

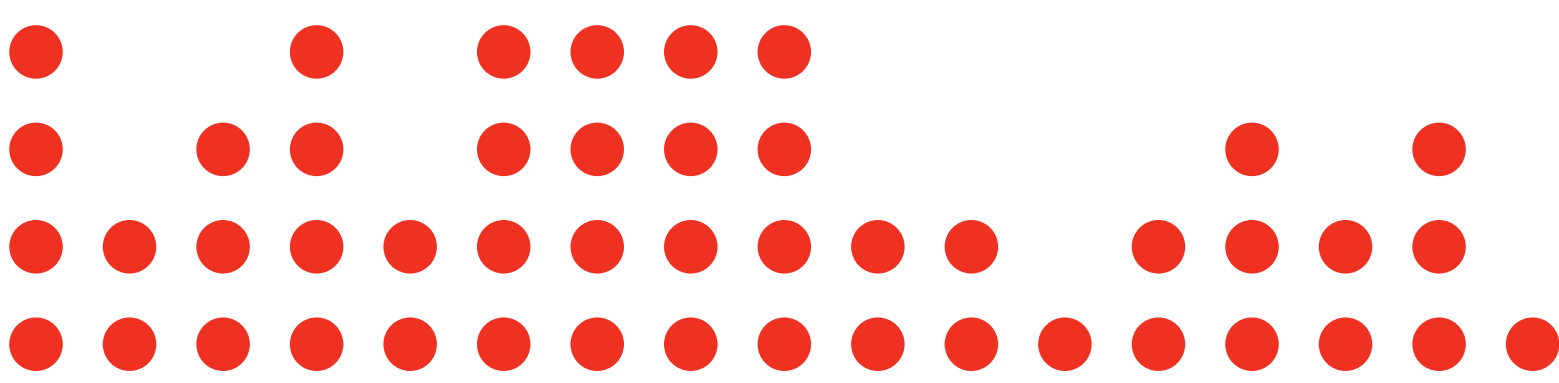
# Picture Yourself

## TEACHER RESOURCE

# CONTENTS

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<b>Welcome</b>	<b>3</b>
<b>Armada Portrait Information</b>	<b>4</b>
<b>The Tilbury Speech</b>	<b>6</b>
<b>Relating Modern Topics to History</b>	<b>7</b>
<b>CLASSROOM RESOURCES</b>	
⚙️ Where do you stand?	9
⚙️ Think, Pair, Share	11
⚙️ Impromptu Speaking	13
⚙️ Storytelling	16
⚙️ Workshop Schedule for Online Delivery	18
⚙️ Example Final Speech	20
<b>Assessment for Learning</b>	<b>21</b>
<b>The Oracy Framework</b>	<b>23</b>
<b>Links to GCSE Speaking and Listening</b>	<b>24</b>
<b>Supplementary Activities to Develop Student Oracy</b>	<b>26</b>



# WELCOME

Welcome to this resource pack for *Picture Yourself: The Armada Portrait National Outreach Programme*, a partnership between Royal Museums Greenwich and Speakers Trust.

The project has been created to engage secondary-school students with the 'Armada Portrait' of Elizabeth I and her famous Tilbury speech of 1588, with a focus on confidence building through the development of oracy skills for learning, communication and public speaking across the curriculum.

The aims and outcomes for the project are as follows:

## Students will:



Be able to make a connection between the Portrait and the Tilbury speech and their lives today

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Gain confidence in public speaking

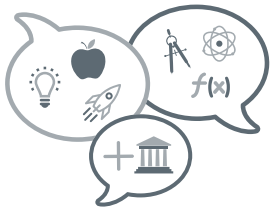


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Develop oracy and presentation skills


## Teachers will:



Develop confidence in using heritage to support the development of their students' oracy skills

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Gain practical classroom resources to use throughout their teaching



In this pack you will find background information on the 'Armada Portrait' of Elizabeth I and the Tilbury speech.

You will also find resources for classroom activities, a guide to an Assessment for Learning based on the University of Cambridge 'Oracy Framework' (*page 23*), links to GCSE speaking and listening and supplementary resources that can be used for further oracy exploration within your class and the whole school.



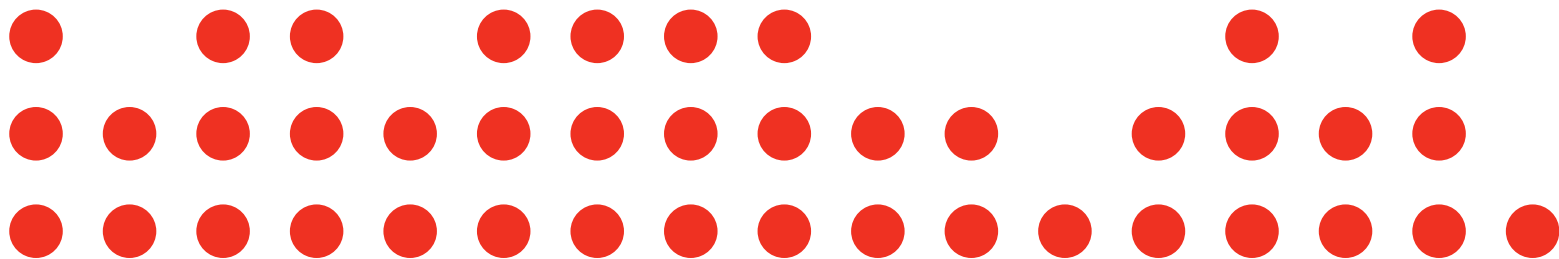
# THE ARMADA PORTRAIT

The 'Armada Portrait' of Elizabeth I and the associated history of Queen Elizabeth I links strongly to ideas around 'voice'. It has clear potential to inspire young people and connect with their lives today through themes such as aspiration, colonialism and its legacies, feminism, gender, having a voice and being heard, identity, image and representation, inequality, leadership, power and status.

The 'Armada Portrait' of Elizabeth I commemorates the most famous conflict of her reign – the failed invasion of England by the Spanish Armada in summer 1588. The painting summarises the hopes and aspirations of the state as an imperial power at a watershed moment in history. It was also designed to be a spectacle of female power and majesty, carefully calculated to inspire awe and wonder. Like many Tudor portraits, it is packed with meaning and metaphor.



© National Maritime Museum, Greenwich, London. Acquired with the support of the Heritage Lottery Fund, Art Fund, Linbury Trust, Garfield Weston Foundation, Headley Trust and other major donors, together with contributions from over 8,000 members of the public following a joint appeal with Art Fund.



# PORTRAIT SYMBOLISM



## Pearls

Pearls symbolise Elizabeth's chastity and connect her to Cynthia, the Greek goddess of the Moon, who was a virgin and therefore seen as 'pure'.



## Mermaid

Mermaids are said to tempt sailors towards rocks and then ruin them, so the inclusion of a mermaid here could show Elizabeth's might against the Spanish sailors.

**Globe**  
The globe represents England striving for imperial power in the Americas. In the painting, Elizabeth is pointing to Virginia, which was named after her.



**Hair, ruff and embroidery**  
The circle of ruff extends from Elizabeth's face like the Sun's rays. She is shown as the centre and source of warmth, beauty and goddess.



## Sea scenes

In the portrait, Elizabeth faces towards the calm seas on her right and turns away from the stormy waters where the Spanish ships are floundering. She is positioned as a calm force for good, in contrast with the chaos of Catholic Europe.

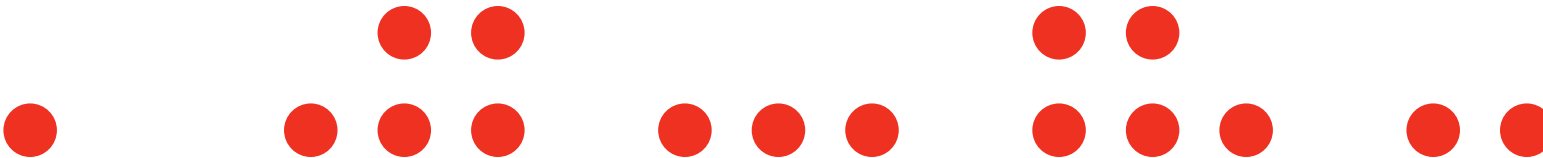


## The crown

The imperial crown depicted in the painting is often suggested to signify the pursuit of empire. However, it also represents the claim made by the Tudors that they were descended from Brutus of Troy, who was by legend descended from Aeneas, the mythical founder and first king of Britain. It acts as a reassertion of Elizabeth's right to rule.

**Colour scheme**  
Black and white was Elizabeth's key colour scheme and it symbolises chastity and constancy. Together the colours portray eternal virginity.

For more detail on the symbolism in the portrait search online for the [Queen's House, Royal Museums Greenwich](#)



# THE TILBURY SPEECH

## Context

The defeat of the Spanish Armada in 1588 has long been held as one of England's greatest military achievements. This document records the famous speech delivered by Elizabeth I to her troops who were assembled at Tilbury Camp to defend the country against a Spanish invasion. The successful defence of the kingdom against invasion on such an unprecedented scale boosted the prestige of England's queen and encouraged a sense of English pride and nationalism. In the speech, Elizabeth defends her strength as a female leader, saying 'I know I have the body but of a weak and feeble woman; but I have the heart and stomach of a king, and of a king of England too.'

