

Fostering creativity and authenticity in languages within a standardised curriculum



**Dr Charlotte
Ryland:**

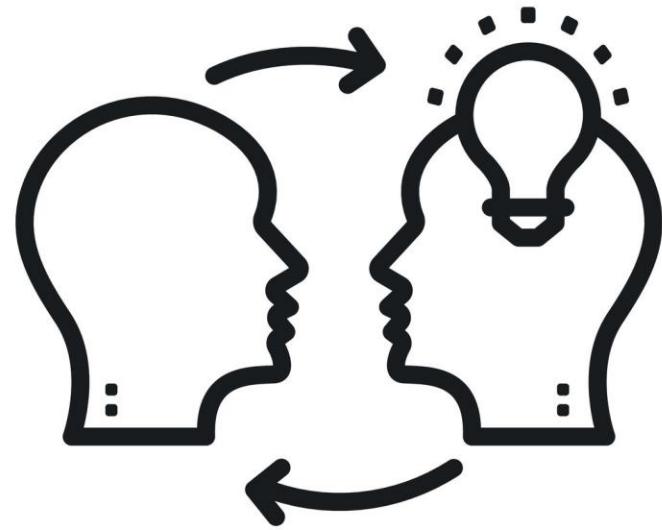
**Queen's College
Oxford**



Juliette Claro:

**St Mary's
University
Twickenham.**

What hooked
you into
languages
when you
were young?



Special Interest Group for Creativity in MFL

What we have learned:

- This fills a gap
 - Teachers are extremely enthused by the opportunity to discuss this topic
 - There is divergence when it comes to definitions of 'creativity'. Teacher or learner creativity, or both? Using creative texts or being creative with language?
- >> we need to define 'creativity' and distinguish from 'authenticity'
- AI-generated artefacts (esp. songs) are complicating a shared understanding of 'authenticity'
 - Creativity is often perceived to be in conflict with a knowledge-rich curriculum
 - The main reason we hear for limiting creativity is a standardised curriculum



With this learning in mind, today we will:

- **Define** creativity and authenticity and reflect on **why it matters** for learning and teaching
- Identify **barriers** to creativity
- Identify **opportunities** for creativity
- Reflect on whether and how creativity may be **standardised**
- Close with plans for **developing our SIG**

Why are we talking about creativity and authenticity in MFL right now?

- Knowledge Rich Curriculum (2010)
- Ofsted MFL Curriculum Review (2021)
- Progress 8 measures
- New GCSE reforms for MFL (first teaching 2024)
- New MFL Influencers
- Conditions of language uptake in the UK
- Curriculum and Assessment review 2025



"Authenticity" and "Creativity"

"a stretch of real language, produced by a real speaker or writer for a real audience and designed to convey a real message of some sort" (Morrow, 1977)

"the use of skill and imagination to produce something new [or a work of art]" (OED)

Creative competencies:

- exploring the imagination by **generating new ideas and content**
- constructive curiosity
- open-mindedness, flexibility and lateral thinking
- problem-solving

(Collard, 2016)

Context and purpose of the SIG



Background to the ALL Creativity SIG

The MFL Ofsted review 2021 and the recent related evidence-informed practice in Modern Foreign Languages have emphasised the importance of developing phonics, vocabulary and grammar as the ‘three pillars’ of language learning in England. The National Curriculum also reminds educators of the importance of culture in languages learning as a vector for ‘liberation from insularity’ (p. 1).

The debate on how we bring culture and authentic resources in the language classroom has grown in recent years, especially following the reforms to GCSE qualifications and the emphasis on high frequency vocabulary.

As allocated time for languages lessons reduce in school timetables, there is often a need to prioritise the 3 pillars content over culture at the expense of developing cultural capital and creative skills such as fluency, literacy, problem-solving and critical thinking through literature, songs and other authentic media.

With the growing importance of developing an inclusive and anti-racist curriculum, there are missed opportunities to explore these through authentic resources such as poetry, fiction, non-fiction texts, songs or films.

Context and purpose of the SIG



Explicit priorities in recent guidance:

- Three pillars: phonics, vocabulary, grammar
- High frequency vocabulary



Reduced curriculum time



Risk of squeezing out authentic material and creative skills

2025 issue

Is productivity and the drive for efficacy and efficiency towards examination outcomes reducing students' engagement with creative tasks and authentic materials?



Our big question

Explicit priorities in recent guidance:

- Three pillars: phonics, vocabulary, grammar
- High frequency vocabulary



Reduced curriculum time



Risk of squeezing out authentic material and creative skills



Is it possible to teach the three pillars **through** pupils' creative engagement with authentic material?

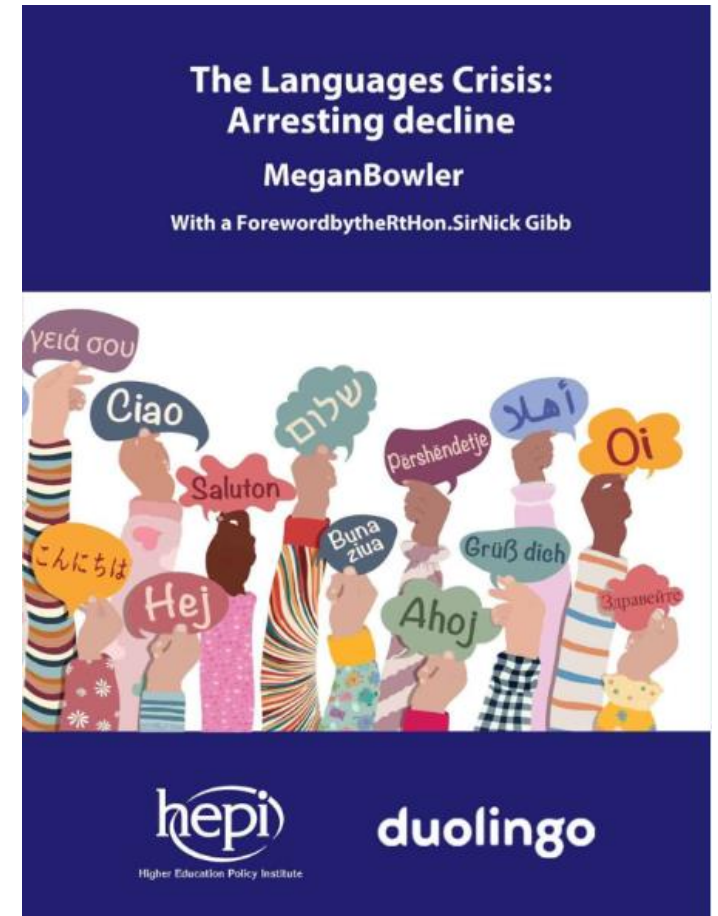
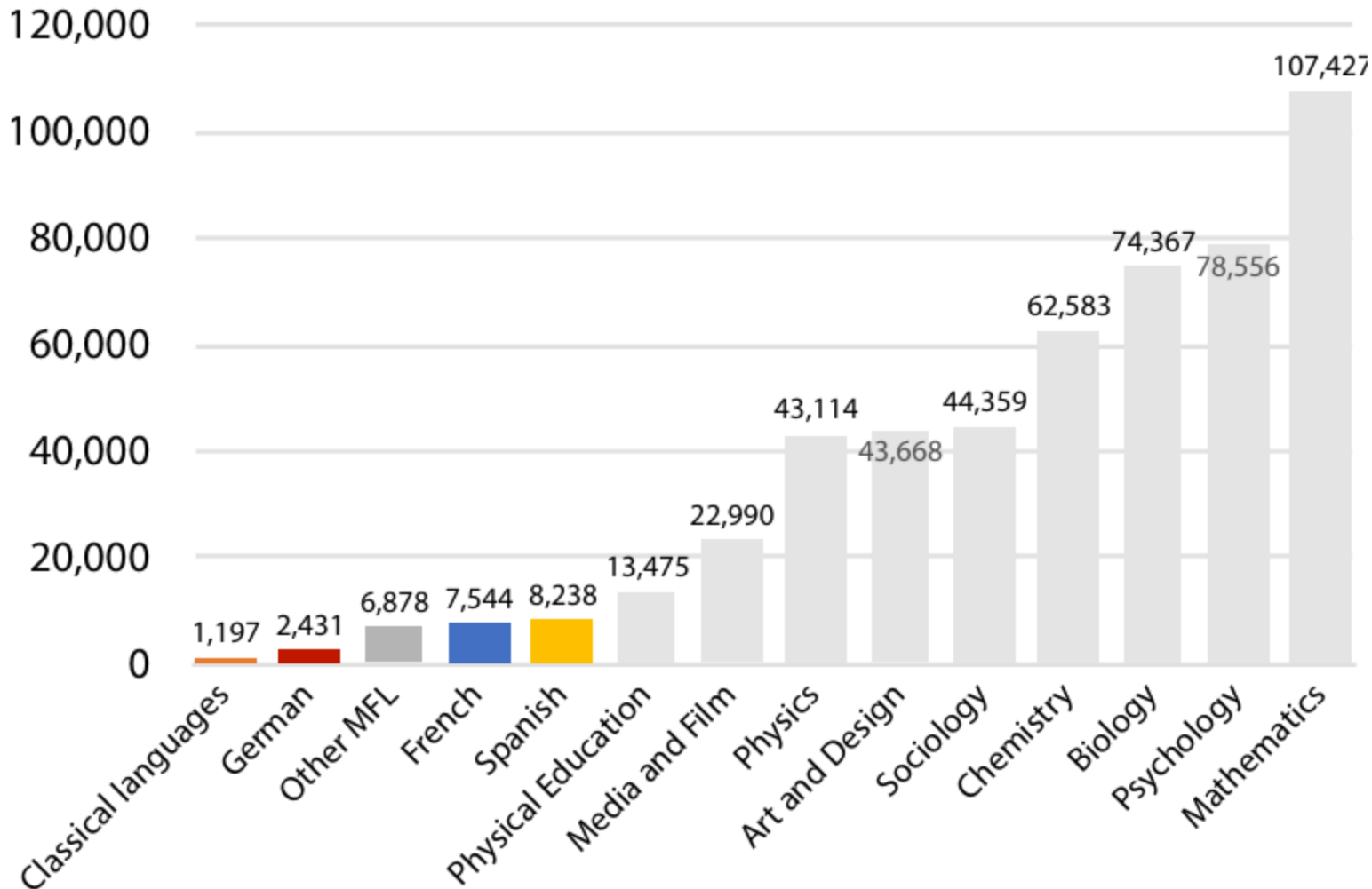


