

Saying It Out Loud

60 minutes

Strand 1.1: Understanding Myself

Applying

Feeds ALT 1

Outcome LCW.M1.S1.PS.2

Outcome LCW.M1.S1.ALT1.1

WHAT THIS LESSON DOES

Turn your written personal statement into a spoken introduction you can deliver in sixty seconds without reading from the page. Practise cutting it down, delivering it to a partner, and refining it based on feedback.

CURRICULUM OUTCOMES

Outcome	What the specification asks for
LCW.M1.S1.PS.2	recognise different formats and uses of personal statements.
LCW.M1.S1.ALT1.1	create and develop a personal statement.

WHAT STUDENTS SHOULD BE ABLE TO DO

- Convert written personal statement material into a sixty-second spoken introduction
- Deliver the introduction without reading from the page
- Re-cut after hearing what a partner did not follow

KEY TERMS

Term	What it means here	For example
Spoken introduction	A sixty-second version of who you are, said out loud without reading from a page, for an interview, open day, or work-experience doorstep.	Standing at a careers fair table and answering 'tell me about yourself' in under a minute
Interview opener	The first answer you give when someone asks you to introduce yourself. It sets the tone for everything that follows.	The first minute of a panel interview for an apprenticeship or FET place
Re-cut	Cutting and rewriting your spoken introduction after you have heard yourself say it, and after a partner has said what they could not follow.	Dropping a long clause that sounded fine on the page but lost your partner mid-sentence

BEFORE THE BELL

- Ensure students have their current personal statement draft open on a device or printed. If anyone is missing it, they can still run the spoken checkpoint from three bullet beats (one concrete moment, one route reason, one modest strength).
- Pair students before the delivery beat so nobody is left waiting. Seat quieter students with a steady partner.
- On screen this lesson: worked example, document annotator.

Saying It Out Loud

HOW THE LESSON RUNS		
5 min	introduction	Getting Started
8 min	activity	What Sixty Seconds Can Hold
10 min	activity	Spot What Breaks Out Loud
10 min	activity	Aoife's Re-cut
22 min	activity	Deliver, Hear It, Re-cut
5 min	summary	What you covered

STEP BY STEP

5 min Getting Started

Open by asking who has already been asked to introduce themselves out loud this year (open day, part-time job, placement enquiry). Frame the period as practice for a real door, not a performance for marks.

Students need their current personal statement draft open on their device or printed. If a student has no draft with them, they can build the spoken version later from three bullet points instead, one concrete moment, one reason for the route they want and one modest strength, so nobody is left unable to speak. Put students into pairs before they start delivering to each other, so that nobody is waiting around for a partner.

8 min What Sixty Seconds Can Hold On screen: worked example

Run this as a guided board walkthrough, and do not linger on any one note: the class needs a shared picture of what a good re-cut looks like before they label Oisín's draft and then speak their own.

Stress aloud that a re-cut is not only shorter; the strong moment must move first.

LOOK-FORS

- Students who think cutting words alone fixes a spoken draft
- Quiet students who may dread speaking in front of a partner: note them now and pair them with someone steady before step 5

10 min Spot What Breaks Out Loud On screen: document annotator

Drive the annotator on the board. Pause after students place labels before revealing the model. Ask: which label did we argue about most?

Before moving on, say the point that carries into their own drafts: the keep-worthy line is almost always a concrete moment, not a list of roles.

10 min Aoife's Re-cut On screen: worked example

About eight to ten minutes as a whole-class model. Keep the two questions as talk rather than asking students to type answers, because the discussion moves faster aloud and the writing they need to keep happens in the next step, where they save the portfolio file.

To move the class into their own work, name the pattern once more (the list goes, the concrete moment comes first, the unclear clause drops), then put them straight into pairs.

22 min Deliver, Hear It, Re-cut On screen: worked example

Timing: about 4 minutes to cut the draft and set three bullet beats, about 12 minutes for first delivery, partner notes, re-cut and second delivery, and about 5 to 6 minutes to save the portfolio file and spot-check names. Hold on to those last minutes, because the saved file is what the student takes away from the period.

Rule the room lightly: no phones as scripts; three bullet beats on a card are fine. Circulate for students freezing on the first line and prompt them to start with one real moment from their draft.

If a student has no written draft with them, they cut the spoken version from the three-beat card instead, so they can still deliver and re-cut with their partner.

ALT 1: confirm every student has a file named Spoken Introduction (with the two reflection lines) before they leave. Lesson 30 banks ALT 1 final; this spoken version sits beside the written consolidation.

LOOK-FORS

- First attempts that still open with a list
- Re-cuts that only shorten without moving the strong moment forward
- Partners giving vague praise instead of naming the unclear stretch

5 min What you covered

Spot-check portfolio files before dismissal. Remind the class that Lesson 30 banks ALT 1 final; the spoken version sits beside the written consolidation.