## The Tilbury Speech

*My loving people,*

*We have been persuaded by some that are careful of our safety, to take heed how we commit ourselves to armed multitudes, for fear of treachery; but I assure you I do not desire to live to distrust my faithful and loving people. Let tyrants fear. I have always so behaved myself that, under God, I have placed my chiefest strength and safeguard in the loyal hearts and good-will of my subjects; and therefore I am come amongst you, as you see, at this time, not for my recreation and disport, but being resolved, in the midst and heat of the battle, to live and die amongst you all; to lay down for my God, and for my kingdom, and my people, my honour and my blood, even in the dust.*

*I know I have the body but of a weak and feeble woman; but I have the heart and stomach of a king, and of a king of England too, and think foul scorn that Parma or Spain, or any prince of Europe, should dare to invade the borders of my realm: to which rather than any dishonour shall grow by me, I myself will take up arms, I myself will be your general, judge, and rewarder of every one of your virtues in the field.*

*I know already, for your forwardness you have deserved rewards and crowns; and we do assure you in the word of a prince, they shall be duly paid you. In the meantime, my lieutenant general shall be in my stead, than whom never prince commanded a more noble or worthy subject; not doubting but by your obedience to my general, by your concord in the camp, and your valour in the field, we shall shortly have a famous victory over those enemies of my God, of my kingdom, and of my people.*

# RELATING MODERN TOPICS TO HISTORY

The 'Armada Portrait' of Queen Elizabeth I is packed with symbolism. Elizabeth had no social media or newspapers to broadcast her message, so she was ahead of her time in terms of public relations and the relationship she had with her people. Elizabeth chose powerful symbols to express her identity and understood how to market herself as an established brand and forceful female leader. For instance, her hand on the globe suggests her authority and aspiration for power in the Americas. She had ambitions to establish an empire beyond Catholic Europe to significantly change England's position on the world stage.

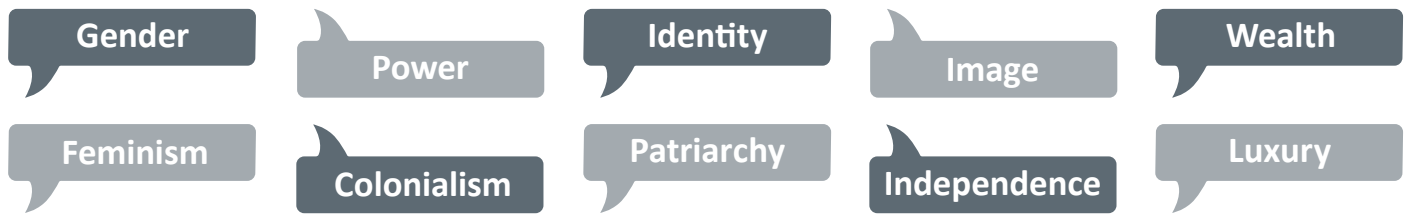
Elizabeth was a highly educated and accomplished woman, but as a female queen who restored England to Protestantism and faced Catholic assassins, she would have been in a perilous position, feeling insecure and vulnerable. She wanted to look strong, beautiful and clever; maintaining her strong brand really was a matter of life and death. Elizabeth fashioned herself as both queen, represented by her crown, and prince, depicted by the ostrich feather. Her large sleeves suggest she is big and physically strong, and yet her jewels, luminous face, bows and cinched-in waist remind us of her femininity.

'The Mask of Youth' is a term given to the portraits and miniatures of Queen Elizabeth I which adopted an idealised image as a template to suspend reality and control her image as an act of propaganda and preservation. In the present day we can draw on parallels with social media and how we manipulate and curate images of ourselves.

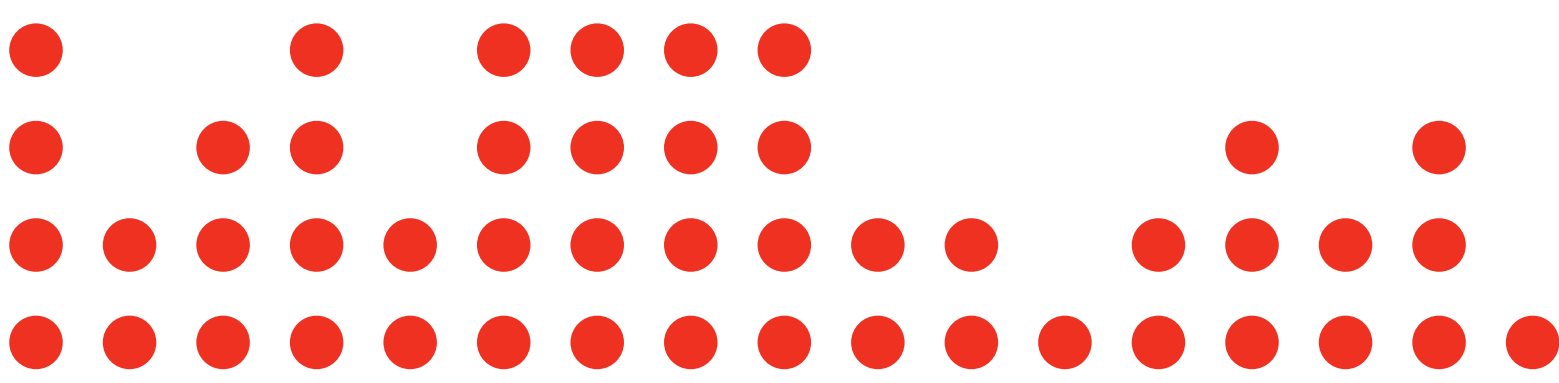
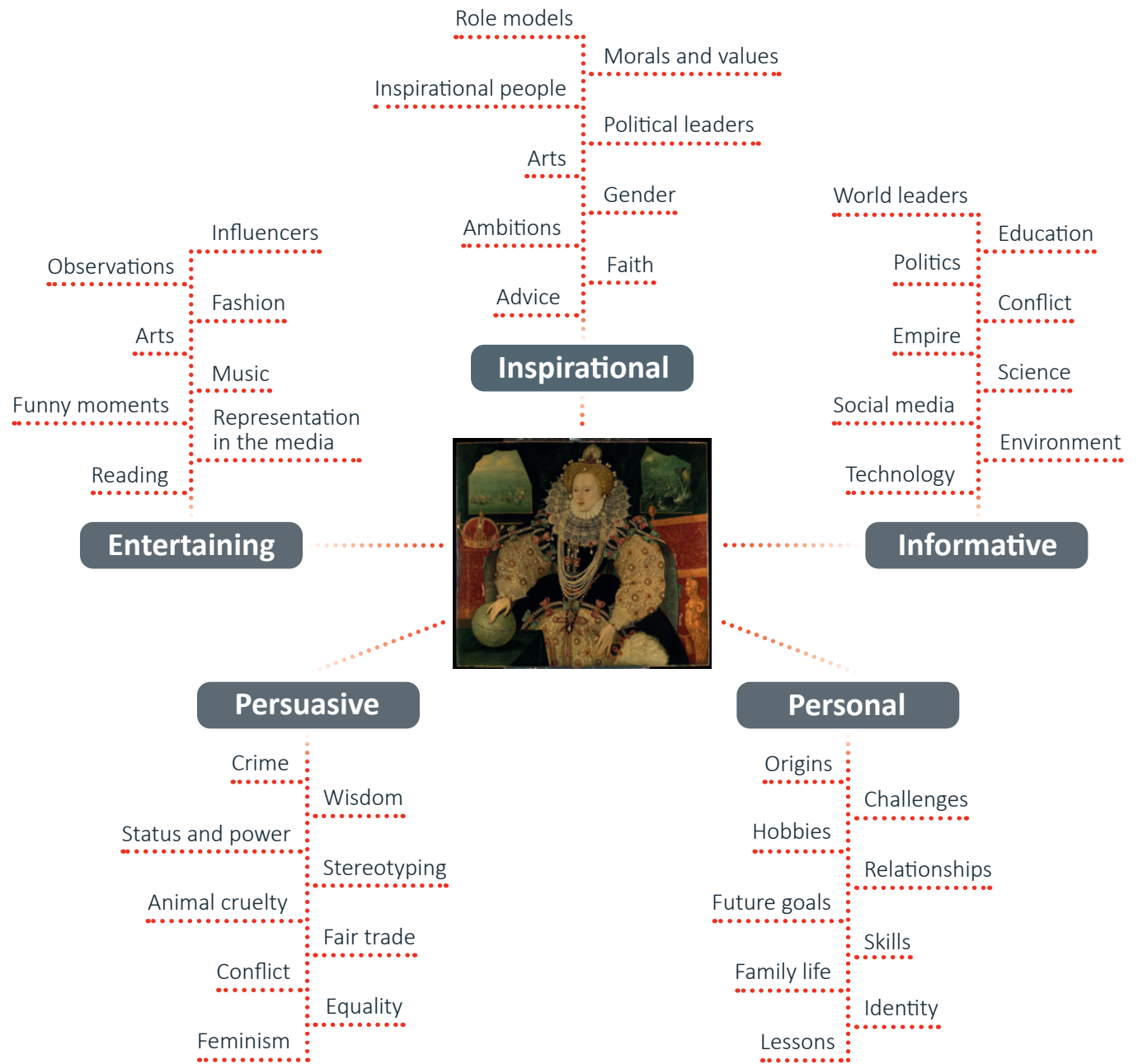
Despite many challenges throughout her time on the throne, the period of Elizabeth's reign is now referred to as a 'Golden Age'. Elizabeth modelled to the world the fact that women can cope, and indeed thrive, in power after all.



**Themes in the painting:**



**Q** How can you link these themes to the topics below in order to create a speech that reflects both your world and the painting?





These **classroom activities** will help you engage your students with the portrait and oracy in quick, fun ways and can be used with all students, regardless of their participation in a Picture Yourself workshop.