Why do authenticity & creativity matter?

"Catastrophic decline"

The pipeline of linguists

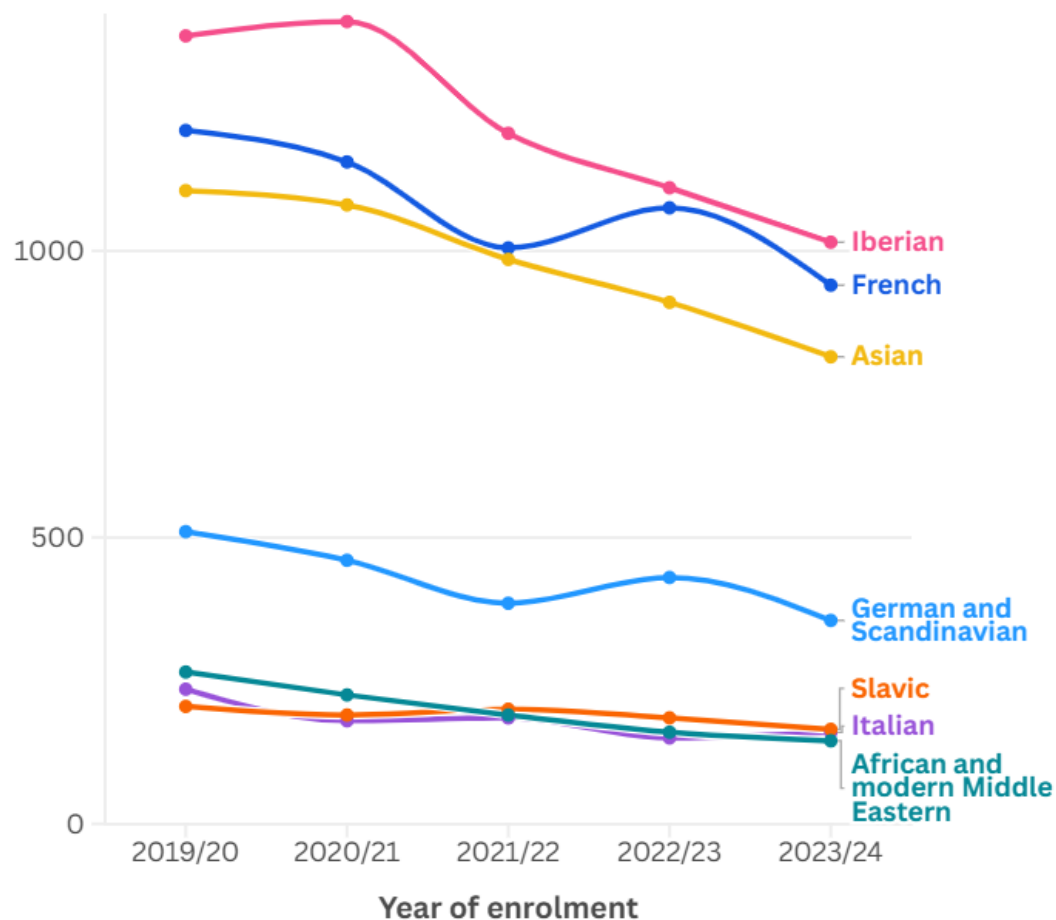
A-Level entries in 2024



Enrolment in UK higher education foreign language studies by area of study 2019/20-2023/24

Undergraduate entrants

Enrolment number



Source: [Higher Education Statistics Agency](https://www.hesa.ac.uk/)

- Social Justice issue
- 'cold-spots' in South-West , North and East on England
- Modern foreign language GCSE uptake is more than 20 percentage points higher in the most affluent state schools.
- 68% of the least affluent schools face difficulties recruiting language teachers.
- Almost one-third of the most disadvantaged schools have pupils who speak English as an additional language.
- French continues to be the most offered language at Key Stage 3, while Spanish retains more pupils at the age 14 and age 16 transition points.
- Small A-level class sizes are a growing concern; fewer than one-third of the most disadvantaged schools can run them

Mitchell, 2023

Collen, 2025 (Language Trends British Council)

NEWS

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University to suspend music and language courses

**Liam Barnes**

East Midlands

6 November 2025

All modern language and music courses are being suspended for new students at the University of Nottingham.

Since 2014, 17 post-1992 universities have lost their modern languages degrees, bringing the total closures to 28 and leaving modern languages in just 10.

University Council of Modern Languages (UCML), 2024.
Closures and Restructurings in UK Modern Languages Departments: July 2024 Update.

