant family
- A set of 85 top quality photographs representing the production process and work relationships in six different kinds of workplaces
- An audio-tape "radio show" dramatizing communications situations that workers encounter daily
- A package of 30 cartoon flash cards on health and safety themes
- A 5-piece photo-poster tracing a day-in-the-life of a worker
- A 150-page teachers' manual giving step-by-step instructions for developing active learning situations and providing tips on how teachers can produce their own material.



ENGLISH AT WORK

A TOOL KIT FOR TEACHERS

TEACHERS' MANUAL (283 pages)

Thanks to Gia and Anna for digitizing the entire kit...!

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5 Units with 5 Tools
3 Phases of each unit

- Scratching the Surface
- Digging Deeper
- Make Your Own Tools

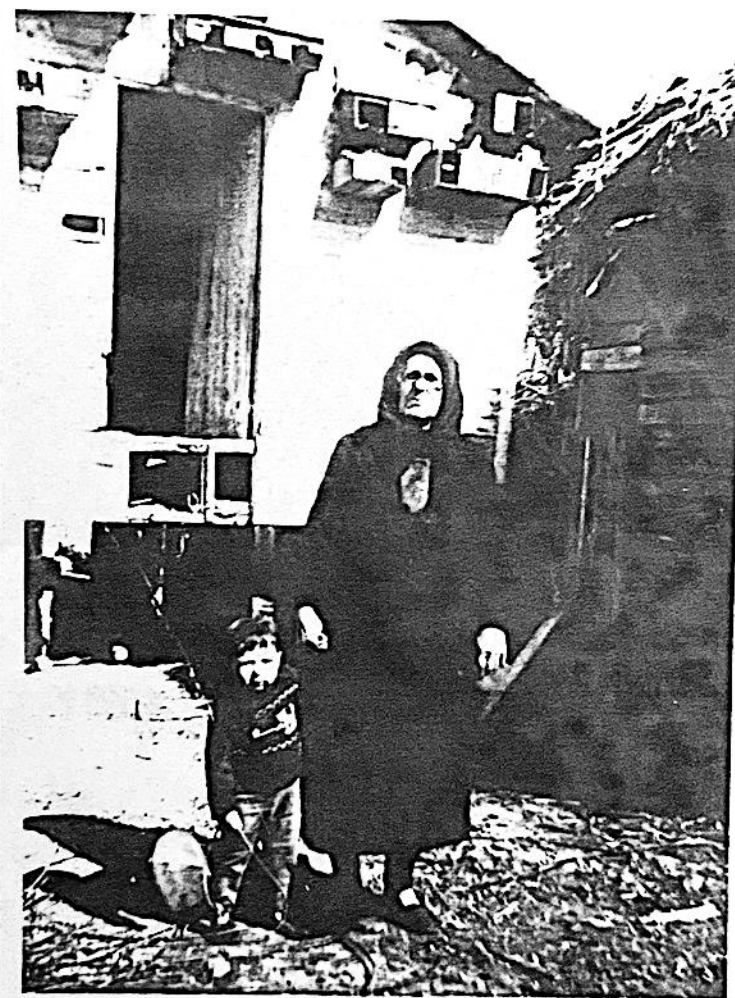
Notes

Every other page is for notes
and creative adaptations!

OUR HISTORY BOOK

Photo Story of Immigrant Workers:
From Portugal to Toronto - At Work, At Home

OUR HISTORY BOOK



THE DE SOUZA FAMILY
From Portugal to Canada



Joe, Bobby, Peter, and me at home
in Toronto - April 1984



*Joe and me in my family's
house in Portugal*

AURELIA:

I came to Canada in 1969.

At that time, I was 27 years old.

I was young, and I brought two small children,
one six months, and another two years and a half.

My oldest one now is going to be nineteen,
and my middle one is 15. And I had one here,

I have one Canadian! He's nine years old.

I have three sons.



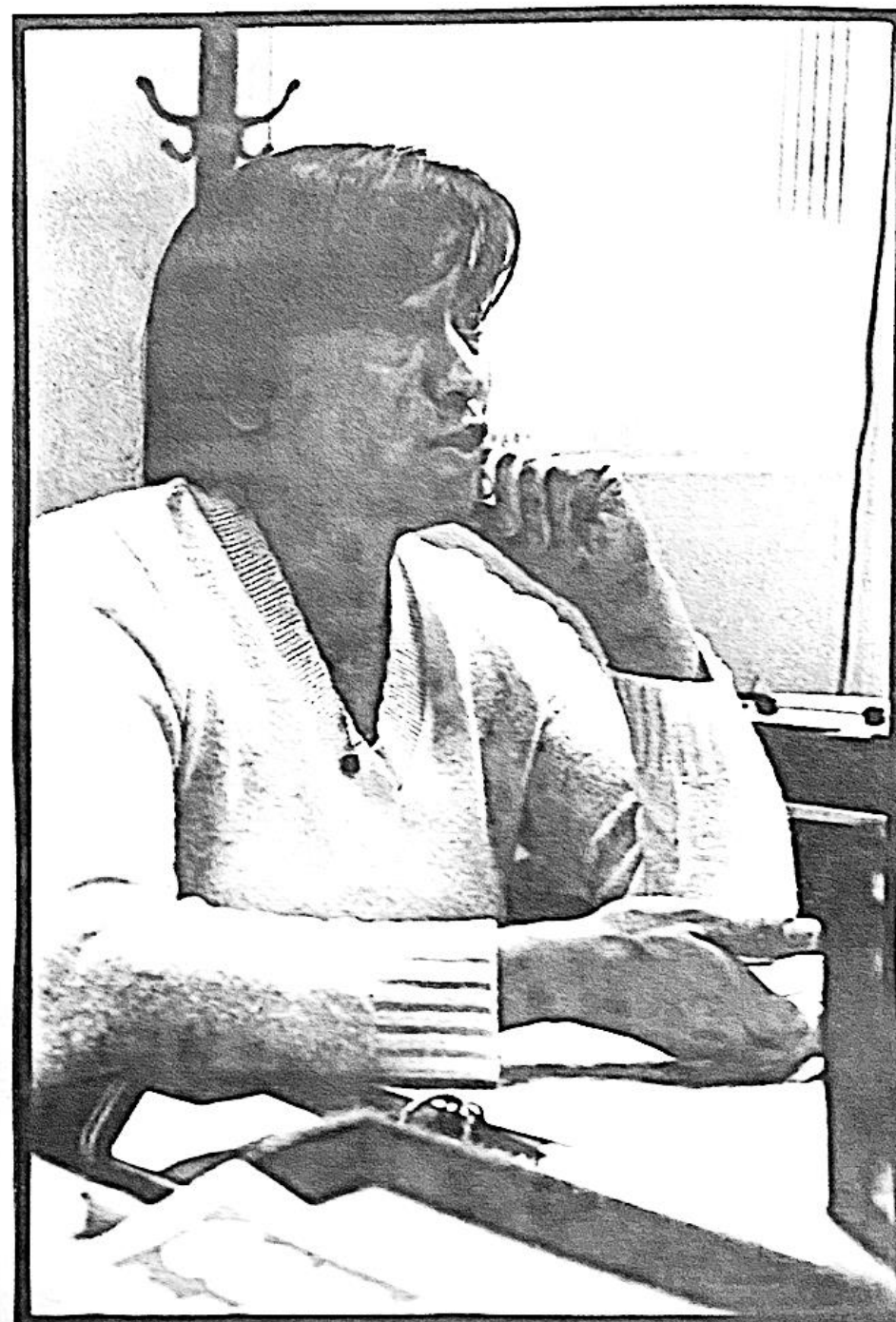
Our wedding in Portugal

I never worked back home.
I was a housewife and a mother
and that's it.

But I'd rather do it this way,
than be back where I never worked.



In Portugal, my husband worked in an office. He had a good job. He worked in a high school as a clerk; he took attendance, sent out report cards, and called parents. In the beginning, when we first came to Canada, he was very disappointed. He'd worked for about 15 years in an office, but when we came here, he started working as a cleaner at nights. He worked 10 hours a night, six days a week.





JOE:

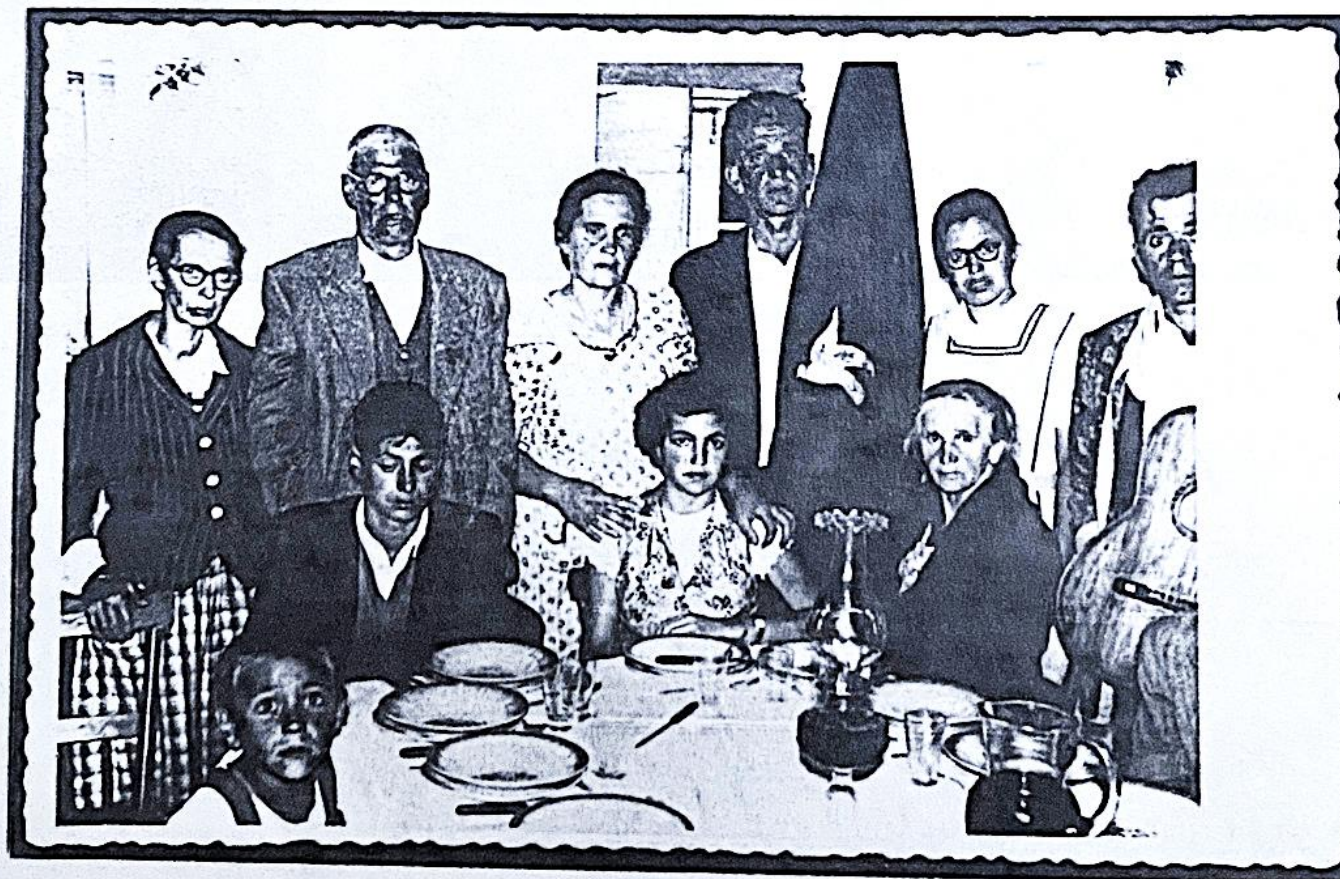
When I first came to Canada, I told my wife:
I don't want to stay here. I want to go
back home. The first problem was speaking
English. The second was finding a good job.