## WHERE DO YOU STAND?

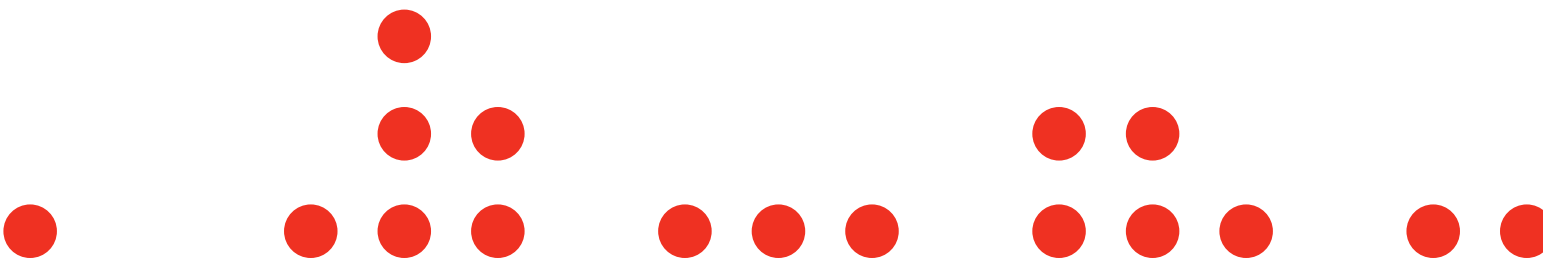
**Where Do You Stand?** is an activity designed to promote quick thinking and build confidence in expressing opinions on a given subject or in response to a particular stimulus.

- ?** Before you begin, ask your students to have a good look at the portrait. What stands out to them? What do they notice? What can they see in the image? What do they think the message of the portrait might be?
- i** Explain that they are now going to take part in an exercise called *Where Do You Stand?* and that you will ask them a series of questions inspired by the portrait. They will respond to the questions with movement and eventually speech.



### How to set up the activity

- ▶** Create an imaginary line down the centre of the space. At the end of the left side is one extreme, and the end of the right side is the other extreme. Make sure there is enough space for people to stand anywhere along this imaginary line.
- ▶** To play this game, you will ask everyone several questions. Everyone will then respond by standing somewhere along the imaginary line according to how strong their opinion on that item is.
- 💡** **For example**, if you were to ask people 'coffee or tea?' people would stand far along the left-hand side if they strongly prefer coffee, and they would stand on the far end of the right-hand side if they strongly prefer tea. If they are neutral, they will stand in the middle.
- ▶** At the beginning students will make their response to the questions by movement alone. As the exercise moves on, you can ask students why they have adopted a certain position. You can also ask two-part questions that give students an opportunity to change their mind, thus developing their opinions.
- ?** The final stage of this exercise would be to get individual students themselves to ask questions of the group based on the stimulus. This may depend on the participants' willingness to do so.



## Example questions that can be used

Primary questions are in black with **extension questions in red**. Extension questions can be used when students have committed to their position on the imaginary line.

Q: Do you like the portrait?

Q: Do you think the queen looks like a strong character?

Q: Do you think she would look stronger if she was a man?

Q: Is the image a good expression of power? **Why do you/don't you think that?**

Q: Do you think what the queen is wearing is important? **What stands out to you about her outfit?**

Q: Does the image create a strong identity? **How do you think the queen wants to be seen?**

Q: Do you think it is significant that she has her hand on the globe? **What do you think this means?**

Q: Do you think the queen looks like her authentic self? **If the image was around today what would the hashtags for it be?**

*Where Do You Stand?* may inspire further discussion as students begin to gain confidence in expressing their ideas and see a commonality in their opinions with their peers. This should be encouraged as the exercise allows this flexibility and is not formal.

## Links to Oracy Framework

The Oracy Framework allows us to understand the cognitive, social and emotional, linguistic and physical skills that enable successful discussion, inspiring speech and effective communication.

Framework skills that are used in the *Where Do You Stand?* task are:

### Cognitive



**Reasoning** – giving reasons to support your views

**Self-regulation** – maintaining focus on task

**Content** – building on the views of others

### Social and Emotional



**Working with others** – guiding or managing interactions

**Confidence in speaking** – self-assurance

**Listening and responding** – listening actively and responding appropriately

### Linguistic



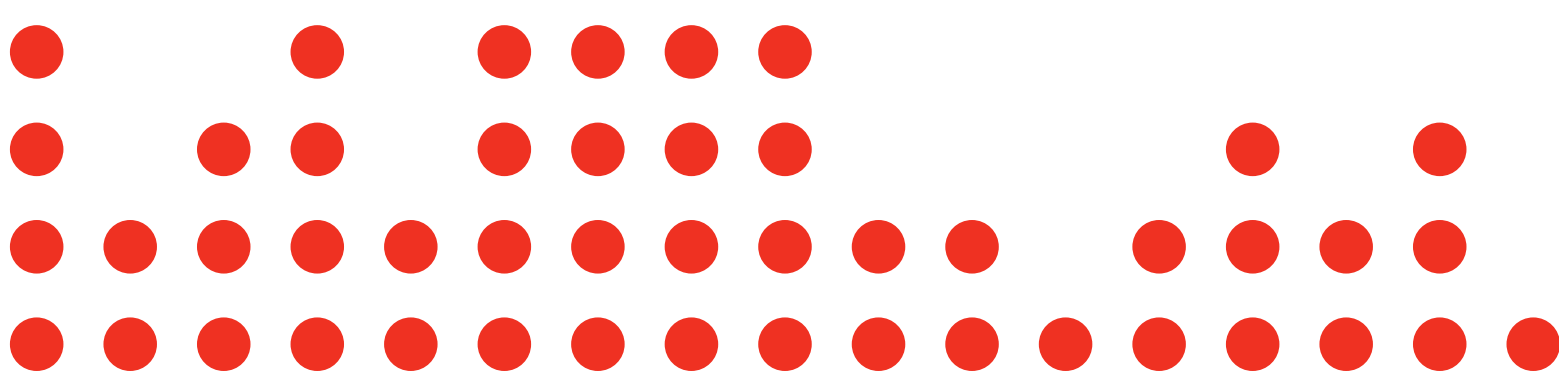
**Appropriate vocabulary choice**

### Physical



**Voice** – pace of speaking, voice projection

**Body language** – gesture and posture, facial expression and eye contact





# THINK, PAIR, SHARE

**Think, Pair, Share** is a cooperative learning activity. Instructors pose a question, students first **THINK** to themselves prior to being instructed to discuss their response in **PAIRS**. Finally, the groups **SHARE** what they discussed with the entire class and discussion continues. Students get time to think critically, creating a learning environment that encourages high-quality responses. *Think, Pair, Share* provides an opportunity for students to work together towards a common goal, increasing their own and others' understanding in a safe environment to make mistakes.

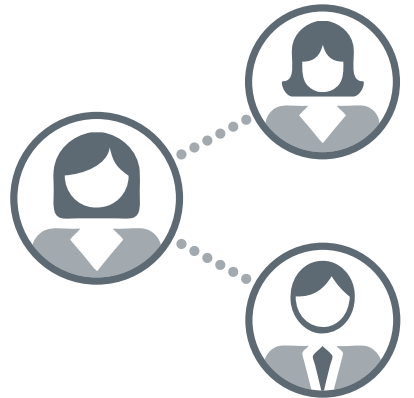
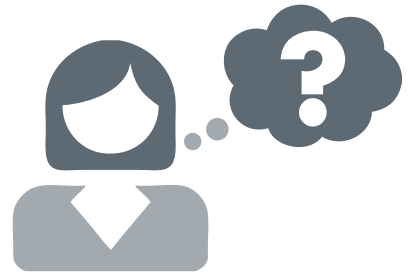
## How to set up the activity

- i** Explain that your students are now going to take part in a *Think, Pair, Share* activity that will help them develop skills to enable them to analyse the painting. Ask them to work with the person next to them. This will be their partner for the activity and also the person they share with when talking to the whole group.
- ?** The questions for this activity allow students to analyse, evaluate and synthesise ideas through context/themes/narrative/symbolism/as well as composition. Firstly, ask the students as a group to highlight symbolism of the painting.
- 💡** Ask them what do they see. **For example**, what might the ostrich feather symbolise?

## Example questions that can be used

Each pair could have a different question. Repeat questions are fine to get a broad opinion.

- Q: What is the symbolic meaning of at least three of the objects?
- Q: What events surrounding the portrait have influenced the work?
- Q: Is Queen Elizabeth I speaking to us the people and if so, what is she saying?
- Q: Does Queen Elizabeth I feel powerful or vulnerable in the image?



Q: Why does Queen Elizabeth I want control of her image?

Q: Her clothes and objects fill the composition, what does that suggest?

Q: What is the effect of including different objects and themes within the composition?

Q: What are her aspirations for the future and did they shape the future world, if so how did they?

Q: Is the painting fact or fiction? Has the arrangement been contrived or embellished?

Q: What's the tone of voice of the painting? Is it propagandistic and direct?

Q: What's the effect of the ruff around her neck? What does it remind you of and what does it symbolise?

Q: How do your eyes move around the composition and what stands out the most?

Q: What kind of atmosphere do the colours in the painting suggest? Do they help place an emphasis on the form and shape?

## Links to Oracy Framework

The Oracy Framework allows us to understand the cognitive, social and emotional, linguistic and physical skills that enable successful discussion, inspiring speech and effective communication.

Framework skills that are used in the Think, Pair, Share task are:

### Cognitive



#### Reasoning –

giving reasons to support your views

#### Self-regulation –

maintaining focus on task

#### Content –

building on the views of others

### Social and Emotional



#### Working with others –

guiding or managing interactions

#### Confidence in speaking –

self-assurance

#### Listening and responding

– listening actively and responding appropriately

### Linguistic



#### Appropriate vocabulary choice

### Physical



#### Voice –

pace of speaking, voice projection

#### Body language –

gesture and posture, facial expression and eye contact



# IMPROMPTU SPEAKING

**Impromptu speaking** is speaking 'off the cuff' about a subject that is presented to you. This means that students will take part in responding to a question without any preparation.