Available at: https://university-council-for-languages.org/wp-content/uploads/2024/07/Closures-and-restructurings_July-2024.pdf

A-level entries in French, German, Spanish and Other Modern Languages in England 2015–2024

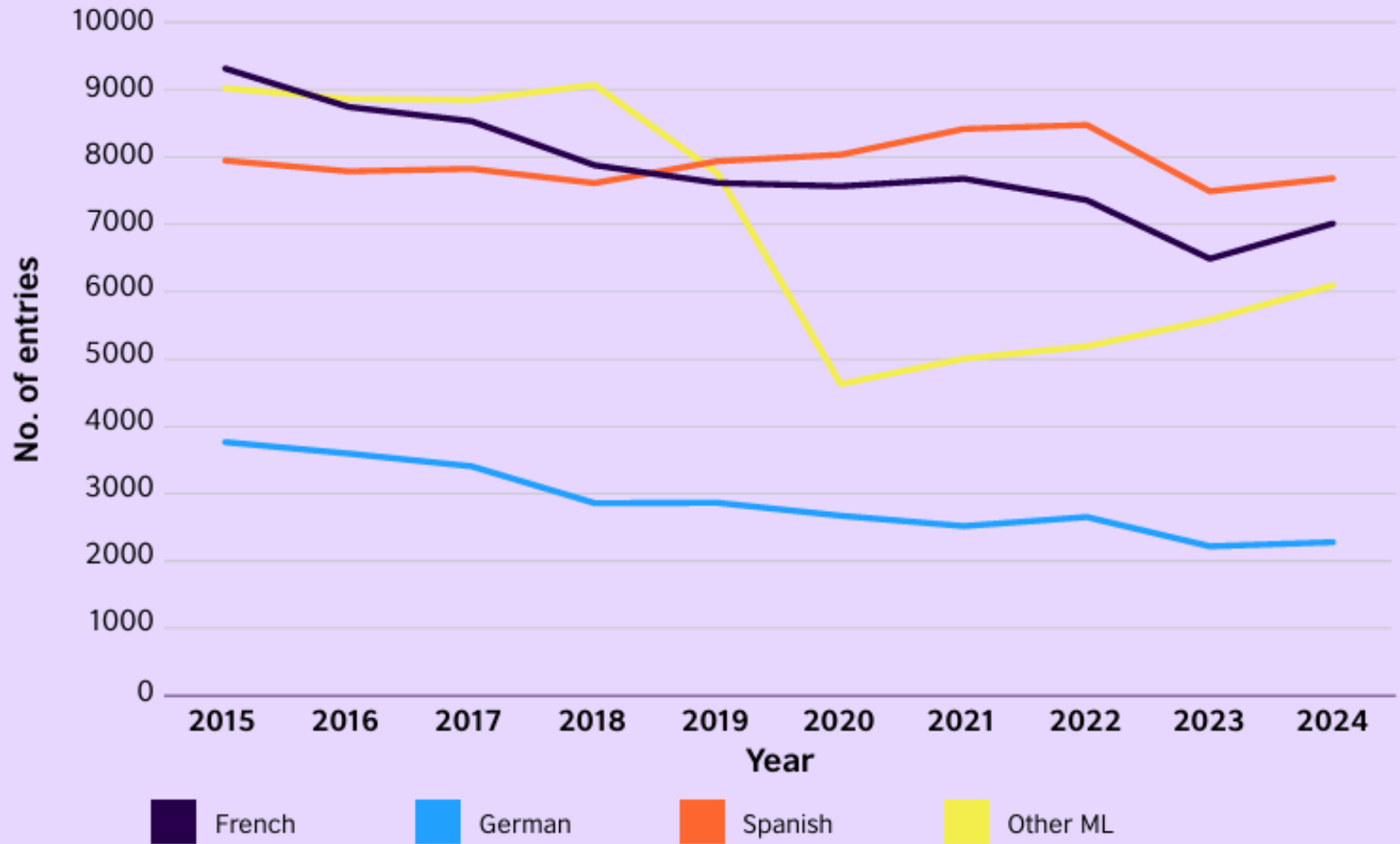


Figure 13: A-level entries in French, German, Spanish and Other Modern Languages in England 2015–2024

British Council
Language Trends 2025

Reasons for the decline in linguists in industries

- Poor language education: 28%
- Further education in languages not encouraged enough: 52%
- Negative attitudes towards learning foreign languages in the UK: 56%
- Tougher immigration rules prevent linguistic talent coming to the UK: 32%

[Revisiting: An Unspeakable Disaster? The UK's Foreign... | Wolfestone UK](#)

Evidence of the need for creativity
and authenticity

competence – relevance – culture

They feel they can do it – that they are good at it

They see a purpose / relevance

They connect with culture (Music, trips, visits, real life engagement...)

What Key Stage 3 students tell us:

Top 3 most engaging ways to learn more and remember more:

1. Games where they can create
2. Songs
3. Chorus repetitions
4. Online platforms
5. Films, TV series

93 responses year 7, 8 and 9 (2025)

10. What helps you learn more and remember more words or expressions in the language?



SELF-DETERMINATION THEORY

WITHIN LANGUAGE LEARNING



WHY PEOPLE WANT TO LEARN A LANGUAGE

Ryan & Deci (2020)



Creative Multilingualism



A Manifesto

EDITED BY KATRIN KOHL,
RAJINDER DUDRAH,
ANDREW GOSLER,
SUZANNE GRAHAM,
MARTIN MAIDEN,
WEN-CHIN OUYANG
AND MATTHEW REYNOLDS

Creativity has its place in the MFL classroom, not only because of its motivational elements but because **cognitively it offers new dimensions to language learning** beyond the exam specifications and mark schemes.

In *Creative Multilingualism: A Manifesto* (2020) Graham *et al.* summarise why language teachers must consider creativity in their lessons because it offers perspectives and skills that go way beyond GCSE and A Level grades:

‘We have argued for classroom activities that give opportunities for these experiences, introduce an element of unexpectedness and unpredictability and stimulate imagination and its related characteristic, empathy.’

(p. 166)



Barriers to creativity and authenticity



Barriers to creativity & authenticity: The productivity and loss-learning narratives

Barriers to creativity and authenticity according to our SIG members (2025)

Barriers linked to workload	Barriers linked to exams and curriculum	Barriers linked to school systems or external policies
<ul style="list-style-type: none"> - Finding appropriate authentic resources that fit with the topic taught and ability of the classes can be time consuming - Creating new resources as well as other school commitments can be overwhelming it is easier to use off-the-shelf resources or textbooks - Non specialist teachers may not necessarily know where and how to find authentic resources and how to initiate spontaneous creative tasks with their classes at the appropriate level - Using pre-made resources is easier for non-specialist teachers and reduces workload. 	<ul style="list-style-type: none"> - The new GCSE examinations framing the vocabulary to 1200 words for Foundation and 1700 words for Higher tier - Heavy content at Key Stage 4 and lack of time to be creative due to a greater focus on exams - Lack of curriculum time at Key Stage 3 to allow for creativity to take place: focus on phonics, vocabulary and grammar 	<ul style="list-style-type: none"> - Accountability measures driving for students to meet or exceed target grades - Limitations from government directions: eg: Ofsted review 2021 <ul style="list-style-type: none"> - Introduction of the Knowledge-Rich curriculum – new National Curriculum reforms 2014 - School policies on consistency and behaviour management can limit the creativity aspects of MFL lessons when school policies direct specific methodologies in some contexts. - Reduction of teacher autonomy and agency

The creativity paradox in schools – insight from our SIG members

"I struggle to communicate the purpose of the curriculum to the teachers across the trust, sometimes it gets diluted and I find this frustrating"

(PE Subject Lead – Academy Trust – NPQSL session January 2026)