My first job was terrible.

I worked in a company with other Portuguese people, but they came from different villages.

They said I didn't speak right.

I didn't like that.



*Joe and his family in Portugal.
They celebrate a religion festival
called Sunday of the Dove*

AURELIA:

He missed a lot when he came to Canada.

I liked Canada from the first day,
because all of my family and relatives are here.
We came to Canada because we believed we could
live better here and find a better future for
our children.



*My mother and me in Toronto
April 1984*

And I don't mind going to work,
and doing whatever I have to do,
because life in Canada is much
easier than back home.



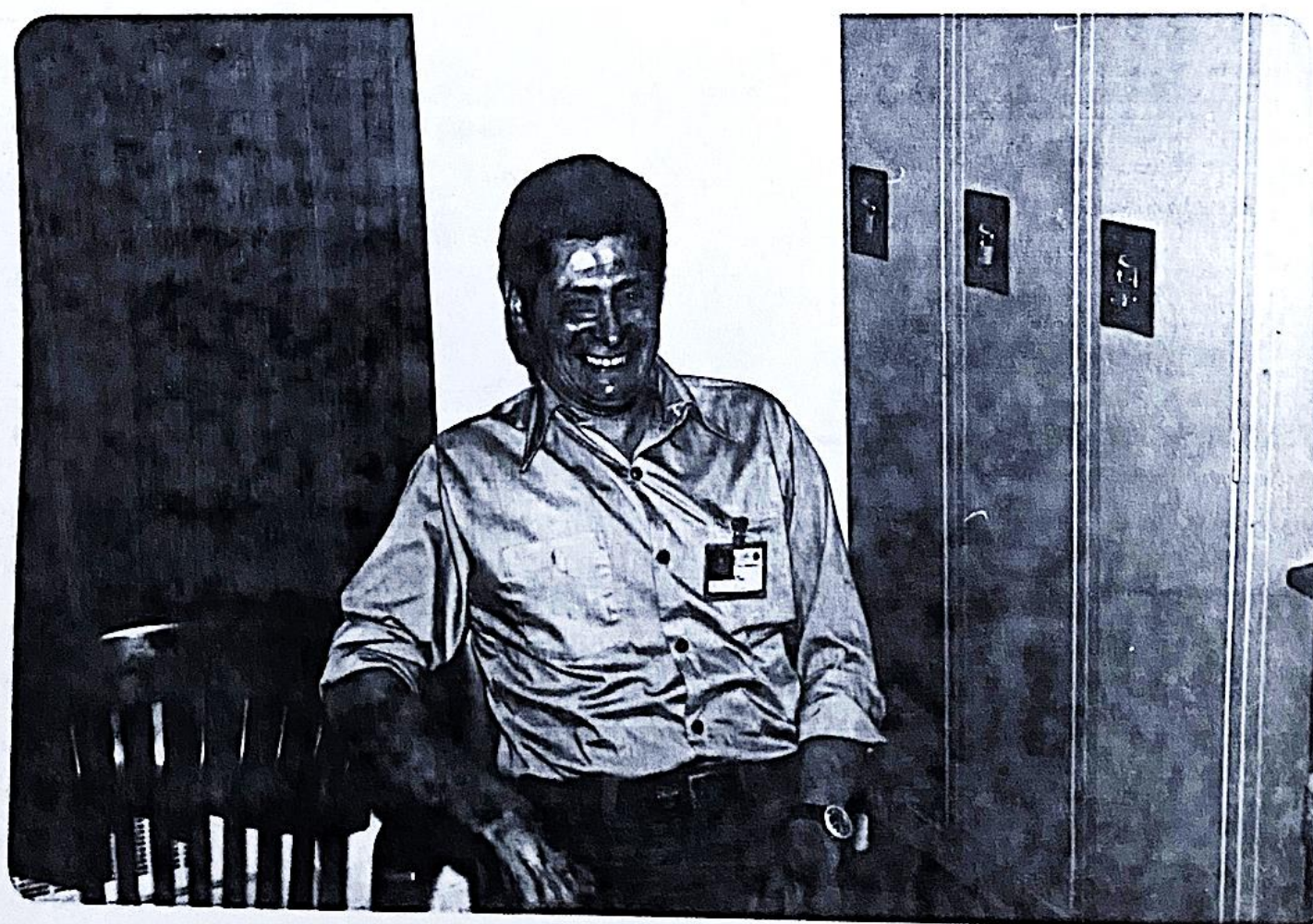
Here we can work one day and buy a pair of shoes,
but back home, we have to work for one month
to buy a pair of shoes!

JOE:

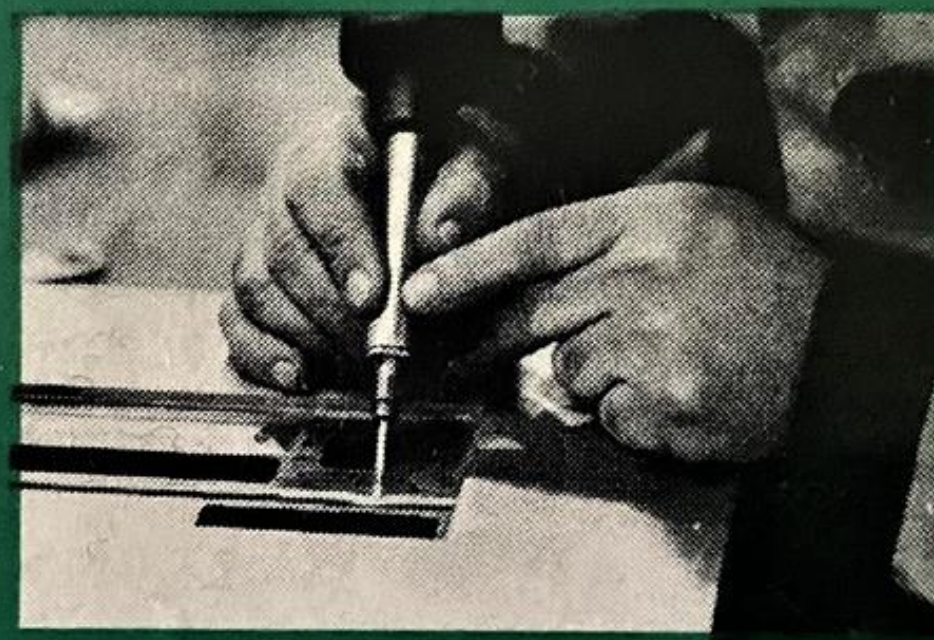
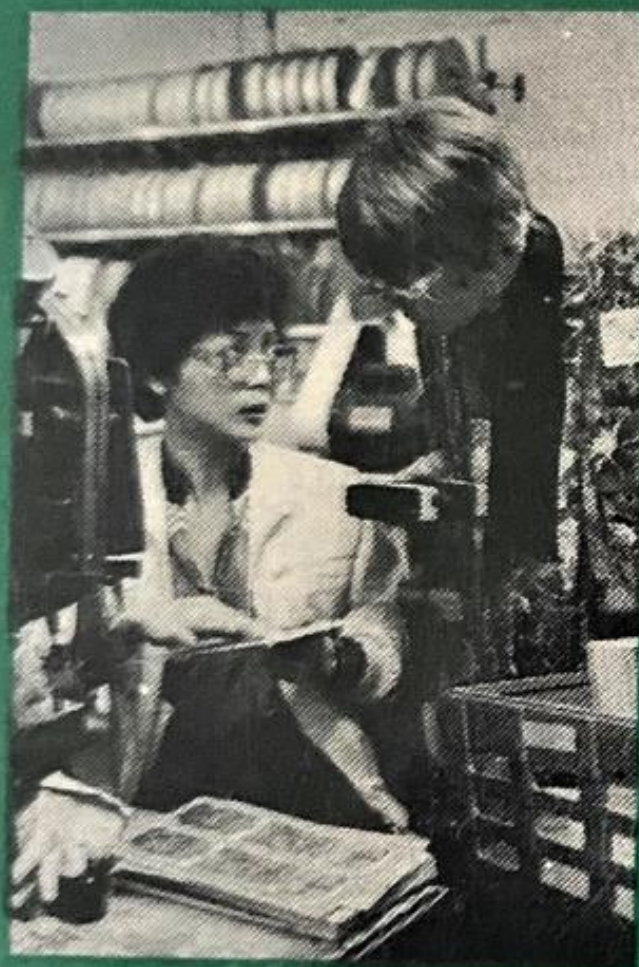
Now I like my job.

I keep quiet, I keep in my job.

I still don't speak English good,
but I understand very well.





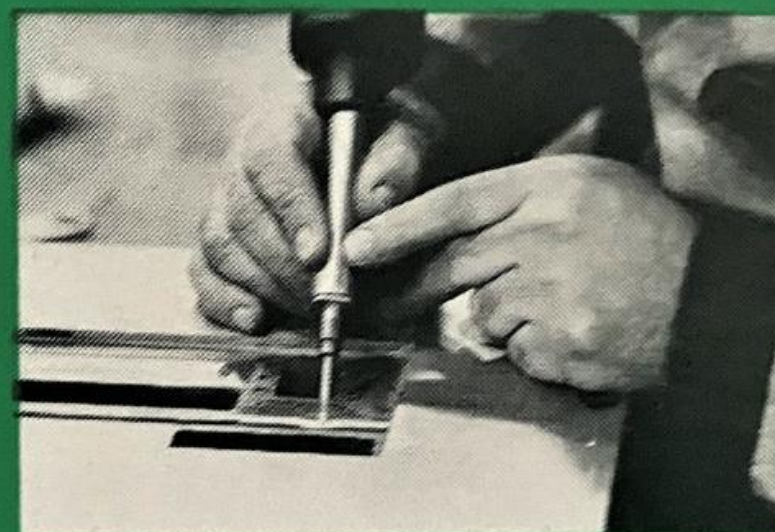


ENGLISH AT WORK
A TOOL KIT FOR TEACHERS

"AS THE WORLD WORKS" - Audio Cassette
Unit III

RADIO SOAP OPERA





ENGLISH AT WORK
A TOOL KIT FOR TEACHERS

PHOTOGRAPHS: Unit II

PACKAGES OF PHOTOS OF DIVERSE WORKPLACES



Content Objectives

- To clarify the various aspects of one's job and how it relates to other jobs in the workplace.
- To develop confidence around the skills and the relationships necessary for carrying out a job.