- ?** Before you begin, ask the students to identify what they think you mean by the word impromptu?
- 💡** Ask them to give examples from their own experience of times where they have had to respond or speak without any preparation – **examples** might include in class when a teacher asks for their opinion, conversations with their friends or discussions with their family.
- i** Explain that they are now going to take part in an impromptu exercise where the questions they respond to will be inspired by the themes of the 'Armada Portrait'.

Portrait themes include aspiration, colonialism and its legacies, gender, having a voice and being heard, identity, image and representation, inequality, leadership, power and status.



## How to speak on the spot

Use the structure below to share tips with your students about how to speak on the spot.



### 1. Pause

Take time before replying. Repeat the questions if it's helpful to do so.



### 2. Commit to your answer

Once you've committed to your answer, your brain will find evidence to support it.



### 3. Conclude with purpose

It's all about tone of voice. Repeating your original point is a better way of closing than tailing off with "that's it..."

## PEP – how to stay on track

### Position

This is what I think

### Explain

This is why I think that

### Position

That's why I think what I think

- 💡** It is a good idea to model an example of impromptu speaking using the PEP structure before you get the whole class to start the task. You can choose to model an answer yourself or to ask a student who you think will be able to assist to do so.



## How to set up the activity

**?** After an example has been modelled, break the class into smaller groups of four or five. Ask each group to set up a small semi-circle of chairs, leaving a space for one group member to stand and deliver the impromptu exercise. When each group has its first member standing up ready to begin read out one of the questions from the list below. Each standing speaker will respond to the question, simultaneously speaking to their small group.

**!** **Note:** Getting the students to come up with their own questions based on the themes is encouraged but below are some examples for you to get the ball rolling.

## Example questions that can be used during impromptu speaking inspired by the 'Armada Portrait'

Q: Do you feel that genders are treated equally in our society?

Q: If you had to describe Britain to someone who had never been here what would you say?

Q: What do you think makes a good role model?

Q: Is it right to enforce your cultural views on another nation if you believe you are making their lives better? How far do you agree/disagree with this statement?

Q: All members of our society, regardless of race, are treated in the same way. What do you think of this statement?

Q: In our modern world what would you say are the symbols of real luxury?

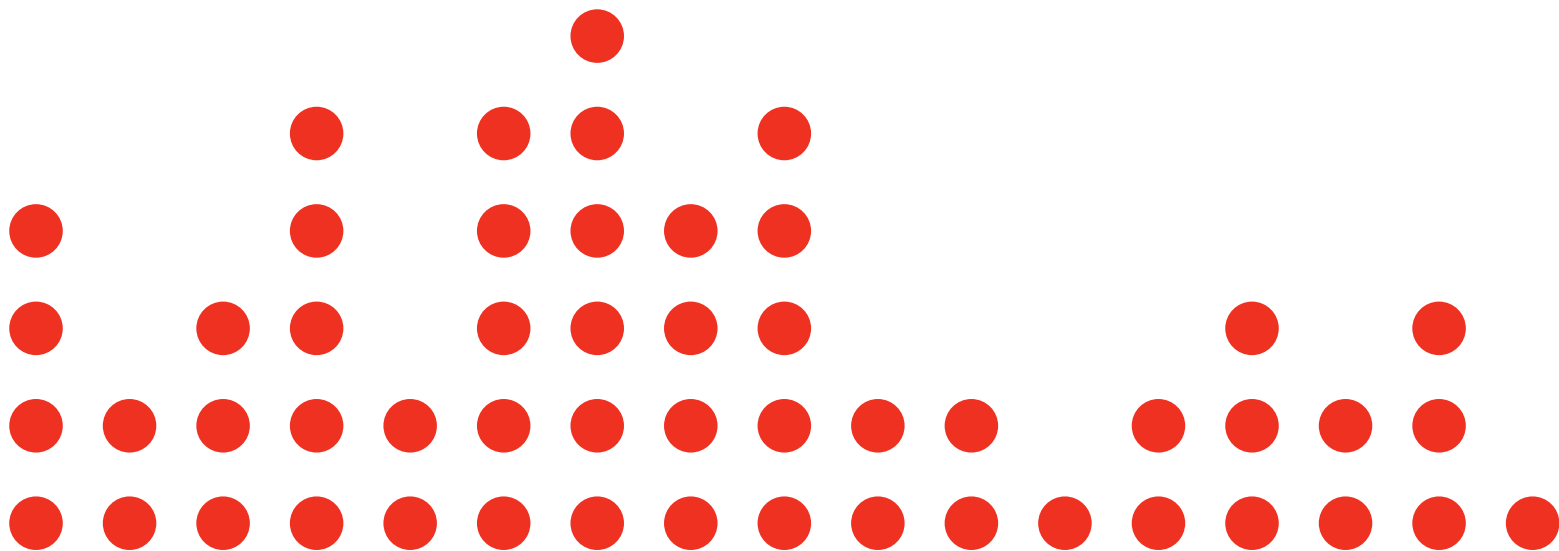
Q: The pursuit of power is a noble thing because only those who attain real power can make a real change. Do you think this is a valid opinion? Why? Why not?

Q: Your image is really important because how you present yourself to the world is how you will be judged by it. Is this a fair interpretation of modern standards on image?

Q: Can you think of someone who has reinvented themselves? How did they do it?

Q: Do you think you can change what people think of you?

Q: How can you define your own reality?



Q: What symbols and objects are important to you today? Why are they important? What do they mean?

Q: If Instagram existed in Queen Elizabeth I's time, which hashtags might she use and why?

Q: Words are powerful and your words have consequences. What would your final words be?

Q: Who has power nowadays? For example, influencers and celebrities. Is this different than in Queen Elizabeth I's time?

## Links to Oracy Framework

The Oracy Framework allows us to understand the cognitive, social and emotional, linguistic and physical skills that enable successful discussion, inspiring speech and effective communication.

Framework skills that are used in the *Impromptu Speaking* task are:

### Cognitive



#### Reasoning –

giving reasons to support your views

#### Self-regulation –

maintaining focus on task

#### Structure –

structure and organisation of talk

### Social and Emotional



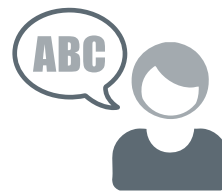
#### Working with others –

turn-taking

#### Confidence in speaking –

self-assurance

### Linguistic



#### Appropriate vocabulary choice

### Physical



#### Voice –

pace of speaking, voice projection

#### Body language –

gesture and posture, facial expression and eye contact



# STORYTELLING

**Storytelling** is rooted in our human need to share ideas and experiences through narrative.

It is a way to express our thoughts and feelings about things and create an empathetic atmosphere that encircles both the speaker and the audience.

**i** Explain that they are now going to tell a story inspired by the themes of the 'Armada Portrait'.

Portrait themes include aspiration, colonialism and its legacies, gender, having a voice and being heard, identity, image and representation, inequality, leadership, power and status .



## How to set up the activity

- ▶ It is a good idea to get your students to participate in storytelling in smaller groups of approximately four or five. This creates an intimate atmosphere for sharing and encourages students who feel less confident to tell their story and express their point of view. Each group should create a small circle of chairs from which each student can individually share their story. Each story should be no longer than one and a half minutes.
- ▶ When the groups have been set up explain that they will take turns sharing their story. Add that there will be an opportunity to share with the whole group once the task has been completed and if any student wishes to do so. Emphasise that this is optional.

Use the structure below to share tips with your students about how to construct a story:

### Step 1: Think of a story from your life that you can use that reflects the themes within the portrait

**An inspiring person**

**An achievement**

**A scary moment**

**An important event**

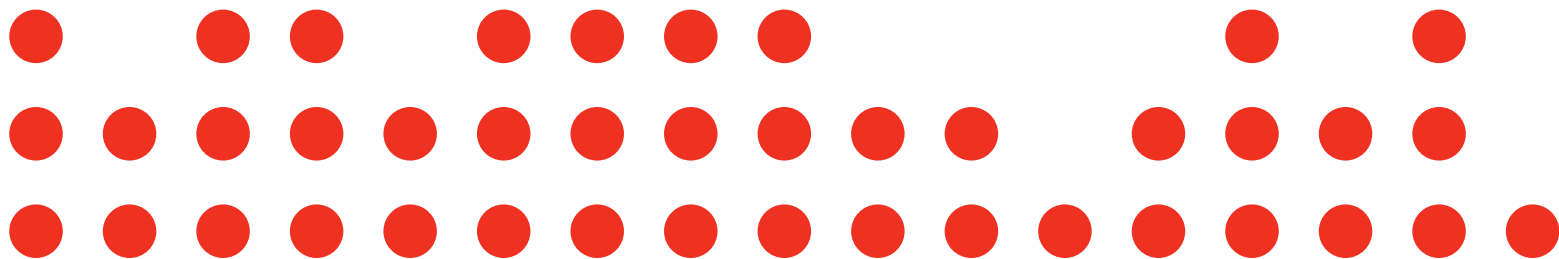
### Step 2: Your opening (beginning)

How will you 'hook' the audience with your opening sentence?

**Make a startling statement**

**Set the scene**

**Ask a rhetorical question**





### Step 3: Key points (middle)

Make a note of the key points of your story. Who is in the story? What happens?

### Step 4: Your closing message (end)

What is your message and what impact do you want it to have?

## Links to Oracy Framework

The Oracy Framework allows us to understand the cognitive, social and emotional, linguistic and physical skills that enable successful discussion, inspiring speech and effective communication.