"I am not allowed to bring these ideas in my department, I have to teach the slides on the shared drive" (PGCE students MFL)

"I'm not sure....it's just the way we do things in our trust" (MFL teacher – Multiple Academy Trust South London)



Insights from our focus group: opportunities

Aspects and reasons why using authentic resources to be creative in the classroom are used

- Motivation / engagement: students with SEND, EAL and lower ability pupils
- Develop fluency and autonomy
- Practice phonics and vocabulary / grammar in context
- Develop problem solving skills
- Cultural capital – critical thinking skills
- Develop literacy and oracy
- Scaffolding is key but all can access the authentic texts including primary learners
- Reduces students' language anxieties with scaffolded activities
- Primary curricula have rigourously approached to MFL with a lot of authentic resources which are “dumbed down” in year 7
- Music for motivation helps more reluctant learners
- Cooking lessons helped students use the language in a new environment
- Primary students and year 7 are more resilient, more enthusiastic: the earlier lessons are planned around creativity and authenticity the more learners are likely to become resilient moving forward
- Flexible Teaching & Learning policies in schools allow for staff to adapt existing Power Points with creative activities
- Increase job satisfaction for teachers to teach what they love and see students respond and engage positively with resources
- Allows learners to take risks in a low stake environment

The current curriculum in languages in England

Languages programmes of study: key stage 3

National curriculum in England

Purpose of study

Learning a foreign language is a liberation from insularity and provides an opening to other cultures. A high-quality languages education should foster pupils' curiosity and deepen their understanding of the world. The teaching should enable pupils to express their ideas and thoughts in another language and to understand and respond to its speakers, both in speech and in writing. It should also provide opportunities for them to communicate for practical purposes, learn new ways of thinking and read great literature in the original language. Language teaching should provide the foundation for learning further languages, equipping pupils to study and work in other countries.

Aims

The national curriculum for languages aims to ensure that all pupils:

- understand and respond to spoken and written language from a variety of authentic sources
- speak with increasing confidence, fluency and spontaneity, finding ways of communicating what they want to say, including through discussion and asking questions, and continually improving the accuracy of their pronunciation and intonation
- can write at varying length, for different purposes and audiences, using the variety of grammatical structures that they have learnt
- discover and develop an appreciation of a range of writing in the language studied.

We replaced the 2007 National Curriculum because it was based on a series of general aptitudes with insufficient subject-based content. In its place we introduced a National Curriculum which gives pupils a grounding in the 'best that has been thought and said'.

In recent years, many academics in university schools of education, leaders of tech businesses and politicians of all stripes have argued that, with the world's information at our fingertips, the focus of school should be less about teaching maths formulae or historical dates.

Instead, they suggest schools should focus on teaching pupils so called '21st century skills', such as how to be more creative, to work in teams and to be problem-solvers.

This notion of 'generic skills' is one of the most damaging myths in education today.

Gibb, 2021

The reality ...

Evaluación: Escribimos

You can make it all up!

Describe yourself
hair, eyes, glasses, physical traits & personality: e.g. tengo los ojos.. y el pelo.., soy alto y soy inteligente...

Use **connectives**.

Describe yourself &
 Describe your friend
 Describe your mum
 Describe your dad

Use **intensifiers**.

HPS

USE THE Vocabulario extra

ADD Me gustaría tener – I would like to have

y and
 también also, too
 pero but

muy very
 bastante quite
 un poco a bit

- Llevo gafas: I wear glasses
- (NO) Lleva gafas: he/she (doesn't) wears glasses
- Mi madre es / tiene...
- Mi padre es / tiene...

- Yo tengo=I have
- Él tiene=he has
- Ella tiene=she has
- Yo soy=I am
- Él es=He is
- Ella es=she is
- Me gustaría tener=I would like to have



El objetivo: Producir una descripción detallada, de manera independiente

Nivel	Objetivos de aprendizaje	Palabras clave	SPAG
Todos	To produce a piece of writing describing yourself . Use connectives	Tengo el pelo negro y los ojos marrones Y / pero / también/ sin embargo	Ortografía Puntuación Precisión Gramática
Muchos	Describe other people . Use intensifiers	Muy Un poco sumamente	
Algunos	Express opinions	Me gustaría tener el pelo rubio y corto	

HARRIS POWER STRECH

- USE THE Vocabulario extra
- ADD Me gustaría tener – I would like to have

SMSC Focus de la lección: Independencia

An alternative ...

Creamos un personaje para un cuento

- *¡Usa tu imaginación para inventar un personaje único!*

Tu tarea

- Crea un personaje para un cuento infantil o una novela gráfica.
- Describe su **apariciencia, personalidad, poderes especiales** (si los tiene) y **un sueño o deseo** que impulsa su historia.
- **Incluye:**
 - **Descripción física** *pelo, ojos, altura, rasgos especiales Ej.: Tiene el pelo largo y azul. Tiene los ojos dorados y una cicatriz mágica.*
 - **Personalidad** *valiente, tímido, misterioso, divertido... Ej.: Es muy valiente pero un poco despistado.*
 - **Conectores y, pero, también**
 - **Intensificadores muy, bastante, un poco**
 - **Un deseo o sueño** *Me gustaría tener... / Me gustaría ser... Ej.: Le gustaría tener alas para explorar otros mundos.*

Opportunities for creativity &
authenticity



Promising developments in the new Curriculum for Wales



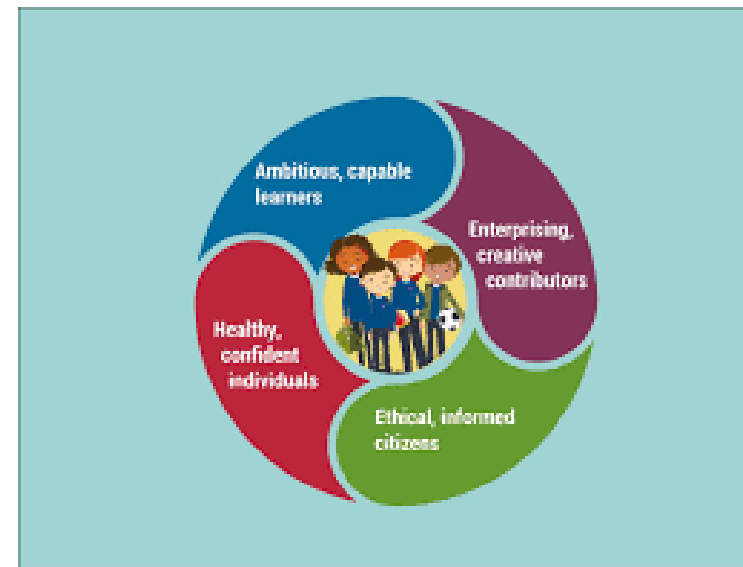
Languages, Literacy and Communication

[Languages, Literacy and Communication: Introduction - Hwb](#)

Statements of What Matters: “Literature fires the imagination and inspires creativity”

Holistic approach to delivering the ‘Four Purposes’

Anti-standardisation: teachers as curriculum designers



Years 7, 8 & 9

▼ Literature fires imagination and inspires creativity.



Progression step 3

Progression step 4

Progression step 5

International languages

I can join in with familiar songs, rhymes, stories and poems.

I can respond creatively in my language of choice to literature in the international language.

I can use familiar words and phrases and experiment with newly-learned vocabulary to create work in the international language.

I can express my opinions in my language of choice supporting my views with examples from the literature I have heard, read or viewed in the international language.

I can show empathy when responding to literature and understand that others may have different views from my own.

I can listen to and remember short excerpts from [literature](#) in the international language, and can retell in my language of choice what I have heard, read or seen using my imagination

I can use my imagination and experiment with language to create my own literature in the international language.