ANSWERS AND LOOK-FORS

- Worked example: "I am doing Accounting, Business and Computer Science, I am treasurer..." - List opening - Four facts in one breath. A listener cannot hold them. Version B keeps one setting and one moment instead of a catalogue.
- Worked example: "I have always been passionate about business and working with people..." - Written clause - Nested and vague. Fine in an essay; out loud it empties the room. Version B cuts it entirely.
- Worked example: "Last term at the homework club I sat with a second-year who could not..." - Concrete moment first - Easy to say, easy to picture. This is what should open a sixty-second introduction.
- Worked example: "We broke it into three tasks on a sticky note and he finished the..." - What the partner remembered - Partners hold specific scenes, not role lists. Re-cut around what landed, not around what looked complete on paper.
- Worked example: "I notice what is blocking someone before they can name it, and I..." - Modest strength, clear close - One how, not a second catalogue. Short enough to say without gasping and strong enough to end on.
- Document annotator: "I do Biology, Business and Computer Science for my Leaving Cert, I am..." - List opening - Four facts in one breath. A listener cannot hold them. Lead with one role or one moment, not a catalogue.
- Document annotator: "I have always been interested in technology and problem-solving which..." - Written clause - Nested and vague. Fine in an essay; out loud it empties the room. Cut it.
- Document annotator: "From the first evening I fixed a neighbour's Wi-Fi and saw her face..." - Lands better spoken - Specific scene. Easy to say, easy to picture. This should open the piece.
- Document annotator: "I want to learn on the job, earn while I train, and build real..." - Lands better spoken - Clear reason for this route. Short enough to say without gasping.
- Document annotator: "I notice when something is broken before people explain it, and I..." - Lands better spoken - Two modest strengths with a how. Strong close if the opening list is gone.
- Document annotator: "which is something that has been a big part of my life for a long..." - Runs long - Padding. If you deleted only this stretch, the sentence already improves.
- Worked example: "I study Home Economics, Biology and Geography for my Leaving Cert, I..." - List opening gone in draft 2 - Three roles in one breath. Mark could not hold them. Draft 2 opens inside one scene instead.
- Worked example: "which is a path I have been thinking about for a very long time now..." - Written clause her partner lost - This is the stretch Mark could not follow. It sounds finished on the page and muddled in the air. Draft 2 deletes it.
- Worked example: "At the after-school club last month a six-year-old finally finished a..." - Concrete moment moved first - The change that matters in the first ten seconds is order. The scene Mark remembered now leads the piece.
- Worked example: "I am applying for the community childcare apprenticeship so I can..." - Route reason, sayable length - Clear why-this-path without a second catalogue. Short enough to say from a bullet beat on a card.
- Worked example: "I notice when a child has checked out of an activity, and I try one..." - Modest strength as close - One how, not another list. Draft 2 timed near fifty-five seconds and could be said from three bullet beats.
- Worked example: "Concrete moment: the scene you will open with" - Open on a scene - Lead with something a listener can picture in the first ten seconds. Do not open on a catalogue of subjects and clubs.
- Worked example: "Route reason: why this apprenticeship, FET place, course, or door" - Why this path - One clear reason for this route is enough. Keep it short enough to say from the card without gasping.

- Worked example: "Modest strength: one how, not a list of roles" - Close on one how - End on a strength with a method. A second list undoes the re-cut.
- Worked example: "Unclear stretch: the line or clause I could not follow" - Partner names the snag - Vague praise does not help a re-cut. The useful note points at a stretch that broke in the air.

TEACHING MOVES

- Walk the before/after worked example on the board; stress that shortening alone is not a re-cut if the strong moment still sits in the middle.
- Model the labelling on the board during the Oisín annotator; pause before revealing model tags.
- Keep Aoife's draft 1 vs draft 2 as a short class model (about 8-10 minutes), then protect the full pair cut-deliver-re-cut-save block.
- Rule the room lightly in step 5: no phones as scripts; three bullet beats on a card are fine. Circulate for students freezing on the first line and prompt them to start with one real moment.
- Confirm every student has a Digital Portfolio file named Spoken Introduction (with the two reflection lines) before dismissal. This is the ALT 1 spoken checkpoint.

WHAT TO WATCH FOR

- Keeping list openings in the spoken version; lead with a concrete moment instead.
- Reading from the page; encourage speaking from three bullet beats after one practice pass.
- Re-cuts that only shorten without moving the strong moment forward.
- Partners giving vague praise instead of naming the unclear stretch.

DIFFERENTIATION

- Support: sentence starters or a three-beat card template (moment, route reason, modest strength).
- Support: strategic pairing for delivery and feedback.
- Extension: condense to about forty-five seconds and note the final timed word count beside the file.

WHAT STUDENTS ARE LEFT WITH

- Spoken Introduction: sixty-second version plus two lines on what you cut after hearing it