Framework skills that are used in the Storytelling task are:

#### Cognitive



**Reasoning** – giving reasons to support your views

**Self-regulation** – maintaining focus on task, time management

**Content** – choice of content to convey meaning and intention

#### Social and Emotional



**Working with others** – turn-taking

**Confidence in speaking** – self-assurance

**Listening and responding** – listening actively

#### Linguistic



**Appropriate vocabulary choice**

**Rhetorical techniques** – metaphor, humour, irony and mimicry

#### Physical












**Voice** – pace of speaking, voice projection, tonal variation

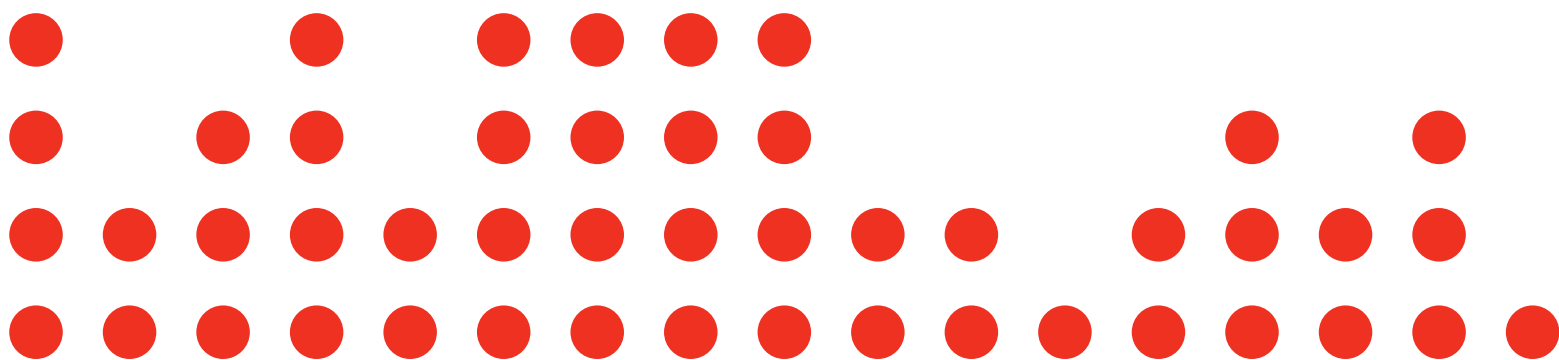
**Body language** – gesture and posture, facial expression and eye contact

# WORKSHOP SCHEDULE FOR ONLINE DELIVERY







Your workshop may be taking place remotely – if this is the case this schedule will help you prepare for the day and support your students through the experience. This schedule is designed for remote workshops where students are co-located in the classroom and the trainer is calling in on a video meeting platform. It can easily be adapted for remote workshops where everyone is at home.

## Workshop 1

	Section Title	Student Activity	Teacher Role (if relevant)
	Introduction	Trainer introduces the day and students do first feedback survey.	<ul style="list-style-type: none"> <li>Hand out workbooks</li> <li>Collect feedback sheets</li> </ul>
	Student introductions – first reaction to painting	Students will stand up to introduce themselves and share opinions on the painting.	<ul style="list-style-type: none"> <li>Support students to decide what stands out to them about the painting and what they do not like</li> </ul>
	Communication triangle, 5 Ss	Trainer will lead students in discussion-based activities.	
	Play filmed resource	Students to watch film.	
	Analyse the painting	<p>Ask students to <b>think</b> on their own about a question.</p> <p>Students <b>share</b> their opinions in <b>groups</b>.</p> <p>Each <b>group shares</b> their experiences with the whole class.</p>	<ul style="list-style-type: none"> <li>Create smaller groups of three to four (works best to encourage all to share opinions)</li> <li>Move between student groups during activity</li> </ul>
	Introduction of top ten tips	Trainer will lead students in discussion-based activities.	<ul style="list-style-type: none"> <li>Exercise can be done in same groups as used for Think, Pair, Share. Each group can then share their explanations with the whole class</li> </ul>
	Impromptu speaking PEP	Trainer will demonstrate PEP with students asking them questions. Students will give feedback to trainer and then work in groups to do impromptu speaking.	<ul style="list-style-type: none"> <li>Select students to participate</li> <li>Create three groups with chairs set out in open semi circles</li> <li>Move between student groups during activity</li> </ul>
	WIN feedback	Trainer will explain WIN and students will give a partner feedback.	<ul style="list-style-type: none"> <li>Select students to share their feedback with the whole class</li> </ul>
	Wrap up		



## Workshop 2

	Section Title	Student Activity	Teacher Role (if relevant)
	Welcome and recap	Trainer will welcome the group and recap the previous session.	<ul style="list-style-type: none"> <li>Hand out workbooks</li> <li>Organise class into groups of around five</li> </ul>
	WIN feedback	Trainer will recap WIN. Students will get ready to use WIN as feedback for storytelling.	
	Image as story	Trainer to model story based on one of the themes.  Students to create a story using the themes of the painting as inspiration.	<ul style="list-style-type: none"> <li>Get all students standing for game if needed</li> <li>Reorganise students into groups of five, seated</li> <li>Support students to share stories and give feedback</li> </ul>
	Building a speech	Trainer will guide students through creating a speech, working in groups. Trainer will ask students to share opening lines and certain key parts of their speech. Trainer is available to support students on an individual basis if needed.	<ul style="list-style-type: none"> <li>Choose students to share opening lines, if needed</li> <li>Circulate and support individuals in developing their speech</li> <li>If possible, turn off projector so students can approach laptop for individual support</li> </ul>
	Share final speeches	Student share speeches.	<ul style="list-style-type: none"> <li>Reorganise students into groups of five to deliver their final speeches</li> <li>Select one student from each group to speak to the class as a whole</li> <li>Final delivery of selected students</li> </ul>
	Feedback	Trainer will congratulate students and ask them to fill feedback forms.	<ul style="list-style-type: none"> <li>Distribute <b>feedback forms</b> and ask a student to collect them, when complete, and return them to you</li> </ul>



# EXAMPLE FINAL SPEECH

## Topic

*Inspired by the theme of image*

## What is the purpose of your speech?

*To persuade the audience not to judge other people by looks alone*

## Opening

10% - What is the opening that will hook the audience?

*If inner beauty is so important why do we still judge each other on what's on the outside?*

## Body

80% - What are your three key points? Please include stories or examples.

1. *I remember my tenth birthday party really clearly, but not for the usual reasons. Yes, there was a wonderful cake – chocolate and delicious. Yes, we played lots of silly games – and I even won musical chairs!*

**MY STORY**

*But what makes me really remember it is that on that day someone who I thought loved me for who I was told me I was fat and ugly. This person was supposed to be my best friend.*

**REACH OUT TO THE AUDIENCE**

2. *We all have the power to build people up or knock them down. After that comment at my birthday I went on a roller-coaster ride of being obsessed by my image, genuinely thinking that how I presented myself to the world via how I looked was the most important thing. I dieted, I cut my hair, I ate, I grew my hair. I wore make-up, I changed my look so many times I forgot who I was.*

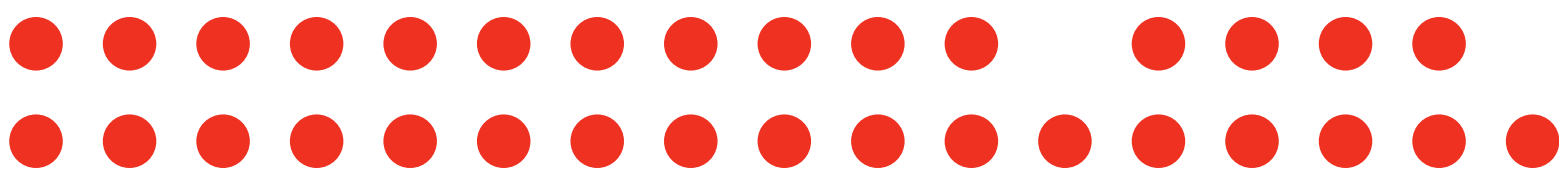
**WHAT I WANT THE AUDIENCE TO DO**

3. *How people see you will always matter and how people look is one of the first things we notice. But it's what people stay around for and discover about you that is really, truly what's important because those people see who you really are.*

## Closing

10% - What are the closing words that will inspire, amuse or motivate the audience?

*When you are becoming too obsessed by your image and how the world sees you remember that the people that really see you see far beneath the surface and if you can, when you meet people, stick around because it's under the wrapping that the true gift lies.*



# ASSESSMENT FOR LEARNING

At Speakers Trust we have developed Assessment for Learning systems that allows you to mark the progress of your students during a workshop day and beyond.

The framework below shows how the **Speakers Trust Tips for Speaking** link to the Oracy Framework for schools and encourage you to give feedback to students based on observation. The progressive Bronze, Silver and Gold marking scheme leaves room for student development and aids you in seeing the strengths and areas for improvement in your students.

## Top Tips for Speaking

### Linguistic skills for assessment

**Be yourself** – appropriate vocabulary choice, grammar, metaphor, humour



### Cognitive skills for assessment

**Keep it simple** – choice of content to convey meaning and intention



### Physical skills for assessment



**Make good eye contact** – facial expressions

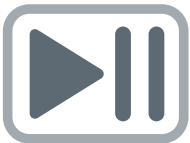


**Structure your thoughts** – structure and organisation of talk

**Project your voice** – clarity and pronunciation



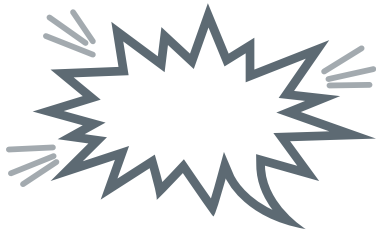
**Keep to time** – time management



**Pitch, pace, power...pause** – fluency and pace – tonal variation

### Social and emotional skills for assessment

**Be animated** – gesture and posture



**Speak from the heart** – self-assurance, liveliness and flair



# THE ORACY FRAMEWORK FOR THE CLASSROOM

The Oracy Framework has been designed by the University of Cambridge's Faculty for Education to help teachers understand and identify the physical, linguistic, cognitive and social, and emotional skills that enable successful discussion, inspiring speech and effective communication.