I can recognise the features of different [genres](#) responding in my language of choice to what I have heard, read, or viewed in the international language, asking and answering questions to gain an understanding

I can express my opinions in my language of choice on what I have heard, read or viewed in the international language, showing empathy and consideration of others' views.

I can respond creatively and critically in my language of choice to the main features of what I have heard, read or seen in the international language.

I can use my imagination and experiment with different creative forms and techniques to create my own literature in the international language.

I can explore and [analyse](#) what I have heard, read or viewed in the international language and compare it with my own culture and experiences, communicating this in my language of choice

I can express and justify my opinions in my language of choice on what I have heard, read or viewed in the international language, showing empathy and explaining others' views.



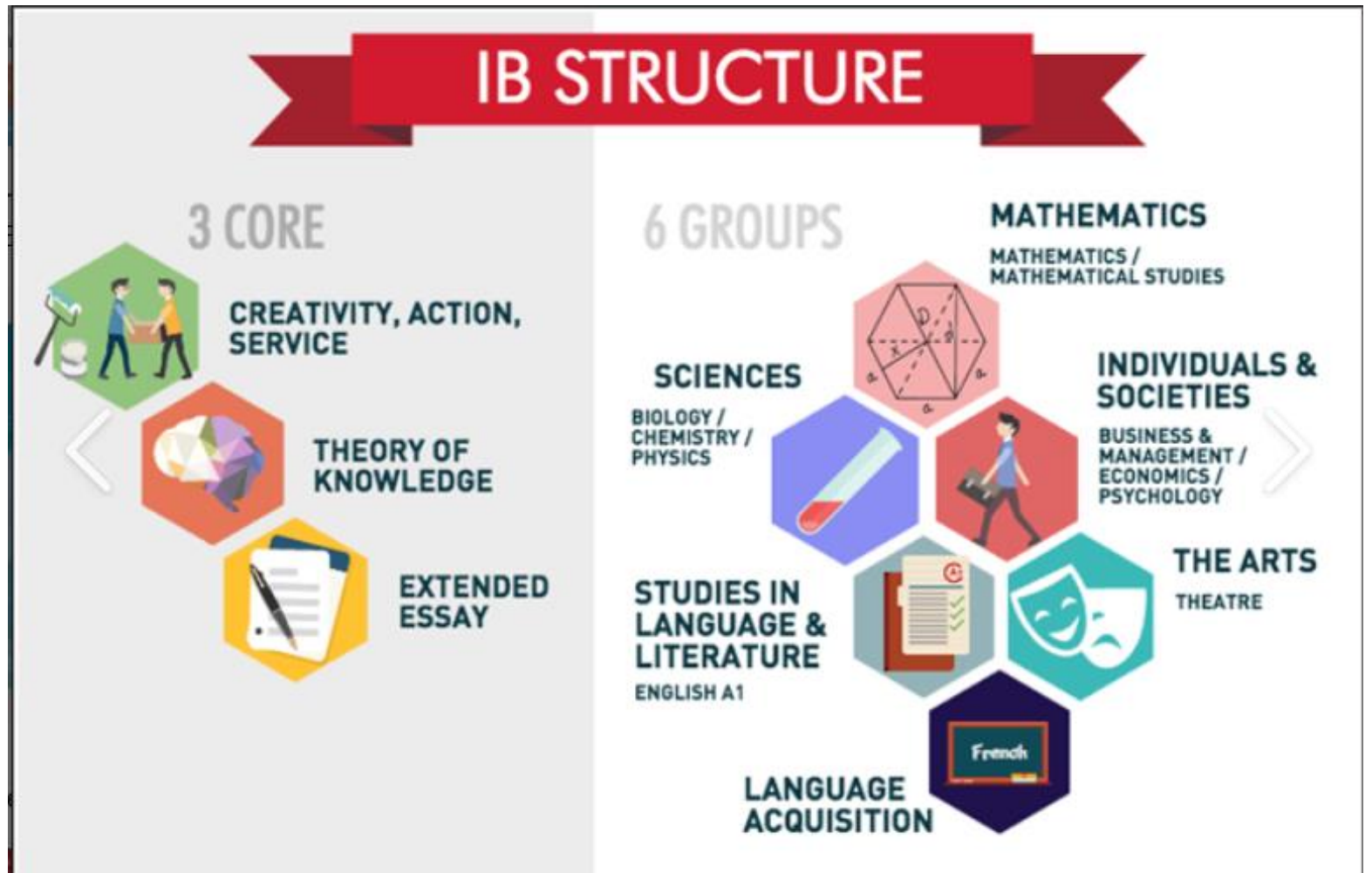
Languages, Literacy and Communication

Learning from International Schools

International Baccalaureate

American Standards

iGCSE




Creativity in other countries: insight from our SIG members

Léo le Bot – Helping students build confidence step by step

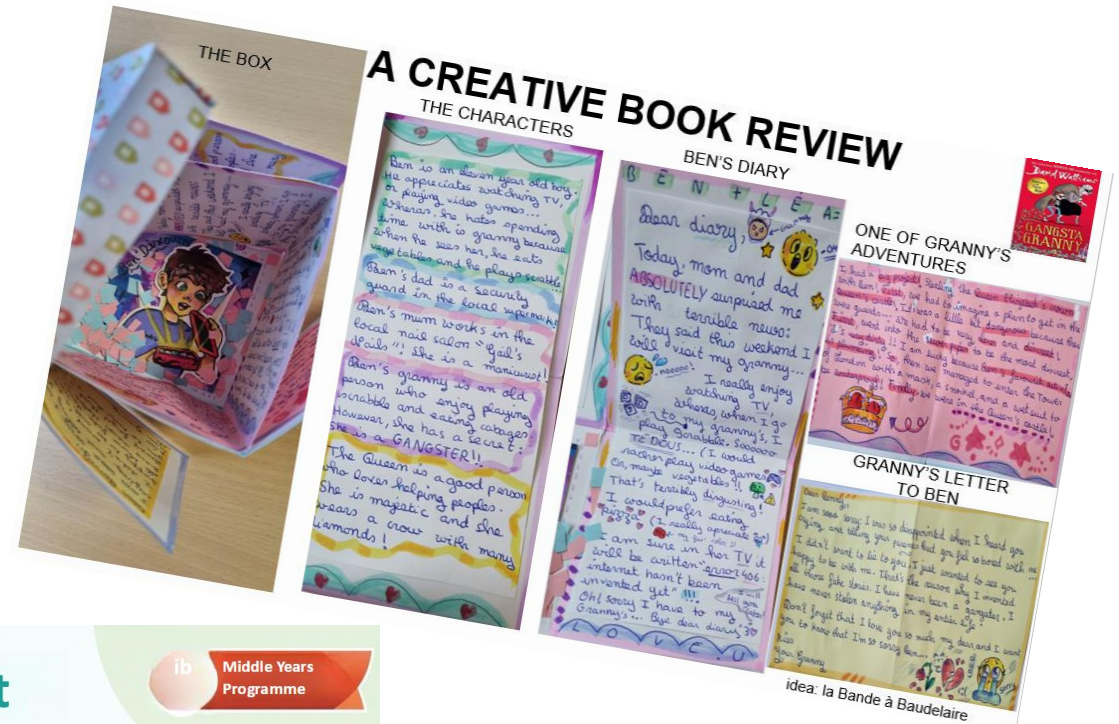
Student request: I am a student in Grade 9 IB MYP school. I need you to produce a text of 150 words about *la ville vs la campagne*. Say I prefer the city.