Language Objectives

- To focus on speaking skills.
- To identify the technical language needed to carry out a particular function.
- To analyze the kinds of communications (heard, spoken, read, written) required in the various relationships a worker has in the workplace.
- To practise reading job descriptions and filling out forms, charts, questionnaires.

Methodology Objectives

- To experiment with a variety of uses of photographs that document work functions and relationships

Tool

There are 6 packages of photographs with photos representing production processes and interactions within the workplace.

Sets of 10-12 photos
from six workplaces
Complimentary objectives

Scratching the surface

Select the photographs you will use

The tool for this unit, the photographs, is to be used as a catalyst to help the workers in your class identify their jobs and job routines within the larger context of the workplace.

There are six different packages of photographs that you can choose from. Three of them represent different kinds of work in the service sector, listed below.

The other three packages represent work in three different kinds of industrial settings listed to the right.

Many of the examples in the text are drawn from the photos of the production process in the garment factory or from the photos of the work routine of hotel chambermaids. You may want to use these photos to recreate on flip chart paper or on the wall the sequence and diagrams that appear with smaller photos in the text; this will make the examples larger and clearer for the class.

	Chambermaids on the housekeeping staff of a large hotel		A small shop (25 workers) that custom produces precision molds for plastics
	Nursing attendants who work with long-term patients in a major hospital		A garment factory (200 workers) that produces clothes in an assembly line
	Cleaners and maintenance workers in a large government office building		A large electronics plant (1200 workers) that requires more complex, precision work in massive assembly line production

For more creative use of the photos, select the package that most closely resembles your workplace. Use specific photos to the extent that they are useful, adapting them to your own work situation. This might involve:

- Making drawings of your production process
- Using existing photos of that plant . . . or
- Taking photos of students at work as well as steps in the production process.

If you choose to develop your own photo package, refer to the third section of this unit, *Making your own photographs*, for a more detailed guide on how to take photographs of your work site.



Hospital Attendants

Work Sheet #11b

Draw your own clock.

If you work overtime, add it on to your regular day.

Fill in this calendar with your own shift schedule, using the same symbols for day and night.



Sun.	Mon.	Tue.	Wed.	Thurs.	Fri.	Sat.

In groups, discuss these questions:

- Do you ever work overtime?
- If yes, what time of year?
- What is the work situation?
- How do you feel about overtime work?

In groups, discuss these questions:

- Do you work different shifts?
- If yes, how often do you change shifts?
- How do you feel about shift work?

English at Work

Shift work, overtime, and lunch hour

Practise cafeteria talk

Dietary staff and cafeteria workers may have to use technical vocabulary in dealing with patients and the public.

Conversations dealing with the preparation, distribution, and sales of food can be useful practice for all class members because even if they aren't kitchen workers, they may need to ask for food in a cafeteria line or restaurant. It is a non-threatening kind of situation to practise in.

Work sheet #10 presents a scene of a cafeteria line.

- Make a list of the different things the worker might say to the customers, for example:
 - what do you want?
 - how would you like it?
 - with sugar (salt, milk, ketchup)?
 - you want it rare, medium, or well-done?
 -
 -
 -
- Then get students to imagine they are ordering food; what would they say?
 - I'll have _____
 - skip the gravy, ketchup, salad dressing
 - how much is it?
 -
 -
- Role play a cafeteria line — with one or two people playing the kitchen workers and the other students coming by one by one to order their lunch. Students can summarize what they've learned in the spaces provided on the work sheet.





Precision Tools

Identify patterns of immigration

Specific cultural groups may leave their countries and come to Canada in waves. From *Our History Book* and discussions around people's stories, you may have discovered certain patterns.

Below are the results of two interviews — one with a worker and another with a manager. Each points to a certain pattern of immigration. These are examples of what you might find in your workplace by interviewing managers, supervisors, shop stewards, etc.

Leslie Meisels, a factory manager, describes the immigration of other Europeans like himself.

"Immediately after the war, there was a trend to bring skilled workers. In the 60's there was a very abundant flow of immigrants from European countries, mostly tradespeople. In the 70's, another trend came into effect, as unskilled labour was brought from third world countries".



Osvaldo Lafrati is presently a maintenance worker for a public transportation system.

"My relatives came to Canada during the 1950's with the Italian construction workers who built the streetcar tracks, roads, and subways. Today I clean the rails that the Italian built".

Identify immigration histories and shifting labour policies

Work Sheet #5

Look at the chart below. Find your group on the chart.

Do you think the information is correct? If your group isn't on the chart, add it.

IMMIGRATION PATTERNS		
GROUP	DATE	JOB
Chinese	1880	railway building, mines
East Indians	1890's	service
	1970's	skilled trades farm work
Italians	1959's	streetcar tracks and road construction
Poles	1945-50	skilled trades, factory
Hungarians	1956-57	variety of jobs
West Indians	1950's	domestic work, nursing, -
	1967	factory, skilled trades, farm labour
Latin Americans	1970's	professionals, factory and service work
Vietnamese	1978	variety of jobs, mostly in cities

Adapted from *Combatting Racism in the Workplace*, 1983



Phil Carry Garments

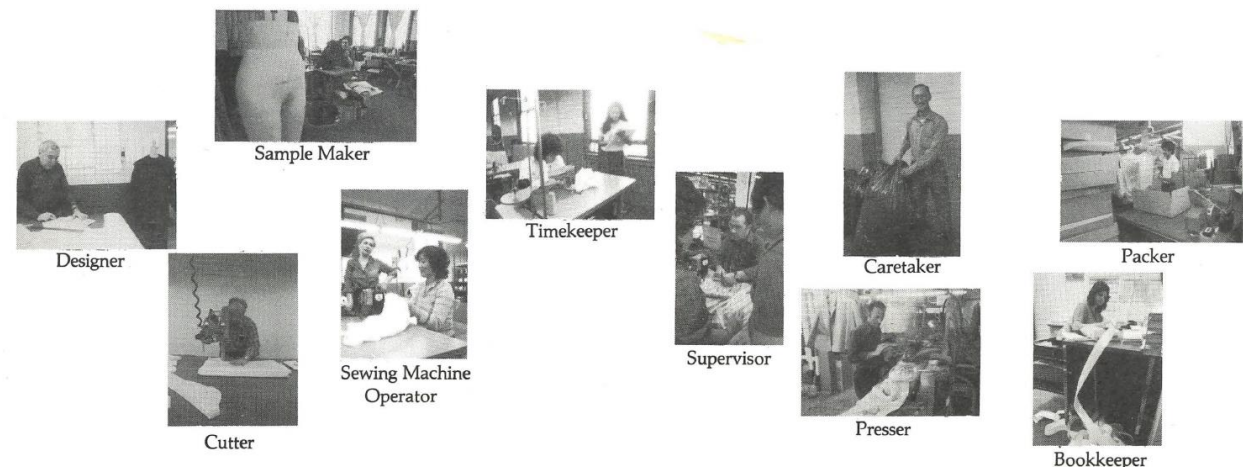
Locate jobs within the overall production process

Working on a floor plan or taking a tour of the workplace can help workers in the industrial sector see their individual jobs in the broader context of the overall production process. The photo packages can be used here to summarize the different jobs that feed into the total process.

- Get the students to arrange the photos (or drawings) into a sequence that shows the steps of the process. Put them on flip chart paper on the wall.
- Together make labels for the jobs with the appropriate titles.

One class (at a basic literacy level) arranged their photos in the sequence below:

Another way to organize these photos would be to follow through the assembly of a complete garment, e.g. following the production of a dress from the design stage to the pressing stage. This could be done in the form of a flow chart.



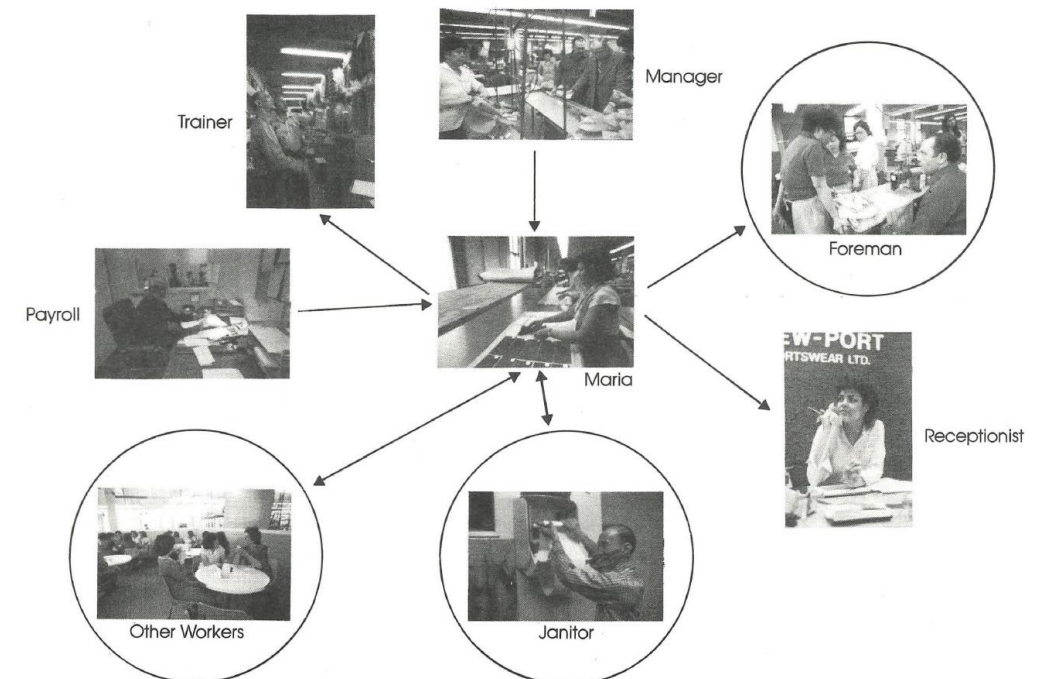
Another teacher organized this activity in a different way. You might try it.

- For each photo, ask the class "Who is she/he?"
- List the job titles on a flip chart (cutter, presser, etc.).
- Review the job titles orally.
- Then mix up the photos and ask learners to tape the pictures next to the appropriate title.
- For literate learners, the reverse can be done: ask students to resequence the photos on a blank chart and write titles under them, or sentences that describe each job, for example:
She counts the money and writes the cheques.