## Physical

### Voice

- Fluency & pace of speaking
- Tonal variation
- Clarity of pronunciation
- Voice projection

### Body language

- Gesture & posture
- Facial expression & eye contact



## Linguistic

### Vocabulary


- Appropriate vocabulary choice

### Language

- Register
- Grammar

### Rhetorical techniques

- Rhetorical techniques such as metaphor, humour, irony & mimicry



## Cognitive

### Content

- Choice of content to convey meaning & intention
- Building on the views of others

### Structure

- Structure & organisation of talk

### Clarifying & summarising

- Seeking information & clarification through questions/ing
- Summarising

### Reasoning

- Giving reasons to support views
- Critically examining ideas & views expressed



## Social & Emotional

### Working with others

- Guiding or managing interactions
- Turn-taking

### Listening & responding

- Listening actively & responding appropriately

### Confidence in speaking

- Self assurance
- Liveliness & flair

### Audience awareness

- Taking account of level of understanding of the audience



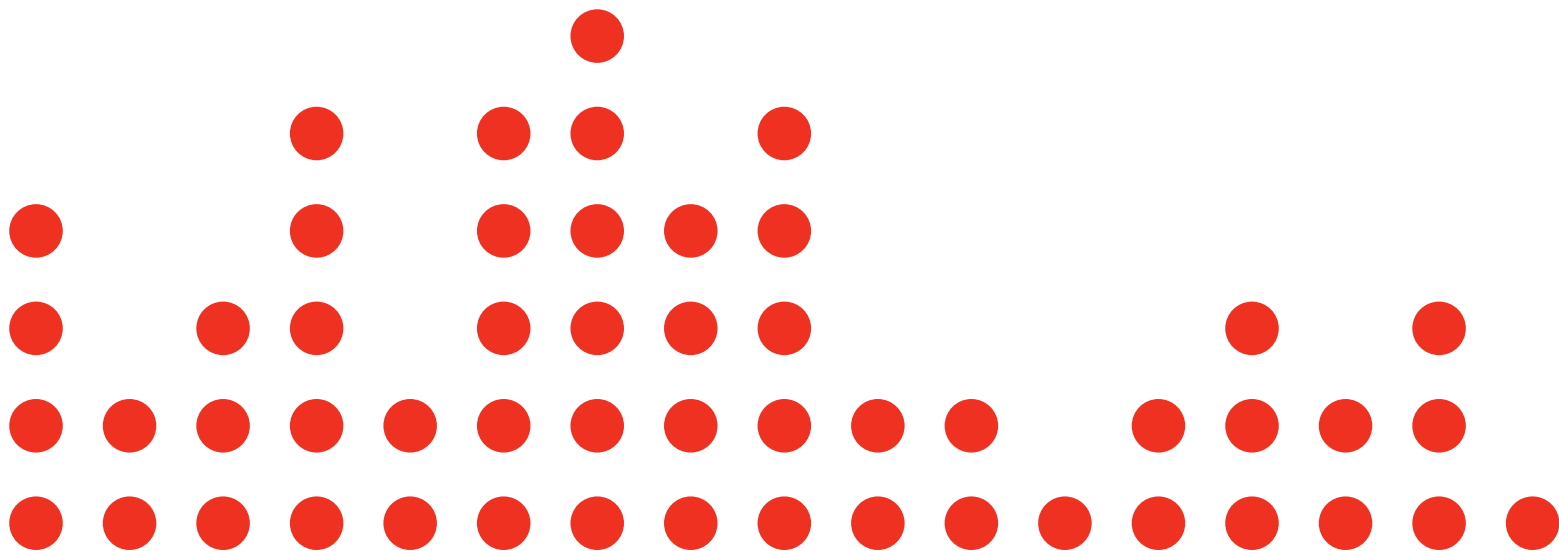
# LINKS TO GCSE SPEAKING AND LISTENING

The Department for Education defines oracy for KS4 as the ability to speak confidently, audibly and effectively, including through:

- ✓ using standard English when the context and audience require it
- ✓ working effectively in groups of different sizes and taking on required roles, including leading and managing discussions, involving others productively, reviewing and summarising, and contributing to meeting goals/deadlines
- ✓ listening to and building on the contributions of others, asking questions to clarify and inform, and challenging courteously when necessary
- ✓ planning for different purposes and audiences, including selecting and organising information and ideas effectively and persuasively for formal spoken presentations and debates
- ✓ listening and responding in a variety of different contexts, both formal and informal, and evaluating content, viewpoints, evidence and aspects of presentation
- ✓ improvising, using role, intonation, tone, volume, mood, silence, stillness and action to add impact.



At Speakers Trust our workshops are designed and delivered to incorporate all key aspects of the National Curriculum expectations. We are passionate about building oracy skills through working with schools, students and teachers to empower educators and learners to build skills that are not just effective during their time at school but also to create confidence in using these skills as they go through life.





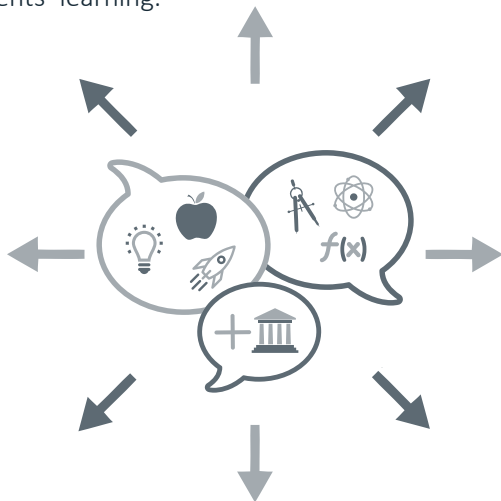
# TAKING IT FURTHER

Your students have taken part in some excellent work through the *Picture Yourself* project.

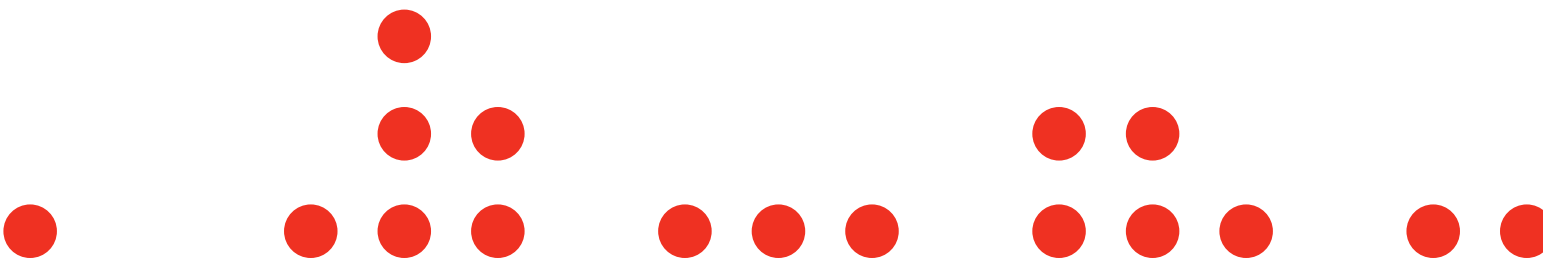
They have shared ideas, communicated opinions, listened to others and reflected on the impact of heritage on their modern existence.

You may now be thinking that you would like to share this experience with the wider school. Or even the local community?

- What about hosting an assembly that focuses on student speakers from the *Picture Yourself* workshop? This provides a student-led assembly that brings a new angle to the relationship between heritage and now. It inspires all members of the school community with powerful speeches delivered by their peer group. It helps embed speaking and listening skills in your school.
- Perhaps at the assembly you could have a small panel of teachers who select a student to perform their speech at an event that involves the wider community? This could be a school fundraiser or a day when you have outside visitors or invite governors to the school. Maybe your students could develop their speeches as a call to action to generate a campaign in your school to create meaningful change.
- Likewise, to expand oracy beyond the classroom, you could help your students create a lesson plan inspired by the themes and exercises to deliver a workshop to primary school children and to help embed your students' learning.



For more ideas and resources to use across your curriculum visit: [pictureyourselfspeaking.carrd.co](http://pictureyourselfspeaking.carrd.co)



