

Second Tuesday

Dear Everybody,

I have been thinking a lot about the business of the portfolio and feel that it could become one of the yawning boredoms of school life or could be a real repository of creativity. I think which way it goes will depend on the frames the teachers offer the students and on their variety.

Yesterday I asked you to write something about how you could apply the work we had done through the morning to your own lives outside class. In other words I asked you to stand outside the work done and judge its usefulness to you. This is one way of getting people to make a record of work done.

There need to be plenty more.

Today I would like you to think back to the dictation work we did yesterday afternoon and to catalogue the exercises done in the following way:

- a) please work in pairs
  - b) please both draw a simple picture of each exercise + a five word caption.
- You should each end up with a simple drawing for each exercise, each with a caption.
- The best drawings will catch something of the specificity of each exercise.


I think it is important that the portfolio should have a strong visual content. The portfolio concept comes from art and architecture and it is a natural invitation to the visual-spatial intelligence.

(Don't forget the activity that L■■■ outlined but which we did not get round to doing)

You will notice that this letter does not come at the beginning of the day. We need to vary the order in which we do things, otherwise the classes easily fall into a humdrum routine. I try, too, to vary the territory I occupy in the room. This, too, makes for variety. The deathliness of the coursebook lies in its grinding routine.

Why always do the same things in the same order every lesson?

When you have finished reading this letter, please work with a partner to produce the "dictation" portfolio entry.



Mario.