If there are any important steps in the process missing from the sequence, make drawings with titles and add them to the sequence.

Work Sheet #8

This diagram shows us who Maria communicates with.



Work Sheet #19

Discuss in your class what each of the terms and figures in Yuk Ching Chan's pay cheque mean. Then in small groups, answer the questions below.

EMPLOYEES STATEMENT OF EARNINGS AND DEDUCTIONS					
SUPREME GARMENTS A Division of 439373 Ontario Ltd.					
Yuk Ching Chan 172	Exemp. TD1	3770.00	Income Tax	26.52—Federal Income Tax	
	Reg. Hours	86.25	U.I.C.	7.91—Unemployment Insurance	
	Reg. Rate	0.00	C.P.P.	4.95—Canada Pension Plan	
Hours worked	Over. Hours	0.00			
	Over. Rate	0.00			
Hourly rate of pay	Reg. Inc.	344.13	Adv. Com.	1.72	Advisory Committee
Overtime hours worked	Overtime	0.00			
	Misc. Inc.	0.00			
	GROSS PAY	344.13	Deduction	41.10	
			NET PAY	303.03	
Date: 83/10/36 Cheque No. 002782					
Detach and Retain This Stub of Your Earnings and Deductions					

How much does Yuk Ching Chan make?
How much does she take home?
What is the difference?
What benefits does she get?
How many overtime hours did she work?

Place your own statement of earnings and deductions on top of Yuk Ching Chan's.
Can you explain all the terms and answer the questions?
Which items would you like to discuss further in class?

Research production line,
identify key communications,
power relations, and paychecks



Hotel Chambermaids

Work Sheet #12

Look at these pictures while listening to the tape. Put them in order.

Now, without the tape, retell the story using the photos.



English at Work

Listen, Retell, Remake Radio Dramas

"Toilet trouble"

Narrator: Our next visit behind the scenes on "As the World Works" takes us to a hotel. Here we follow the adventures of Sue, a chambermaid in the Work-a-Day Inn. Sue moves from one guest room to another, making beds, dusting furniture, and . . . (sound of water running) cleaning bathrooms! Today she walks into the bathroom of a big hotel room and . . . (music of suspense) she finds the toilet overflowing! (sound of water dripping)

Sue: AYYYY . . .! (sound of water flushing and dripping faster and faster)

Narrator: Water was spilling all over the floor (drips grow into flow . . .) Sue runs to the telephone in the guest room (sound of dialing, telephone ringing)

Voice: Housekeeping. What can I do for you?

Sue: Hello, housekeeping. I need help. The toilet — water flowing. Send someone up.

Voice: O.K., I'll send the houseman right up.

Sue: Hurry, right away! The water's going all over the floor (sound of Niagara Falls, and a glub, glub, glub . . .)

Narrator: Sue runs back into the bathroom and watches the water running over the bowl . . . on to the floor . . . out of the bathroom . . . on to the carpet . . . into the guest room (panic rising in voice) (gurgles, gurgles) She grabs a dirty towel and tries to soak up some of the water.

Sue: So much water . . . The rug . . .! AAYYYYY! (sound of water, rag squeezing out)

Houseman: Hi! Just got the call from housekeeping. I'll take care of it. Got a plunger here.

Narrator: Joe, the houseman, to the rescue! He puts the plunger into the toilet bowl (sound of plunger) and stops the water overflowing. (plunger) It all goes down the toilet again. (sound of water flushing) Hmmm . . . here comes the supervisor . . .)

Supervisor: Housekeeping told me you had a problem. What happened?

Sue: The toilet overflowing. Joe fix it with plunger. Everything fine now.

Supervisor: What's that?! (indignantly) You're using a towel to wipe up the floor? . . . No, no . . .!

Sue: I just try to stop the water from going in the room and on the carpet.

Supervisor: But towels aren't to be used for wiping the floor!

Sue: But the towel is dirty . . .

Supervisor: That doesn't matter. We have rags for wiping toilets and for cleaning floors. You should use a rag, never a towel.

Sue: Oh, I'm sorry . . .

Supervisor: Here. Take this rag. And never use a towel again.

Sue: O.K. I'm sorry. I didn't understand.

Narrator: Will Sue ever get the room cleaned up? Or will she throw in the towel . . .?

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Remake this story or make your own

Work sheet #12 contains four photos and a drawing that represent the action sequence of the interaction "Toilet Trouble". The class can follow the story visually as they listen. The photos can also be cut out, shuffled, and reordered.

Get students to tell each other the story, using the photos. Ask them to include conversation, if the photos imply talking.

One teacher built on the photo story by getting the class to try out different kinds of responses they could make when reprimanded. They developed the dialogue like this:

Supervisor: "Next time, don't use the towel because the towel is for shower!"

Sue: 1. (Agrees) "O.K. No problem" 2. (Disagrees) "I have no rags! What can I do?"

It was a powerful discovery to realize that they had different options. And that they could return the problem to the supervisor by asking "What can I do . . .?"

Another class also found this drama very stimulating. They made several different endings to the story. They videotaped these reenactments of Sue's story, then taped some of their own situations: calling in sick, getting their machine fixed.

Get students to describe difficult situations in their workplaces where/when they must also:

- Ask for help
- Make a telephone call
- Explain a problem to a fellow worker
- Talk to a supervisor

Select 2 or 3 of the situations to act out in a role play. Try acting each out first as it happened. The person telling the story will have to explain what each person said.

Then ask students what they would do differently in this situation. Try acting out the situation with an alternative response. (See Steps for developing sociodramas and role plays, page 187).





Government Building Cleaners



Look through *Our History Book*

- If possible, make enough copies for each student or one for every two or three students.
- Introduce the photo album/history book by discussing the kind of photos usually found in such a book. Learners might suggest photos that show their native country, their families, the airplane, etc.
- Now ask learners to look through the book by looking only at the pictures and the captions.
You might ask:
 - what do you see in the pictures?
 - what are they doing?
 - how do you think they feel?
 - what do you know about the DeSouza family just from the pictures . . . ?

Read the story and answer the questions

With this preparation, the students will be ready to read through *Our History Book*. They can do this in groups of three or four, with the help of work sheet #1 and the previous flip chart. They can record the information from Joe and Aurelia on the chart.

1. High basic level readers:

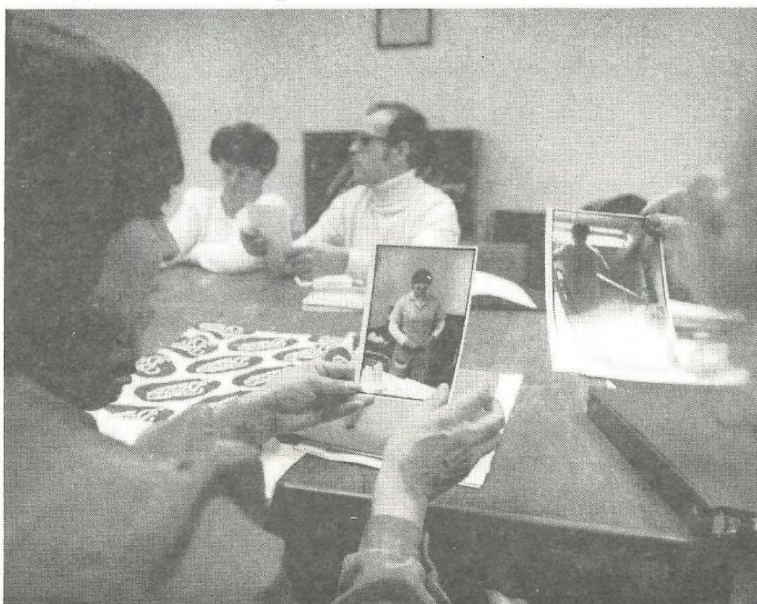
Hand out the work sheet and read over the instructions with them. Instruct the groups to read through the story and then answer the questions, filling in the information as required. Visit the groups as they are reading and working together. Encourage them to read silently but to work on questions co-operatively. If you notice that some groups are having difficulty with vocabulary, then model for them how to find meaning from context. Refer to the pictures, to phrases or to words with similar/opposite meaning. Transferring information from a reading source form helps readers to focus on important information they must identify.



Use of personal photos and making photos

Follow these technical tips

- A high speed film (ASA 400) is preferable to using a flash for indoor shots, so as not to distract workers.
- Black-and-white film (e.g. Tri-X) will give you prints that are cheaper and more versatile than colour prints.
- If you have access to a wide angle lens, it is especially useful for photographing interactions and the social context of the work place.
- Once the film is developed, have contact prints made. They will give you miniature versions of your photos, from which you can select the best ones for enlargement. Contact prints can also be cut up and used in ESL classes for sequencing photo stories and designing them before making the final version.
- Photos can be cropped, made larger or smaller and laid out in various designs on a page or booklet. Don't feel bound to the original frame — experiment!



- Glossy prints will reproduce better. Some photocopy machines make decent reproductions of photos, saving the expense of having multiple copies made.



Members of the class can get involved in taking their own pictures, especially those with a special interest in photography, such as the man above who brought his camera soon after we photographed his workplace.

The process of returning the photos to the subjects is critical. There's nothing quite like seeing a photo of yourself!

Yet, just as you must get permission to take a photograph, it's important to respect the rights of the person photographed to decide if and how the picture will be used in the public domain.