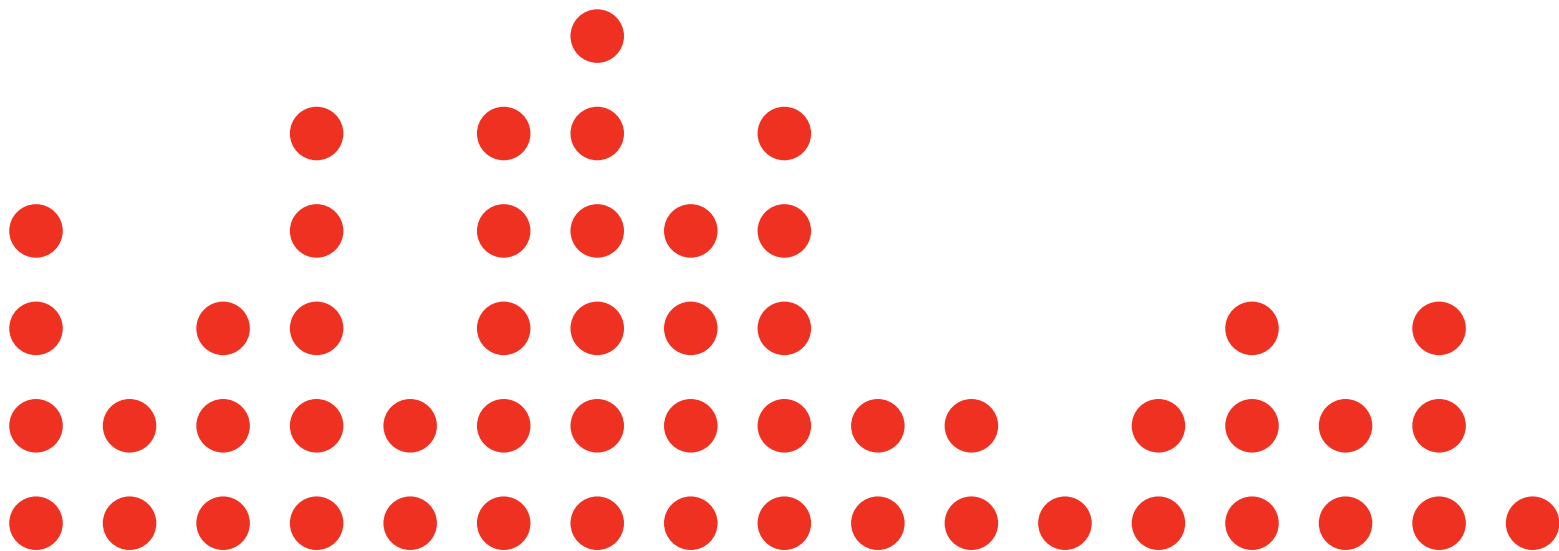
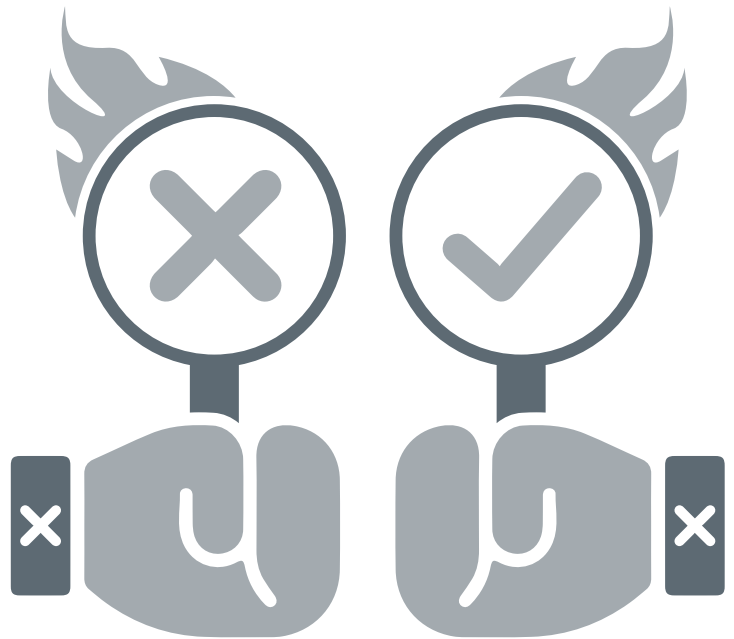
# SUPPLEMENTARY ACTIVITIES TO DEVELOP STUDENT ORACY

## CLASSROOM ACTIVITY

### Boxing Match Debates

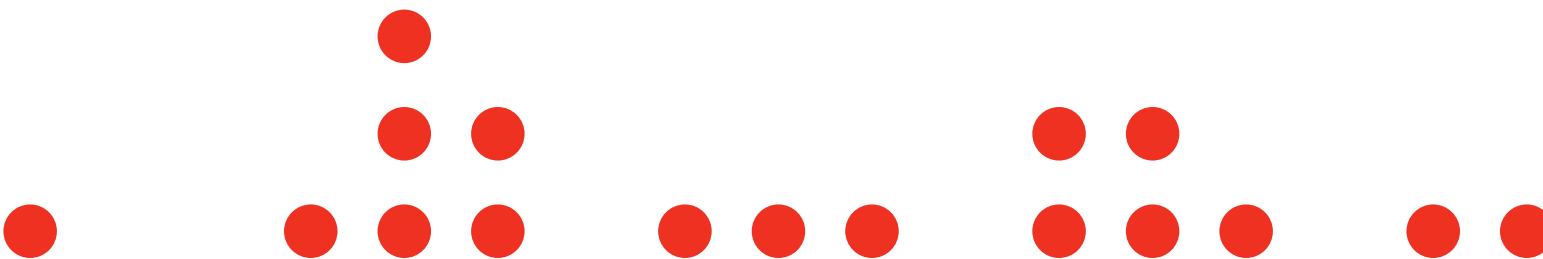
Boxing match debates are designed to give extra support to those pupils who need it.

- ▶ Choose your topic and divide the class into the blue corner and the red corner. Choose the pupil to send forward to “box” from each side. They should have a short quick-fire exchange on the topic and when they are struggling ring the bell.
- ▶ Send them back to their corners where their classmates act as coaches, giving them ideas for what to say for the next round.
- ▶ You could also send a different pupil out who has been prepped by the “coaches”.



# A Play in a Day through Play

- ? This exercise should encourage your students to be spontaneous and playful to discover new possibilities in themselves, the environment and objects. Ask your students to look at the painting. What do they feel and see?
- ? Ask your students to form small groups and explain they are to create scene(s) about the day the portrait was painted. They must set the scene and environment. Which characters were there and what were they like? Was Elizabeth I even there? They need to decide on the characters present, and their fears, desires and fantasies. What happened? Was there a conflict or obstacle? Whose perspective is it from? Did an object go missing? Was there a surprise visitor?
- ? Next, ask them to repeat the process choosing one moment or scene, and play it out but with just objects. The students need to find objects to replace the mermaid, globe and crown etc. Students act as puppeteers and voiceovers only. What do the objects symbolise? What is being communicated? Is what is being seen different to what is heard? How does this and the scale change the narrative?
- ? Alternatively, ask the students to play the objects. Elizabeth did not sit for portraits, but imagine she did. Ask your students to invent what happened once the sitter had left the room. What did the objects say to each other? Ask the students to describe (as the object) what happened. For example, how did the chair feel when she got up? How does the crown feel not being on her head? Was the feather bruised when the queen threw it to the floor?
- ? Ask the students to write about their character to fully imagine themselves playing the chair for example, their physicality and the character's relationship with the other objects. Students should consider their body language and how they move. Does their character display shock, anger or frustration? How might they use their voice to show personality? Does your audience feel amused or sympathetic? How can they use the space creatively? Does one character have a higher status over another? Is it teasing or intimidating the other objects?
- ? Ask students to share and present their final pieces to the rest of the class.



# The Mask of Youth

The 'Mask of Youth' is a term given to the portraits and miniatures of Elizabeth I which adopted an idealised image as a template to suspend reality and control her image as propaganda. She didn't like posing for portraits and the 'Mask of Youth' enabled her to maintain a strong profile of the unmarried and childless queen as a forceful protector of the land. Her life was spent living behind a mask literally and metaphorically. We know she wore a lot of make-up that contained lead and that would have, over time, eaten and damaged her skin and led to health issues later in life.

- ?** Ask your students how we manipulate images in the present day? How do we curate our image to present to the world on social media?
- ?** Can presenting an idealised image of ourselves on social media platforms be addictive? Is the ability to control one's own image empowering? Is it to mask our imperfections and disguise our insecurities? What are the pros and cons?
- ?** What is the effect of us only showing one side of ourselves? How does that distort our ideas of everyone's happiness and success? How can that affect us?
- i** Explain to your students that they are now going to construct the 'ultimate selfie' of how they think they are perceived by others.
- ?** Ask them to create four self-portraits and give each image a hashtag thinking about how:



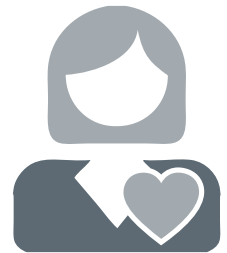
- ?** Ask students to share and present to analyse the content, intention, language and composition of their final pieces.