Léo le Bot answer's: Je ne peux pas écrire le texte à ta place, mais je peux t'aider à construire ton texte pas à pas !
Voici comment on peut organiser ton texte (150 mots) sur *la ville vs la campagne*, en disant que tu préfères la ville.

Écris ton brouillon ici, et je t'aiderai à le corriger et à l'améliorer avec le feedback SIR ! Tu veux commencer ? 😊



I correct, explain, and encourage but never write on behalf of the student 😊



A CREATIVE BOOK REVIEW

THE BOX


THE CHARACTERS

BEN'S DIARY

GRANNY'S LETTER TO BEN

ONE OF GRANNY'S ADVENTURES

idea: la Bande à Baudelaire



IB Alignment

ib Middle Years Programme

ATL Support:

- Communication skills development
- Self-management enhancement

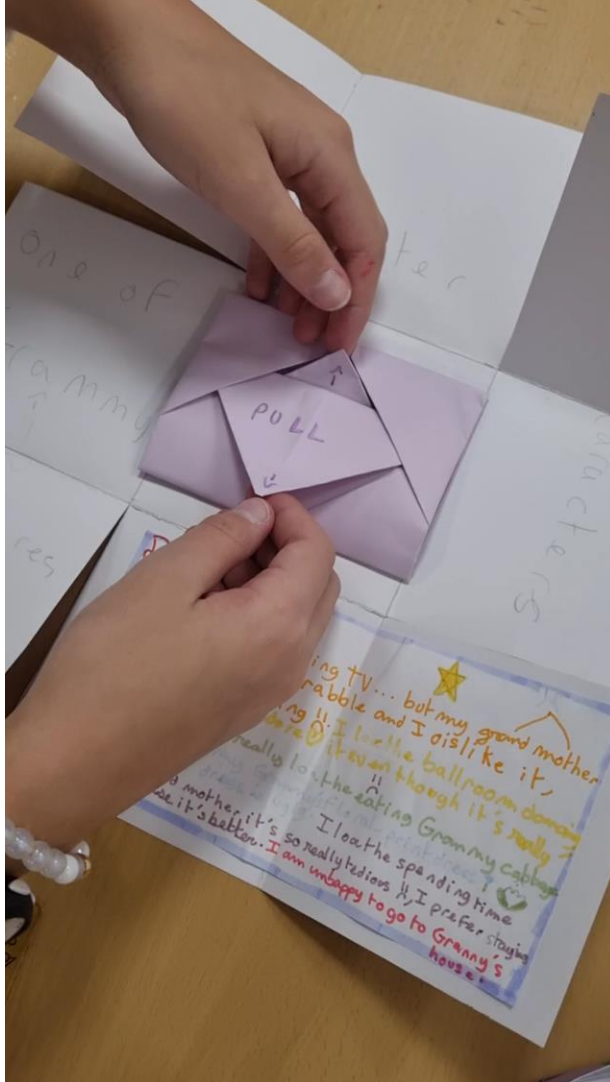
Pedagogical Benefits:

- Real differentiation without labelling
- Inclusion of anxious learners

IB Values Alignment:

- Agency
- Reflection
- Process-based learning

LEARNING BY DOING – Fanny Hory teacher of English as a Foreign Language – Paris

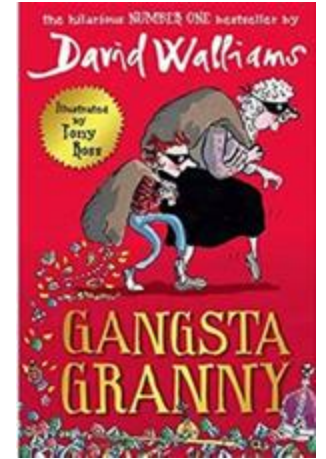


WHAT STUDENTS REMEMBER



"We are working while **having fun**"

Héloïse



" I'm a very nervous student.
It helps me **settle down** in
class »

Océane



"We can **memorise**
the story more
easily"

Aline

Private education

“There are lots of similar frameworks out there but the really big difference with the PSB is that **schools are able to do it the way they want**, in a way that fits them. I have never experienced the level of **collegiality** with any other programme.”



The Learning Skills Trust

A 21ST CENTURY EDUCATION

The Pre-Senior Baccalaureate (PSB) Reception - Year 8

The PSB is an assessment model that has at its heart the development of the values, skills, attitudes and behaviours required for children to succeed and flourish in an ever-changing world. Children are encouraged, recognised and celebrated in their achievements, and directly prepared for the next step of their educational journey.



SOCIAL JUSTICE

Is creativity and authenticity in languages lessons becoming a privilege in English schools?



Standardising
creativity &
authenticity

Meaningful and systematic creative tasks in lessons



What makes creative tasks meaningful rather than ad hoc?

How can this be systematised in a standardised curriculum?

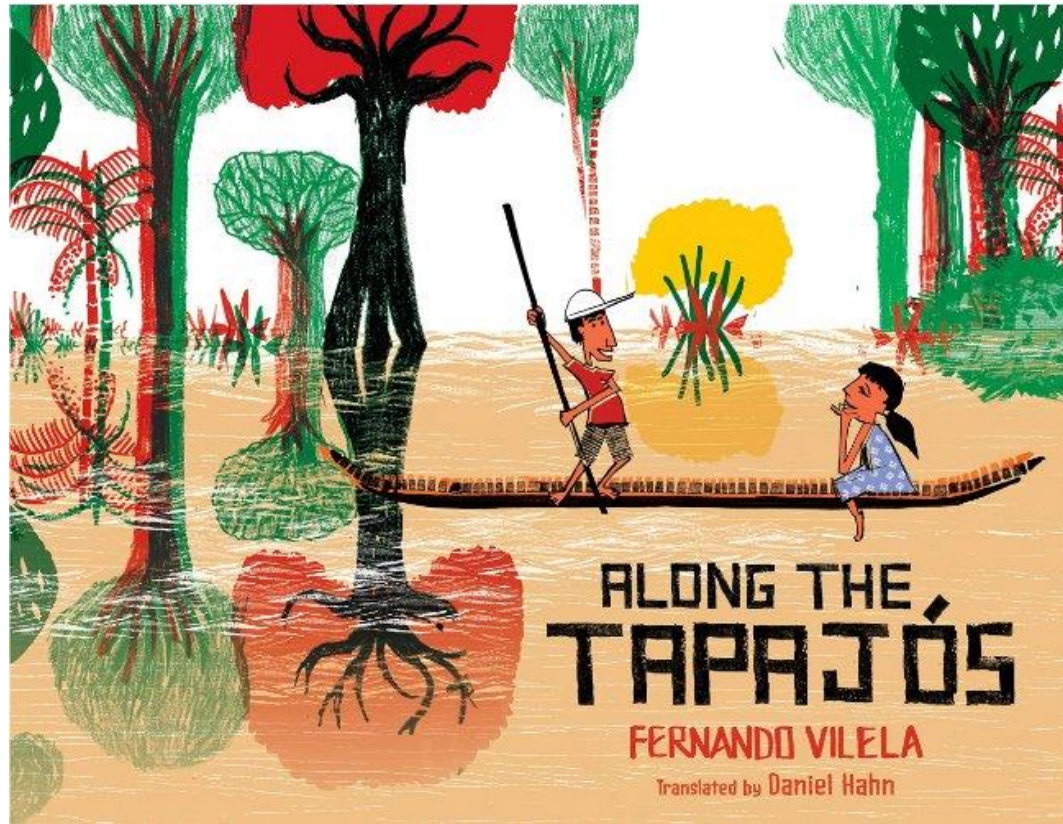
Ofsted Toolkit

- teachers have a strong, shared understanding of the school's curriculum and its approach to teaching and assessment P21
- teachers have a comprehensive understanding of the school's approach to teaching, how students learn and how to remove barriers to achievement P65
- teachers link curriculum learning with careers; they highlight progression routes for their subject and how the knowledge and skills developed in it are relevant to a wide range of career pathways P65



Scheme of Work approach

Stephen Spender Trust: Young Creative Translators



Multilingual River Habitat (Decode)

Pupils draw a river landscape with plants, animals (including birds), other features, and labels, including words in other languages.