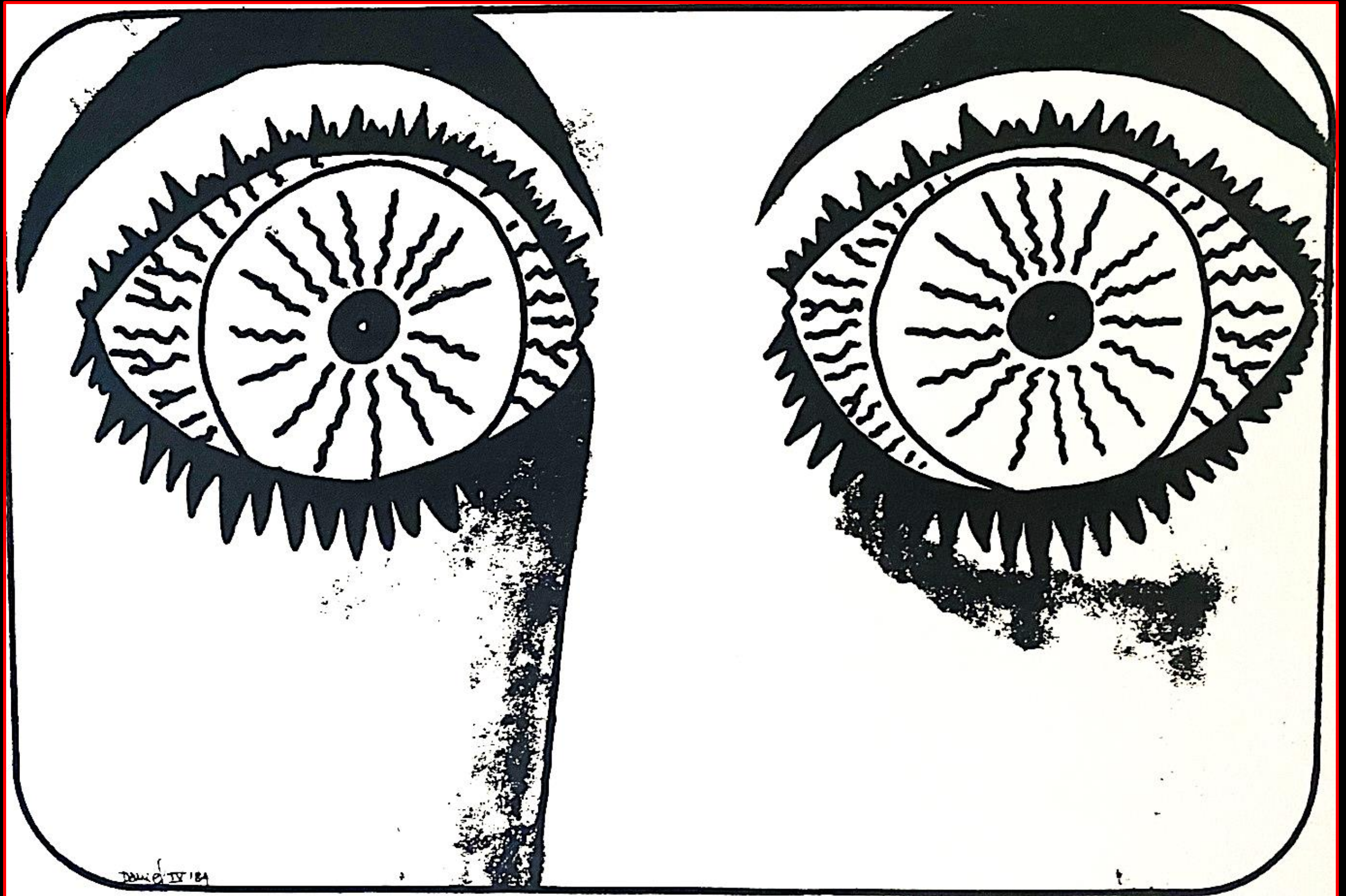
The various uses of photos are suggested in many examples throughout this and other units. (esp. Units I & V). Making learning materials with photos you've taken in your class and workplace can be an informative and powerful process. And, as importantly, it's great fun!

One teacher who tested these materials involved her class in putting together a kind of manual for housekeepers, using the pictures provided here. Samples of it appear on the following page.

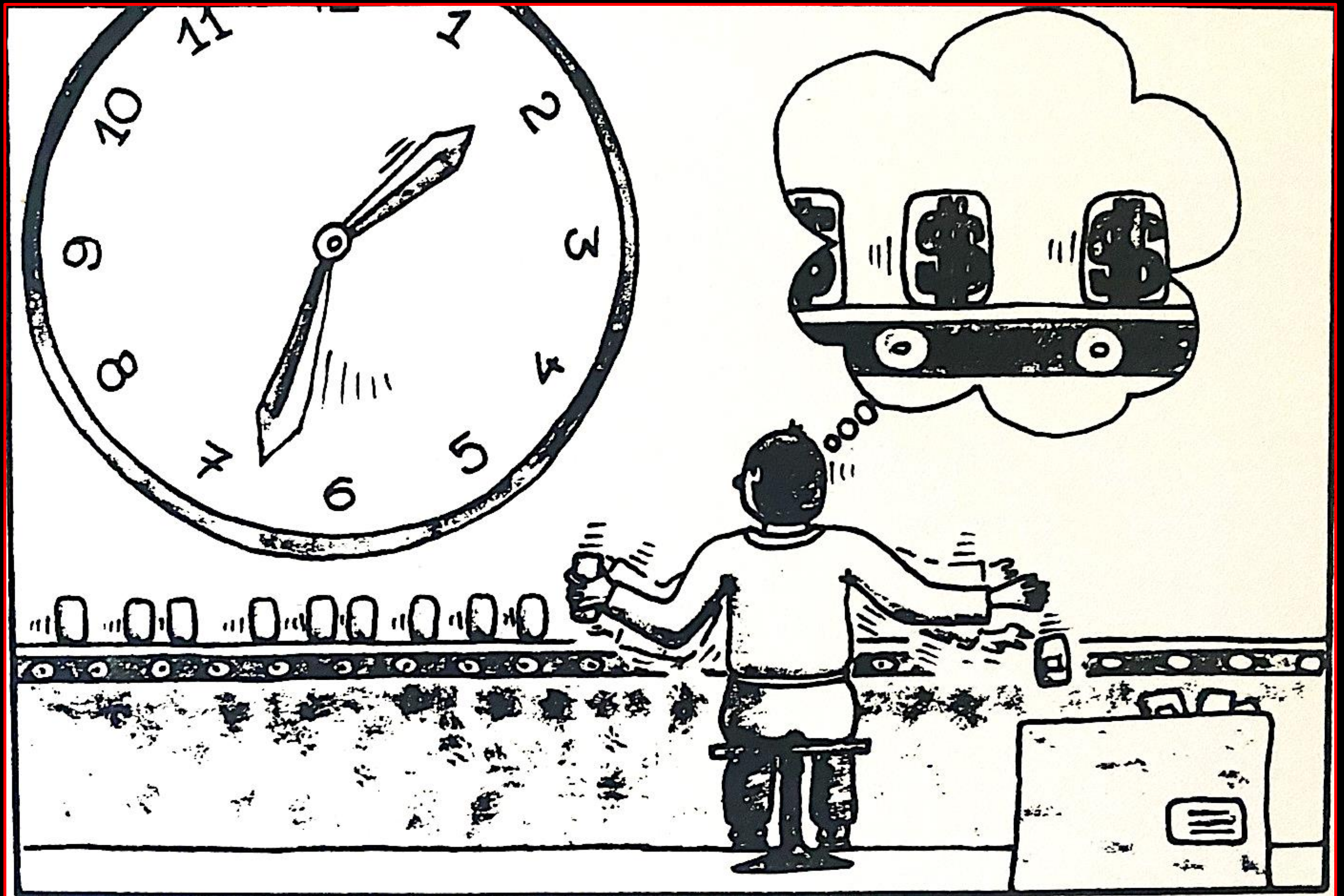
CARTOON CARD GAME

Workplace Health and Safety:
Symptoms, Causes, and Solutions

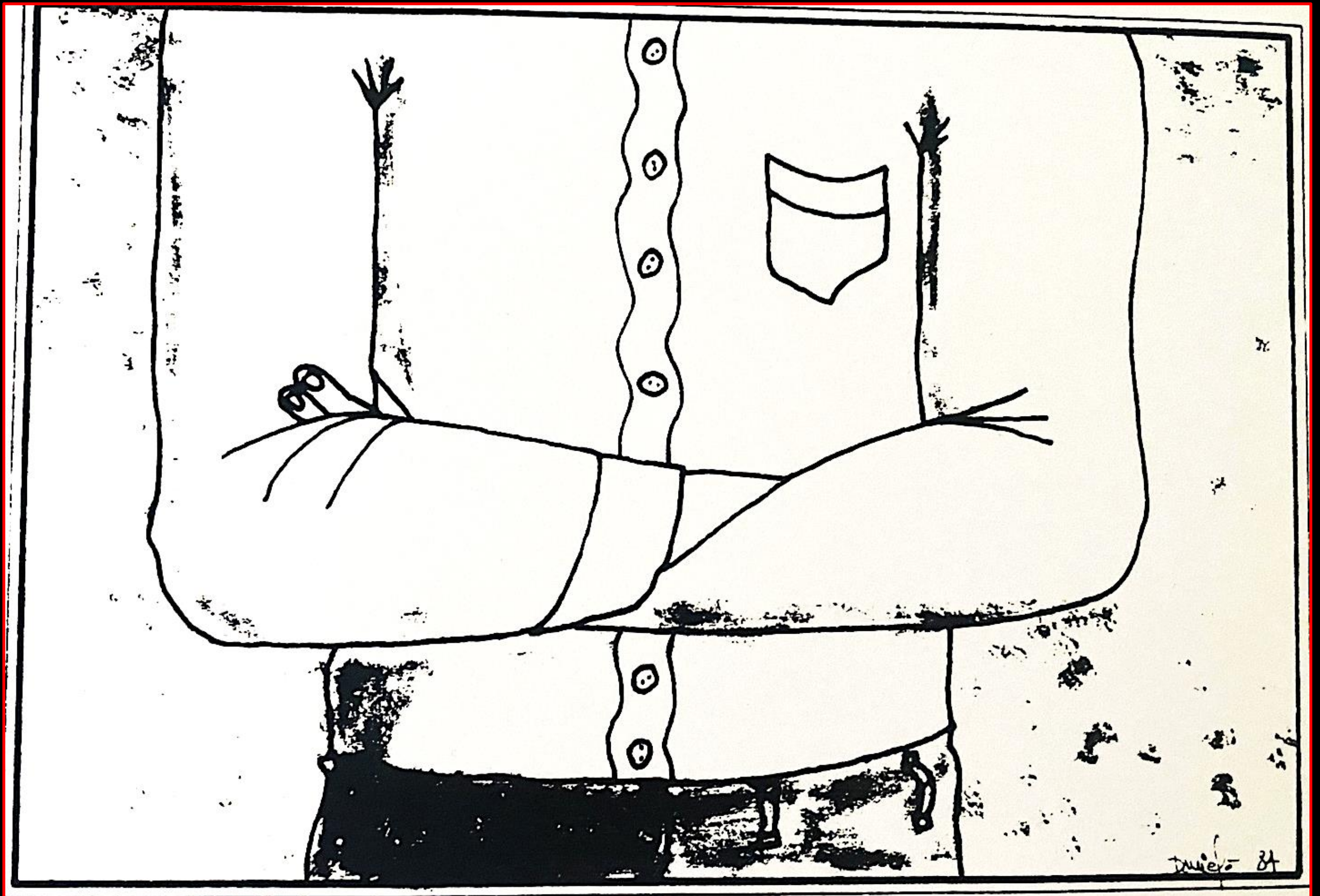
(Artist: Daniel Caselli)



Symptoms

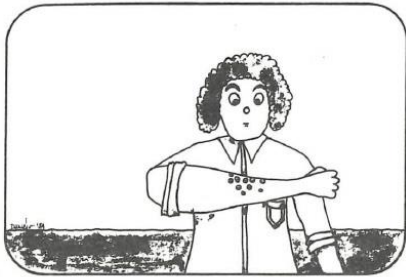


Causes

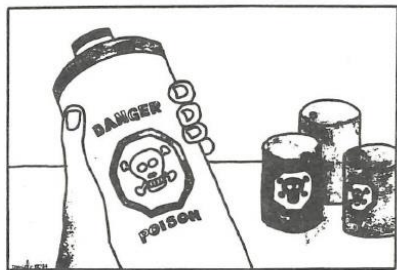


Solutions

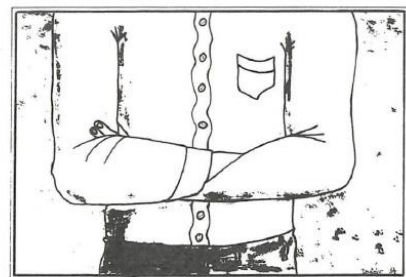
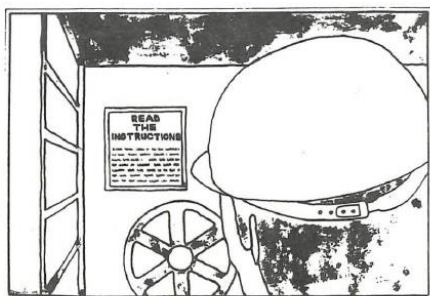
PROBLEM



CAUSE



SOLUTION(S)



In the process of selecting cards from the three piles, you will come up with a sequence of cards, describing a problem, its cause(s) and solution(s) to that problem. For example, you might have come up with a sequence like the one below: a worker discovers a rash on her skin (problem) that is caused by the chemical substances she uses in her work (cause).