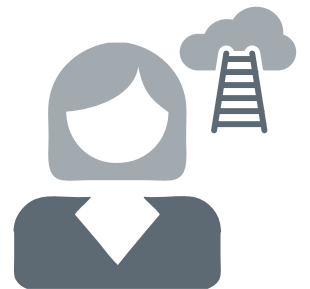
#Joker



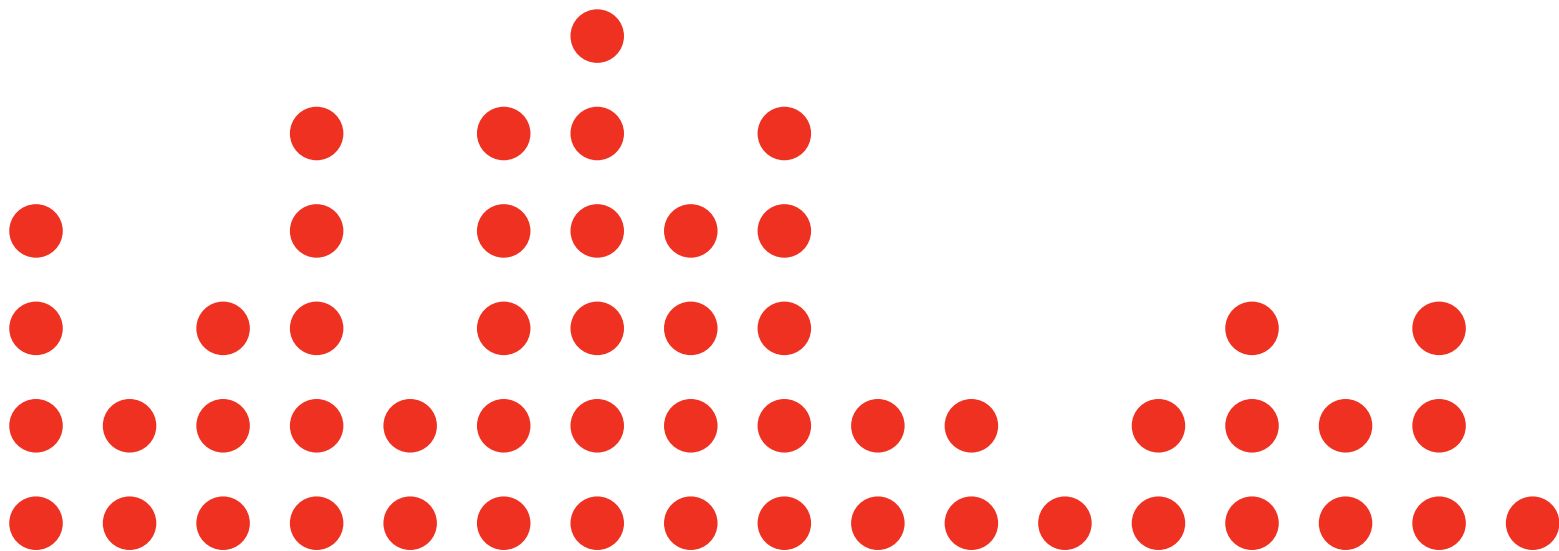
#Dreamer



#Big Hearted

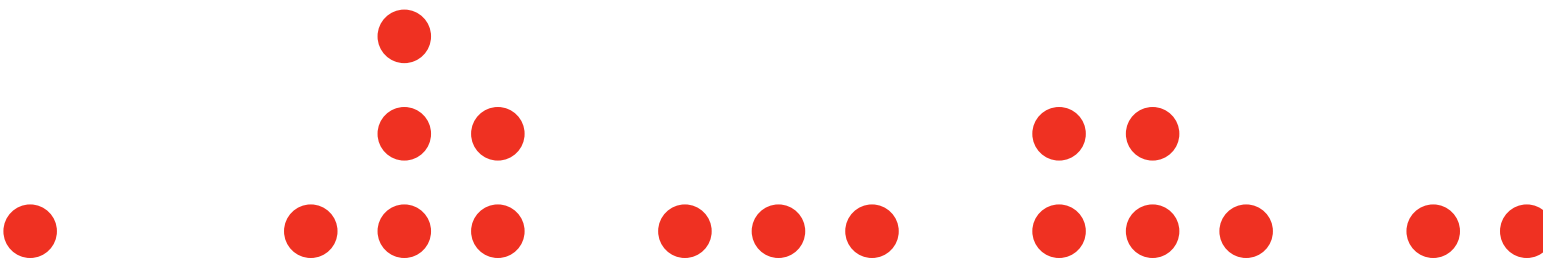


#Ambitious



# Constructing Oneself

- ? This exercise is useful if you have been exploring symbolism as a means of expressing a sense of self. Discuss with your students if, in the world of the 'selfie', a self-portrait can reflect what we feel, think, practise, believe, imagine or aspire to be?
- ? Like Elizabeth I, we have multiple identities. Based on what your students have learnt about the 'Armada Portrait', ask them now to apply this to their own image to broaden their perceptions of identity.
- 💡 Before you begin, ask students to reflect on their identity and what is important to them. **For example**, their hobbies or interests. Where are they from? What communities do they belong to? How can they demonstrate their personality and the values that are important to them in an image?
- ? If they were to include objects in their self-portrait what would that collection say about them? What is the key message they would like to communicate? If they want to, how will they go about putting themselves in the portrait with their objects? Do they wear, hold or look at their objects? How can they grab their audience's attention?
- 💡 Next, discuss how the way we dress reflects our personal identity – does clothing communicate meaning? **For example**, why do teachers wear business dress at school? What does this 'say' about them and the institution? Ask students to reimagine their own portrait by manipulating aspects of costume to reflect how their identity is communicated. Does clothing signal a different self, like an imagined character in a performance, or a self we aspire to be?
- ? The final stage involves students creating their self-portrait in whatever medium you are using and weaving together their ideas. Ask students to share and present to analyse the content, intention, language and composition of their final pieces.



# Dream Job

**i** Explain to your students that they will work in pairs and perform a role-play as though they are applying for their dream job. One student is the interviewer and gets given a list of typical questions, and the other one is the applicant.

**💡** Firstly, ask students individually to describe themselves in one sentence; **for example**, they have good timekeeping and interpersonal skills.

**?** Next, ask them to write an elevator pitch. They need to imagine they are stuck in an elevator with the interviewer and they should pitch their key points and strengths quickly and succinctly before the elevator doors open.

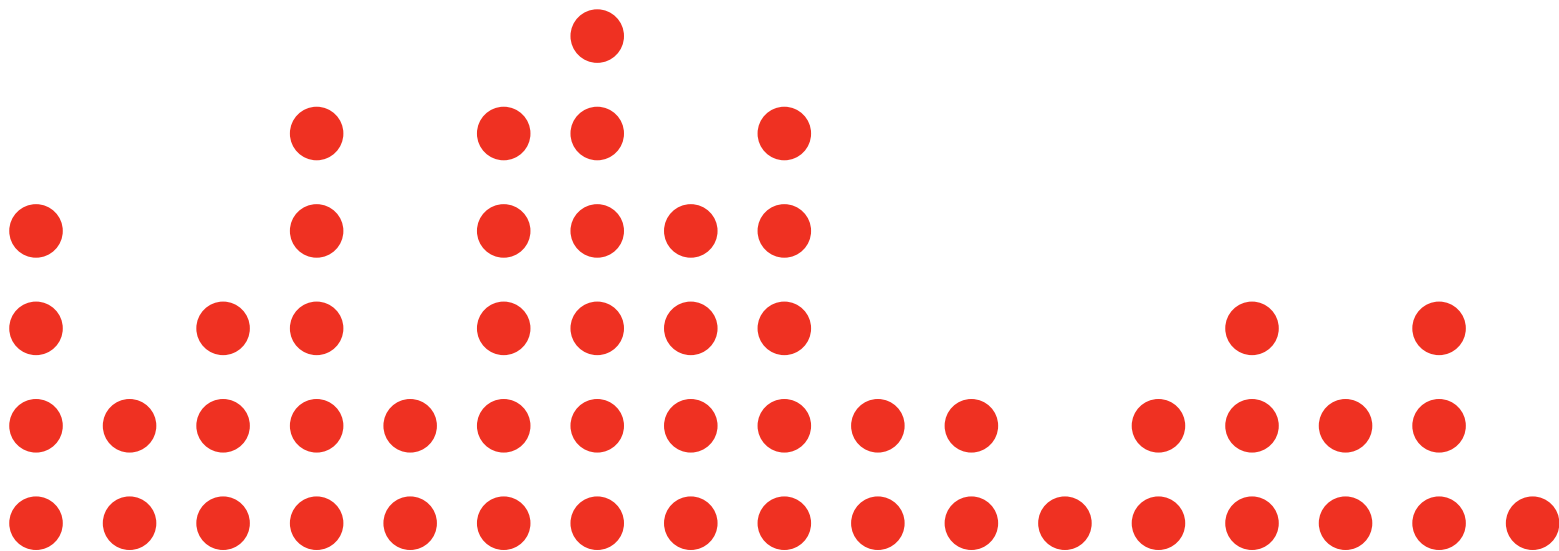
**?** In pairs, ask your students to discuss their dream role and the kind of industry and/or company they would like to work for. This can be a made-up role, but they need to think realistically about the kinds of companies that exist and the skills they would need. Once they have decided, they need to design a job description for that dream job remembering to include:

- ✔ title of the job
- ✔ the company or organisation's identity
- ✔ the duties and responsibilities of the role
- ✔ a list of skills the applicant would need

**?** Next, ask your students to pass their job description to another pair. They need to read the new job description and think about:

- ✔ the skills they possess and how they would meet the needs of the employer
- ✔ skills they would like to develop and how this role will enable that
- ✔ the aims and identity of the company

**i** Explain that one of them needs to be the interviewer and one is the candidate. They must listen to the questions and answer in detail but concisely. Remind them to demonstrate enthusiasm and project their voice so they will sound confident and composed. An employer wants to see their personality.



## Interview questions:

### ? Tell us about yourself

💡 Make sure you demonstrate your answer in terms of the skills and experience required for the role.

### ? Why do you want to work for us?

💡 The employer will expect you to know about their:

- ✓ industry/company
- ✓ major competitors
- ✓ culture and values
- ✓ key challenges

### ? Why are you the right person for this role?

💡 Show your knowledge of the company by stating something specific about the job that really interests you and what you could bring to the role and ultimately the company. This could include:

- ✓ how you work
- ✓ your passion for the industry/company
- ✓ your motivation to deliver results
- ✓ ways you can bring a fresh perspective to the company
- ✓ skills in which you can make a difference

### ? What is the biggest challenge you have overcome and what could you have done differently?

💡 The employer wants to know more about you. Describe a genuine challenge that you have overcome that demonstrates good communication or leadership skills, for example.

### ? What is your biggest achievement you are proud of?

💡 Demonstrate an answer by showing your personality and interests and this will highlight the strengths you can bring to the role.

### ? If you could talk to an animal, what animal would it be, what would you say and why?

💡 An employer is looking to see how you might respond and think on your feet rather than how clever your response is.

Think about the characteristics and behaviours of an animal and how that links with the job you are applying for.


## Questions for the employer and interviewer:


### ? Why do you like working here?

### ? What is a typical working day like?

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Royal Museums Greenwich comprises the National Maritime Museum, Royal Observatory, *Cutty Sark* and the Queen's House. Together we're dedicated to enriching people's understanding of the sea, the exploration of space, and Britain's role in world history.



Speakers Trust exists to unlock potential through the power of communication. Our vision is for every young person to be able to speak confidently and be heard. We work with over 20,000 young people a year, helping them to discover their confidence and reach their potential.

For more brilliant ideas and resources visit:  
[pictureyourselfspeaking.carrd.co](http://pictureyourselfspeaking.carrd.co)  
[rmg.co.uk/pictureyourself](http://rmg.co.uk/pictureyourself)



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