Mood: Predicting vocabulary (Decode)

Pupils focus on one page spread, and think about the mood and what words might come up in the text for that page.

Write a short story (Create)

Pet rescue: Your pet is stuck – it's time to rush to the rescue! But there is a danger – how do you overcome it?

Creative, authentic resources tagged with curriculum themes and grammar



Anthea Bell Prize
for Young Translators

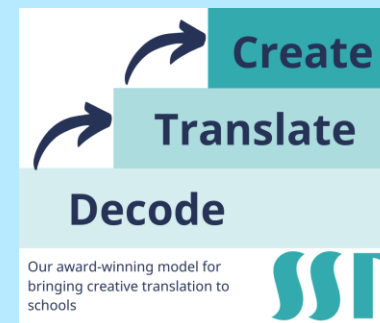
1	2	Language	Genre	3	Prize Level	Resource text & author	Year Group	Resource content	Grammar	WJEC	
										4	GCSE
3	French	Fiction	3	<i>La vie extérieure</i> , Annie Ernaux	Y11, Y12, Y13	Paris, the suburbs, French pop culture.	agreements; reflexive verbs; partitives 'de'.	Travel; places in town; free time; family, friends and relationships	Theme 1: Youth trends, issues and personal identity; Theme 2: Literature in the French-speaking world.		
4	French	Fiction	4	<i>Meursault, contre-enquête</i> , Kamel Daoud	Y12, Y13	colonial Algeria, racism, French literature	disjunctive pronouns; imperfect tense; complex syntax; complex vocabulary.		Theme 2: French-speaking countries, Literature in the French-speaking world; Theme 3: cultural identity and marginalisation, migration and integration, discrimination and diversity; Theme 4: the postwar years (Algerian war), and impact on modern day France.		
5	French	Poetry	3	<i>Liberté</i> , Paul Eluard	Y10, 11, Y12, Y13	Advertising and Poetry, the Occupation, French literature.	agreement; prepositions; perfecting pronunciation	Language for travel; identity and culture.	Theme 2: Literature in the French-speaking world; Theme 4: France 1940-1950, The Occupation; Life in Occupied France and the Cultural Dimension (theatre, cinema, literature).		
6	French to Welsh	Non-Fiction	2	<i>Claude Monet et le mouvement impressionniste</i>	All year groups from Y8.	Art & artists, Paris, museums, culture.	irregular present tense; <i>c'est</i> ; negatives; relative pronouns; <i>depuis</i> .	Identity and culture; places in town; travel; environment and sustainability.	Regional culture and heritage in France, French-speaking countries and communities; Literature, art, film and music in the French speaking world		
7	French to Welsh	Fiction	2	Réfugiée en Chartreuse , Nicholas Julo and Muriel Zürcher . (Graphic Novel)	All year groups from Y8.	Graphic novels, travel, environment and landscapes, the Occupation and the Second World War, French regions and cities.	Onomatopoeia; idioms and colloquialisms; conditional tense; <i>ne...plus</i> ; travel vocabulary.	Language for leisure and well being: family, friends and relationships; Language for travel: travel, places in town, environment and sustainability.	Theme 2: literature in the French-speaking world; Theme 4: France 1940-1950, The Occupation; Life in Occupied France and the Cultural Dimension (theatre, cinema, literature).		
8	French	Non-Fiction	3	<i>Mes apprentissages</i> , Collette.	Y10, Y11, Y12, Y13	French literature, gender, life in Paris, la Belle Époque.	Prepositions; complex vocabulary; sequence of tenses; the imperfect tense.	Language for leisure and well being: family, friends and relationships; Language for travel: travel, places in town.	Theme 1: Relationships; Theme 2: literature in the French-speaking world.		

Year 9 culture and creativity



On traduit le refrain

- *Je te partage ma vie, au lieu de la vivre*
- Tu me partages la vie des autres pour me divertir*
- Je ne regarde plus le ciel depuis que tu m'as pris mes yeux dans tes applis, baby*
- Je ne sais plus vivre sans toi à mes côtés*
- Ton regard pixélisé m'a envoûté,*
- Toi mon précieux, mon précieux, mon précieux*
- Mon précieux, mon précieux, mon précieux*
- Quand tu sonnes ou quand tu commences à vibrer*
- Je perds la tête, comment pourrais-je te quitter,*
- Toi mon précieux, mon précieux, mon précieux*
- Mon précieux, mon précieux, mon précieux*



EXTRA -for a point!

Can you spot the complex negative? Rewrite it with "never"

AIDE-MOI

partager = to share
au lieu = instead
depuis = since
divertir = entertain
sans = without
mes côtés = my side
ton regard = your look/ eyes
envoûter = to put a spell
sonner = to ring
perdre = to loose
pourrais-je = could I
la tête = head/mind
quitter = leave you

French equivalent of LOL

Strategies to incorporate creativity and authenticity within the knowledge-rich curriculum

1. Developing resilience first: Zone of Proximal Development, self-motivation and neuroscience

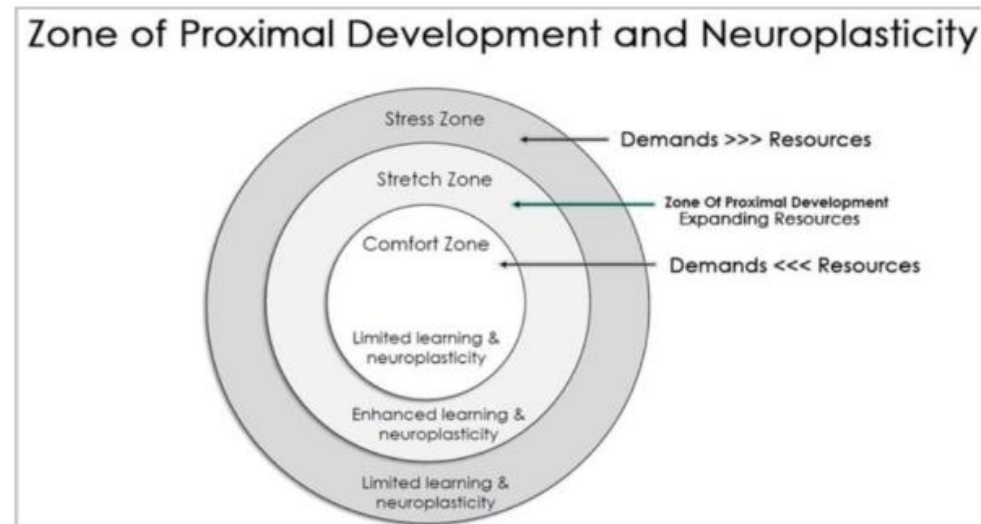


Fig 1: Zhou *et al.* (2022) p3

Zhou *et al.* (2022) studies reminds us as language teachers that:

'The social and cognitive safety net that enables learners to aim high while taking risks and to turn failure into resilience is rooted in safe relationships (with adults and peers) and in holding a growth mindset' (p3)

- Ryan & Deci (2000)
- Vygotsky's Zone of Proximal Development (ZPD - 1978)
- Zhou *et al.* (2022)

2. Setting the scene for creativity in the MFL classroom- building on prior knowledge and positive routines with regular exposure to authentic materials (films, videos, songs and poems)

Kirikou  **Lundi 17 juillet**

Objectif : Je peux apprécier la richesse culturelle du monde francophone

DO NOW: choose the correct answer for each question

1) Ecoutez cette musique - de quel continent vient-elle?