In this case, there are two solutions discussed. One is "to read the instructions", i.e. that the worker should have read more carefully on the label of the substance to learn that it shouldn't touch the skin. In such a case, the importance of learning English also becomes critical, so that one can understand the instructions. The second solution suggested here is "refusal to work", which is a right assured under Bill 70 — the Health and Safety Act, specifically in cases of dangerous, toxic substances, where the proper protections are not provided.

These are not the only responses to the problem. In a class of government building cleaners, workers described other imaginative solutions they had come up with:

"Every toilet I do, when I put it (toilet bowl cleaner) in the bowl, I close my eyes, and pour . . ." and

"In stripping the floors, we have to put ammonia in the water, it's very strong and danger, too . . . I put some rags on my nose . . ."

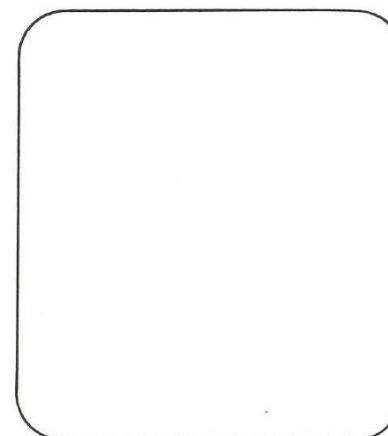
How would these solutions be drawn on a blank card?

Discuss each option that is raised in the class. Workers can give each other ideas about how to solve the problem, based on their own experiences.

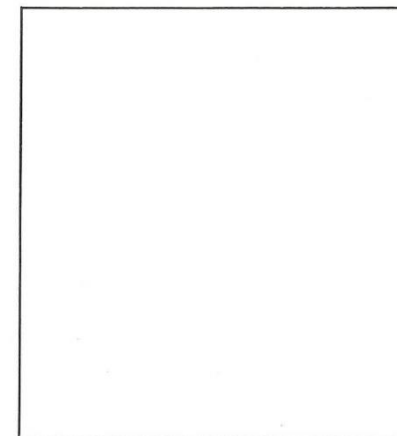
Use cartoon cards to name & analyze health and safety issues in your workplace

Work Sheet #17

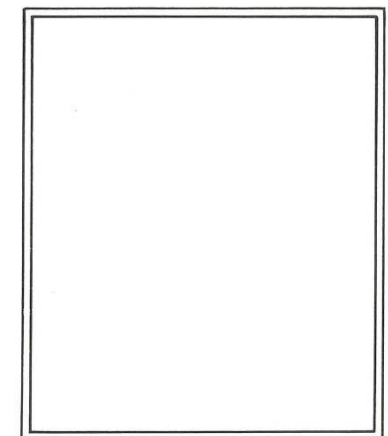
How do you feel?	Why?	What can we do?
I feel . . .	Because . . .	We can . . .



PROBLEM



CAUSE

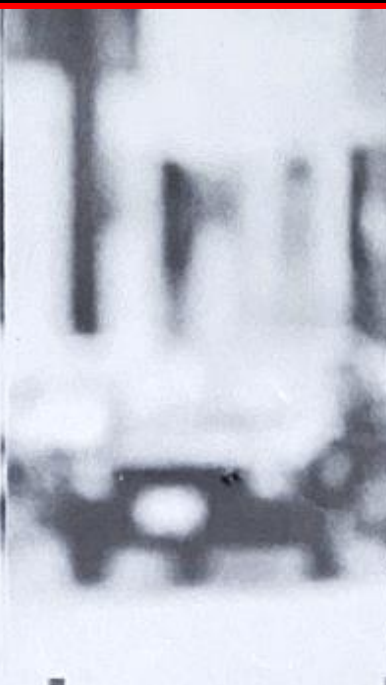


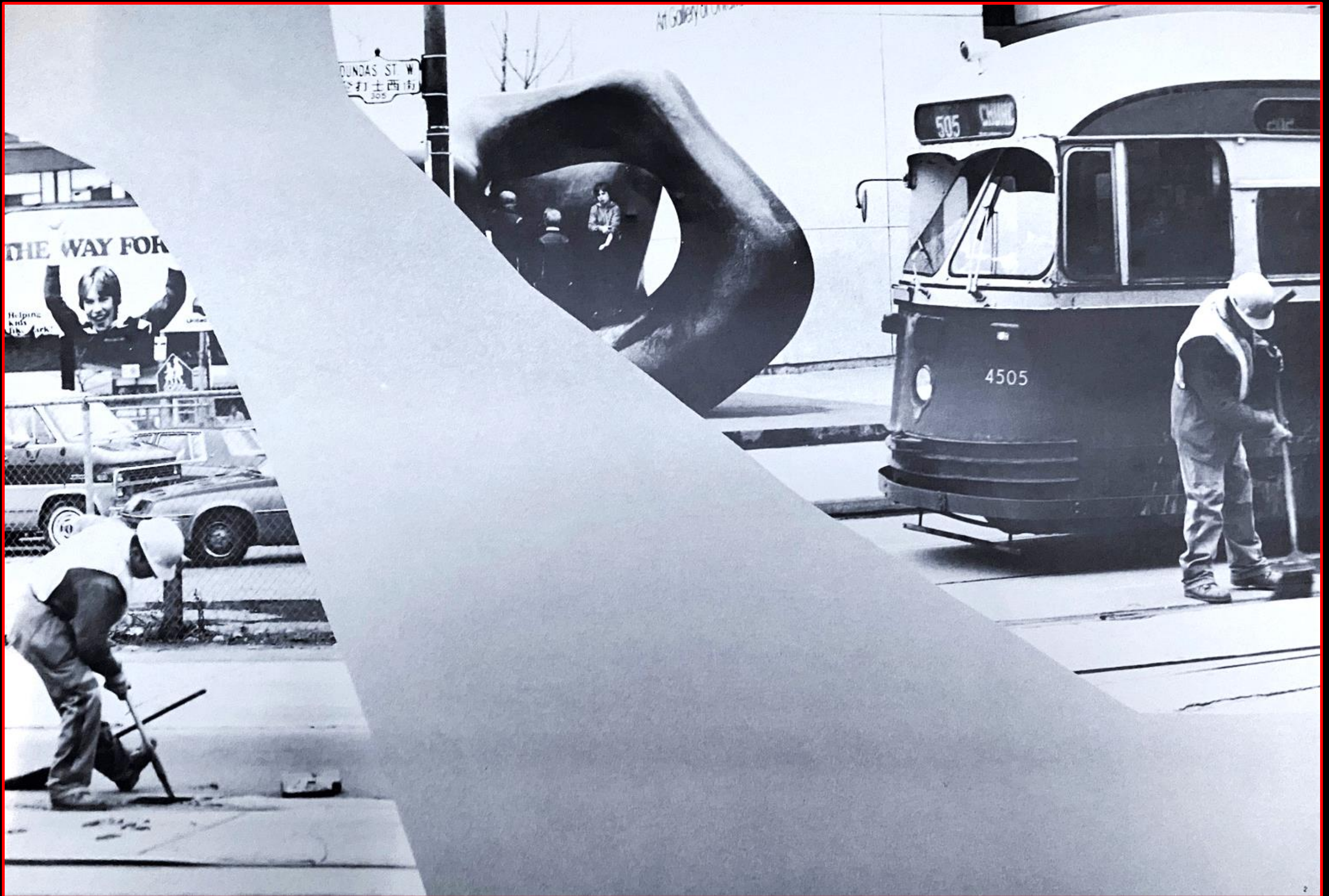
SOLUTION(S)

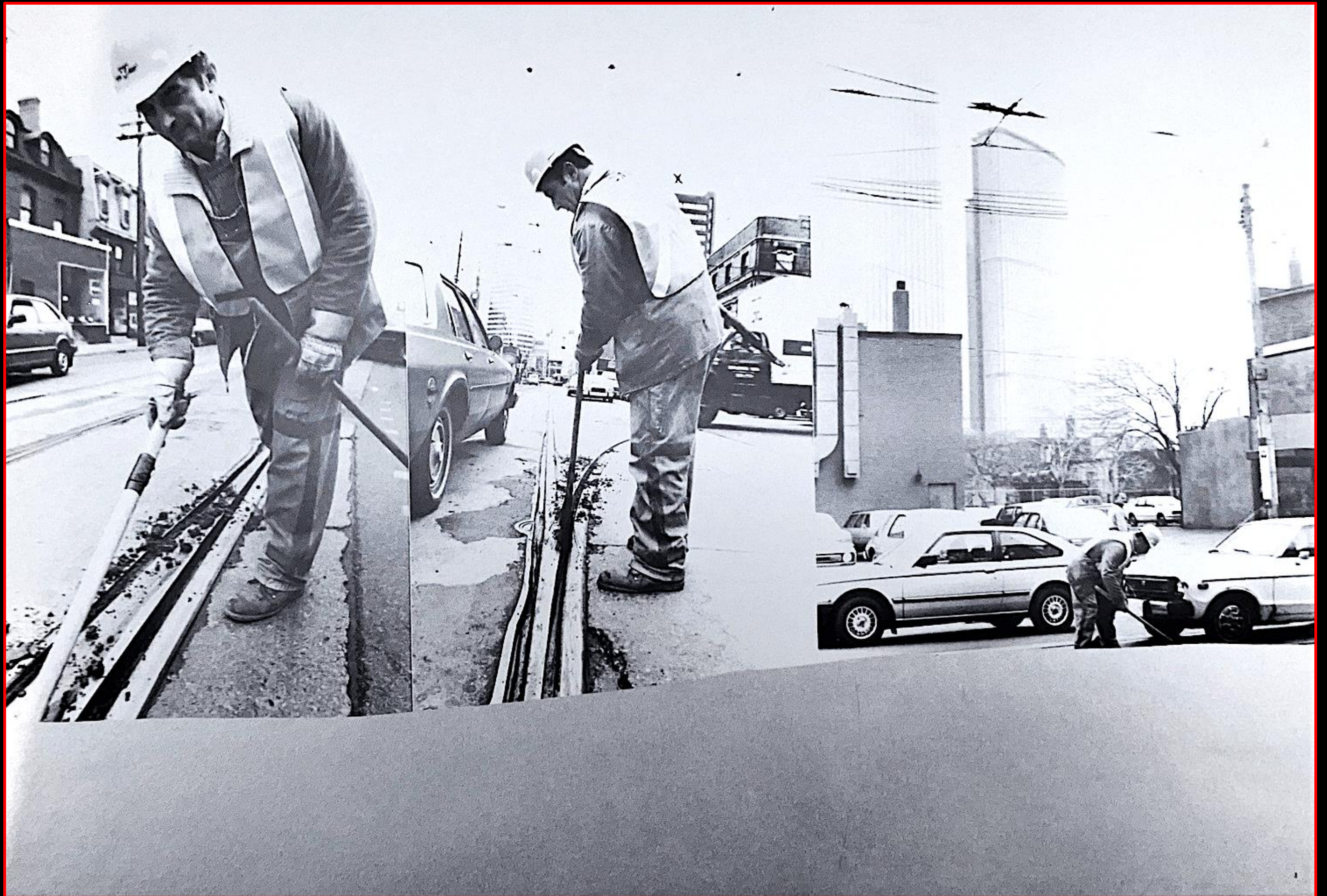
Make cards to fit your situation

FIVE-PIECE WALL POSTER

A Day in the Life of Osvaldo
Street Car Rail Cleaner on Dundas Street









question authority

**our
work
home
and
community
life**



Role play the narration and interactions

- Oral practice can be done by asking for volunteers to play *Osvaldo* and *walk through* the poster sequence while telling the story.
- Get volunteers to role play the other characters present in the photos (the shopkeeper, streetcar driver, etc.). They can also position themselves along the *street*, while the student playing *Osvaldo* works his way along, talking with each as he meets them. (Tape these dialogues for further work.)
- Make a list of the interactions that the class could work on further.
- What interactions are missing from the poster that *Osvaldo* might have while walking down the street?

Try different themes

- *A Day in the Life of Osvaldo* might develop the sequence of his activities and interactions throughout a typical day.
- *Down Dundas Street with Osvaldo* could be more of a travelogue, focusing on the things *Osvaldo* sees and the people he meets as he walks down one city street.

In an advanced class, the story could be written or pasted on the road part of the poster, or beneath it, then used for reading practice.

Rearrange the photos

- Cut the photos out from the poster and get students to create a new sequence, changing the story.
- Make photocopies of a set of photos and get small groups to come up with their own stories using the same photos. (You could divide according to basic, intermediate, and advanced levels, varying the task for each level).



Use poster to generate dialogues
and create new photo stories

HOW TO ACTIVATE THE ARCHIVE?

From the vault to research, education, and action

- Which parts of the kit are still relevant for use today?
- Which themes and workplaces represent sites of significant change of interest to labour researchers?
- Where could I donate framed photos of workers?
- How can I promote these archives to unions, community groups, historians, educators, artists?



HOW TO ACCESS THE ARCHIVE?

Searching online fonds and York University visits

[File]	2023-004/026(02) - Workers : English in the Workplace (EWP) : taped interviews with Toronto workers, 27 Fe...
[File]	2023-004/010(01) - Workers : English in the Workplace (EWP) : transcriptions of interviews with 6 Toronto w...
[File]	2023-004/010(02) - Workers : English in the Workplace (EWP) : ESL teachers' consultation with government ...
[File]	2023-004/010(03) - Workers : English in the Workplace (EWP) : ESL teachers' consultation with TTC janitors, ...
[File]	2023-004/010(04) - Workers : English in the Workplace (EWP) : FGL Precision Parts, 1984
[File]	2023-004/010(05) - Workers : English in the Workplace (EWP) : Four Seasons Hotel chambermaids, 1984
[Item]	2023-004/025(07) - Workers : English in the Workplace (EWP) : Four Seasons Hotel chambermaids (oversiz...
[Item]	2023-004/010(06) - Workers : English in the Workplace (EWP) : government building office cleaners, 1984

Title proper	Photographs
General material designation	- Graphic material - Textual record - Moving images - Sound recording
Title notes	Source of title proper: File titles in this series were predominantly created by Deborah Barndt while arranging her records for deposit. Titles for any unlabelled files or items have been supplied by the archives.
Level of description	Series
Repository	York University Archives & Special Collections (CTASC)
Reference code	S01062

Dates of creation area

Date(s)	[1965?]-[2017?] (Creation)
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Physical description area

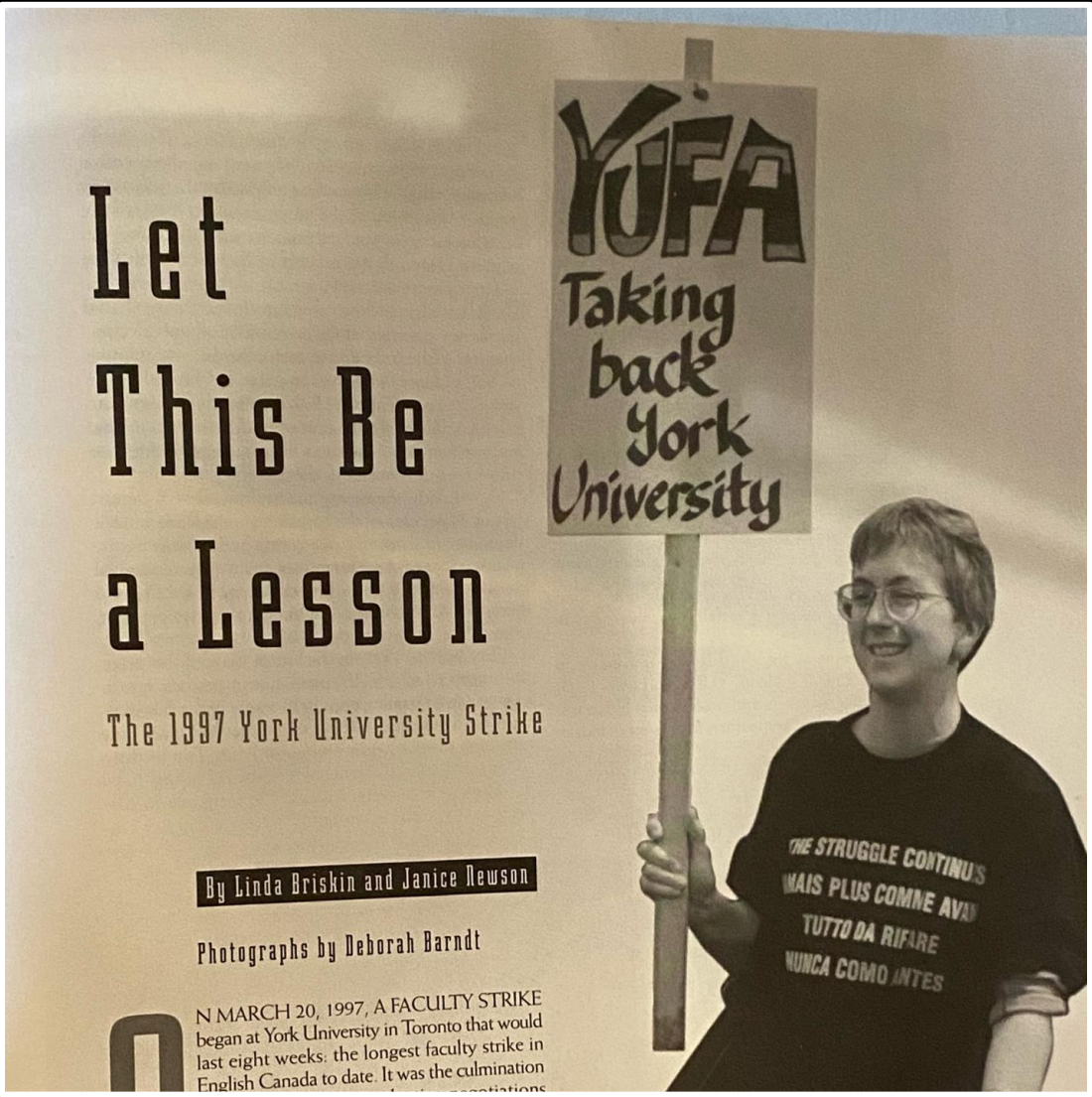
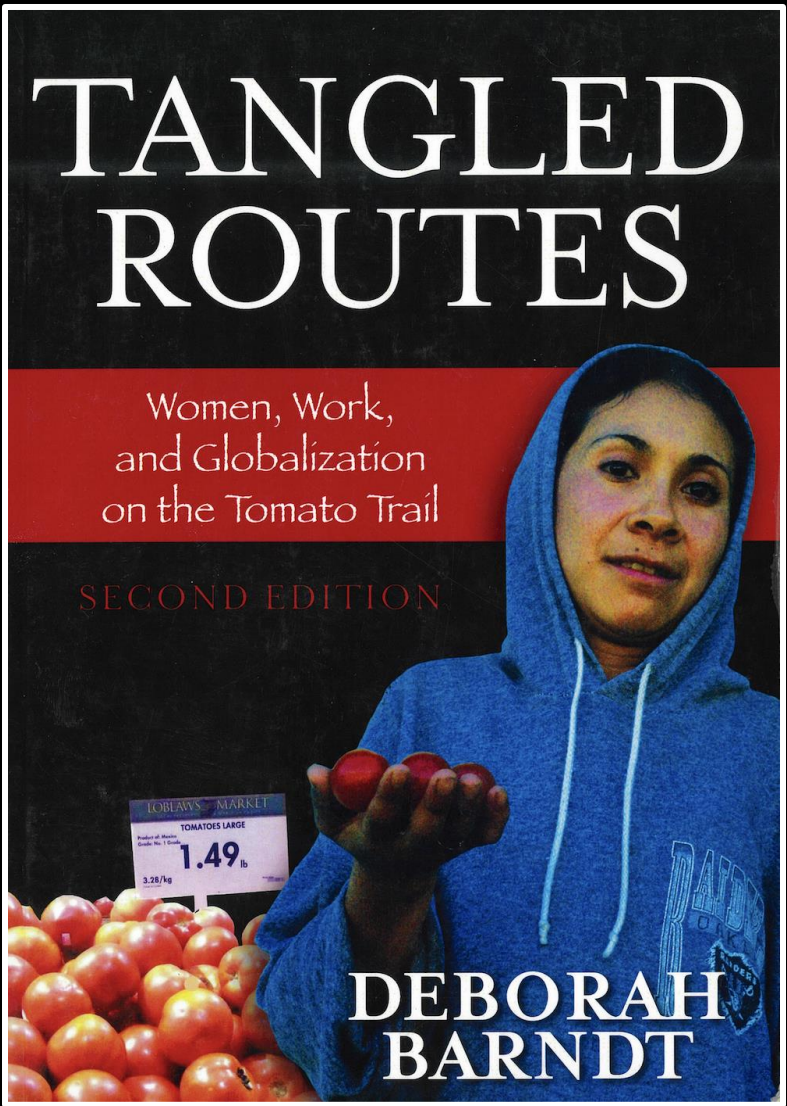
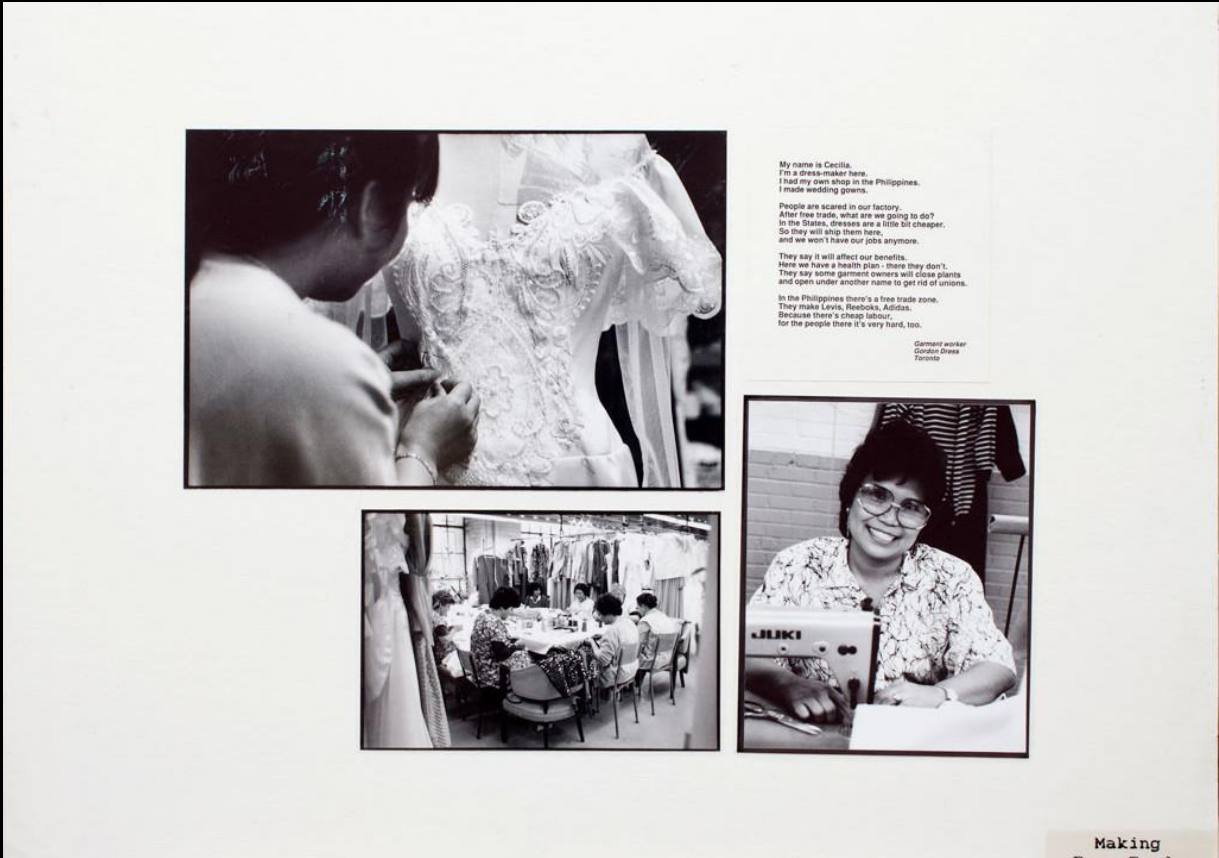
Physical description	ca. 8030 photographs : b&w and col. 0.23 m of textual records 12 audio cassettes 4 videocassettes : VHS 5 compact discs 8 posters
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[File]	2023-004/026(02) - Workers : English in the Workplace (EWP) : taped interviews with Toronto workers, 27 Fe...
[File]	2023-004/010(01) - Workers : English in the Workplace (EWP) : transcriptions of interviews with 6 Toronto w...
[File]	2023-004/010(02) - Workers : English in the Workplace (EWP) : ESL teachers' consultation with government ...
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[Item]	2023-004/010(06) - Workers : English in the Workplace (EWP) : government building office cleaners, 1984

[Contact archives@yorku.ca](mailto:archives@yorku.ca)
to make appointment, Tues.– Fri., 10 – 4 PM;
Submit list of 6 items to examine;
use digital cameras or request scans.

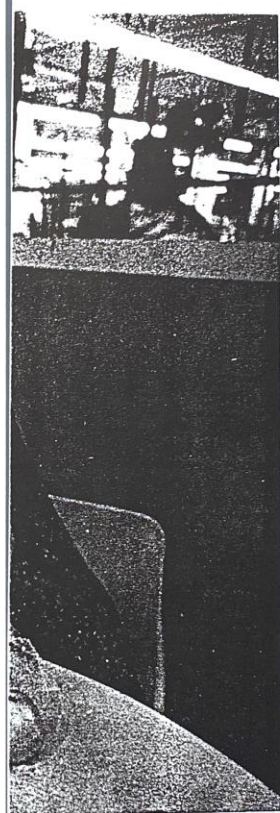
<https://deborahbarndt.com/barndt-archive-at-york-university-library/>

Other workers projects in Barndt archives





LINKING LANGUAGE & LABOUR



LANGUAGE

By Brenda Wall
and Winnie Ng

These photographs were taken by Deborah Barndt for the English at the Workplace Program, a course for union members whose mother language is not English. Inspired by the educational theories of Paulo Friere, students are directly involved in making their own teaching materials. Using photos of themselves and their friends at

work, they write their own stories. With these easily-photocopied readers, classes can be set up at work, in the union hall, or on the picket line during a strike. Deborah Barndt is a Toronto photographer and popular educator whose work has been published in many magazines. She's a member of the Participatory Research Group.

For Maria who has gained enough confidence to file a grievance, for Delfina who told her supervisor to speak to her in English and not Portuguese, for Ying who has learned to say the name of her union which she has belonged to for 13 years, for Gurdip who has learned to write his name in English and for many others, the English at the Workplace Program (EWP) has been their first step to assert their rights as trade unionists. With this first step, things are never the same again.

For those of us involved in the Labour Council of Metro Toronto's English at the Workplace program, one of our major goals has been achieved. Set up three years ago, English at the Workplace has become a very important program for immigrant workers who are members of our unions.

Throughout the Toronto area, presently administered by the Centre for Labour Studies, the program is a joint project of the labour council and Humber College of Applied Arts and Technology. With one full-time coordinator and 15 part-time instructors, the program runs an average of 25 classes per term in workplaces, union halls or on the picket line. The coordinator and instructors are responsible to the unions through the labour council. Funding for coordination has been provided for three years by the Ministry of Citizenship and Culture and teaching costs are largely covered through the TIBI (Training in Business and Industry) program of the Ministry of Colleges and Universities.

We provide an educational service to members whose first language is not English — specifically to improve their language and communicative skills but also to help workers gain more knowledge and confidence and become active trade unionists in the labour movement and the community.

Inspired by educational campaigns like the Nicaraguan literacy crusade and the work of Paulo Freire, our philosophy emphasizes the need to develop the

students' critical consciousness of their work situation, their society and position in it, and ways of effecting change through action, hopefully through participation in their union.

We begin with the participants themselves looking at their collective and individual needs in the way of English skills. Quite often participants come into the program without realizing that this is a worker-centred program and that you can discuss your work problems, your union, etc., in the class. Many of them demand extensive practice of various grammatical structures which frustrates the instructors who may have a different teaching approach. We respect participants' wishes and try to effect a balance. The instructors will incorporate problem-posing stories with language instruction to encourage class discussion. Gradually an atmosphere of trust is built and the participants begin to share their experiences.

In any one term, 80 to 90 per cent of our participants are women workers — ranging from young women in the garment industry, or the electronics industry, whose English skills are at the beginners' level, to older women who are cafeteria workers, cleaners, or workers in the dietary and housekeeping departments of hospitals and hotels, and whose English skills are more advanced. Whatever their background, in almost every case, these women have never taken formal English classes before. They have been discriminated by the Manpower system from taking any government-sponsored language training program as they are not the heads of households. They have been in the workforce for 10 or 20 years without ever being informed of their basic labour rights. These are unsung heroines who have put the needs of their husbands and children, overseas relatives and even their employers, before their own needs. These are the women who have been a cheap source of labour for Canadian capitalists and invisible and muted partners of the

OUR TIMES February 1985 23

CONSCIOUS ROMANTICS: A Trade Unionist's Reflections on the Politics of Learning

by D'Arcy Martin

from

ADULT LITERACY PERSPECTIVES

Vorst, Jesse et al (editors).
Race, Class, Gender: Bonds
and Barriers.
Toronto: Garamond Press, 1991.

9. Linking the Struggles: Racism, Sexism and the Union Movement [1].

Ronnie Leah*

Introduction

This article analyzes how women of colour in the Ontario labour movement are organizing against racism and sexism. Based on the experiences and concerns of women of colour, I have focussed on the process of building an anti-racist women's movement within the Ontario labour movement, one in which struggles against racism are integrated with struggles against women's oppression and workers' exploitation. Based on interviews with trade union activists, this research reviews recent labour struggles against racism and sexism, the role being played by women of colour in unions and the obstacles to their full participation in the labour movement. A case study of CUPE Local 79 provides evidence of how unions are addressing issues of discrimination and defending the rights of all workers.

IMAGING LABOUR

An exhibition of photographic works by

Deborah Barndt

Carole Condé & Karl Beveridge

Pamela Harris

Richard Hill

Vincenzo Pietropaolo

Lisa Sakulensky

Also featuring

an International Ladies Garment Workers' Union Banner
and
selected labour posters.

April 30 to June 27, 1991

Offices of the Minister of Culture and Communications
77 Bloor Street West, 6th Floor, Toronto,

**Curated by Dot Tuer for
Mayworks Festival of Working People in the Arts.**

Questions, Comments, Connections?