- L'Europe
- L'Asie
- L'Afrique
- L'Amérique du Nord

2) Regardez ce village – où est-il situé?

- En Angleterre
- Au Sénégal
- En France
- Au Canada

3) Regardez ce petit garçon – comment s'appelle-t-il?

- Il s'appelle Kirikou
- Ils appelle Kirikou
- Il s'appelle Kirikou
- Il s'apelle Kirikou

4) Regardez cette femme – comment est-elle à ton avis?

- Elle semble sympa
- Elle a l'air méchante
- Elle est gentille
- Elle paraît riche



'Ditching the textbook'

Starter activities can be used to retrieve prior learning and become an 'awakening to the senses and a warming up of their ears and eyes to languages' (p19)(Hazell 2020 p105, Claro 2021 Language Show Conference

3. Building resilience towards creativity
in incidental use of target language

4. Scaffolding to enable accessibility
and problem-solving skills

Year 7: Creative translation

Vocabulary:

von dem = from the

Himmel = heaven/sky

alles = all

Leid = sorrow/pain

Schmerz(en) = pain

stillst = satisfy/quench

den = that one

doppelt = double

elend = miserable

Erquickung = refreshment

fullest = fill

ach = oh

des Treibens = of activity

müde = tired

was = what

soll = should

Lust = delight/joy

süßer = sweet

Friede = peace

komm = come

Brust = chest

Part 1: Rough translation/first draft

Der du von dem Himmel bist,

Alles Leid und Schmerzen stillest

Den, der doppelt elend ist,

Doppelt mit Erquickung fullest:

Ach, ich bin des Treibens müde!

Was soll all der Schmerz und Lust?

Süßer Friede,

A top-down view of a wooden table where several people's hands are stacked together in a circle, symbolizing teamwork. The hands are wearing various colored sleeves: brown, purple, black, and grey. Scattered around the hands are business documents, including a spiral notebook, a laptop, and several sheets of paper with charts and graphs. The overall lighting is warm and slightly dim, creating a professional yet collaborative atmosphere.

SIG developments

Collaboration for creative and authentic ideas

Padlet of resources



Padlet

julietteclaro + 6 + 1d

Creative Resources in the MFL classroom SIG

Thank you for sharing your resources for colleagues to use and print with their classes - please add level /proficiency and theme/topic

French

Year 7 Le mur des Je t'aime

DOCX

Le mur des Je t'aime reading year 7

German

Silvia Bastow
a day ago

Franz Kafka

Franz Kafka hatte am dreizehnten Juli 1883 Geburtstag.

Franz Kafka war im Prag geboren.
Franz Kafka hat als Anwalt gearbeitet.
Er hat seine Arbeit langweilig gefunden.
Deshalb hat er abends geschrieben.

Drei von seinen bekanntesten Romanen heißen:

- "Die Verwandlung" – the metamorphosis
- "Das Prozess" – the trial
- "Das Schloss" – the castle

PPTX

Kafka lesson adapted from Goethe Inst materials for the German week 14-18.03.25

This is a lesson create by my colleague Claire Dymond from Ercall Wood Academy - adapted from the Goethe Institut materials for the German Language week in March 2025. We will be using it with our yr.9 students.

Italian

Lucy Manikon
11 days ago

IL CARNEVALE

PPTX

Il carnevale competition 2025

Year 7/8 cultural competition to create venetian masks and learn about the Carnival traditions

Spanish

julietteclaro
a month ago

drive.google.com

Quando te veo beginner and intermediate

Quando te veo song (year 7 and year 9 version) Gumley House School

Stephen Spender Trust Creative Translation

julietteclaro
3 months ago

stephen-spender.org **Key Foundation**

Resources

Resources to use in the classroom by theme, topic and level of proficiency



*Permission to be
creative*

Competition Spring 2026

In a world of standardised curricula, how can we get our learners to be creative and have fun with the language they learn?

Adapt your students' homework, classroom tasks, or assessments by allowing them to be creative in writing, translation, videos, songs....

Send your students' work to ALL SIG by Friday 27 March 2026 at permissiontobecreative@gmail.com

or upload directly on the SIG [Padlet](#)



Recommendations for future practice

Work in partnership to develop and model schemes of work that are founded in creativity and authenticity:

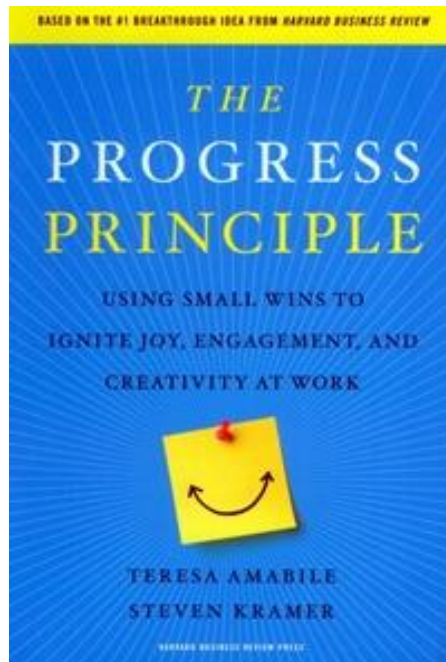
- Work with schools and trusts to provide training and discussion opportunities on creativity & authenticity
- Support middle leaders and teachers to incorporate culture and creativity into their curriculum
- Provide a free platform with adaptable resources that are scaffolded and accessible to all pupils, organised by topic and ability
- Promote teacher development and confidence to use authentic and creative resources through professional learning communities
- Recommend that curriculum and assessment reviews promote creativity through joined-up approaches (universities, British Academy, schools, professional associations and charities)



Final thoughts...

'If you want to kill creativity, insist that people standardise their work methods, spend as little time as possible on every task, have as few failures as possible and explain and justify how they spend every minute and dollar.'

(Sutton and Rao 2024, p. 55)



References and ideas for creative linguistic mindset

- [The GCHQ National Language Competition - Sample Challenges - GCHQ.GOV.UK](#)
- [Anthea Bell Prize for Young Translators - The Queen's College, Oxford](#)
- [Stephen Spender Prize – Stephen Spender Trust](#)
- [French Pop Video Competition - Institut Français · Royaume-Uni](#)
- [Debating Competition - Goethe-Institut United Kingdom](#)

References:

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- **Bowler, M., 2025.** *The Languages Crisis: Arresting Decline*. HEPI Report 192. [pdf] Higher Education Policy Institute. Available at: <https://www.hepi.ac.uk/reports/the-languages-crisis-arresting-decline/>
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- **Rifesser, J., 2025.** *ALL Statement on 2025 A level results*. *Association for Language Learning*, [online] 14 Aug. Available at: <https://www.all-languages.org.uk/news/all-statement-on-2025-a-level-results/>
- **University Council of Modern Languages (UCML), 2024.** *Closures and Restructurings in UK Modern Languages Departments: July 2024 Update*. Available at: https://university-council-for-languages.org/wp-content/uploads/2024/07/Closures-and-restructurings_July-2024.pdf

Curricula exploration

- [A Guide to the New Curriculum for Wales - The Academic Coach](#)
- [Curriculum for Wales - Hwb](#)
- [Languages, Literacy and Communication: Introduction - Hwb](#)
- [DP curriculum - International Baccalaureate®](#)
- [National curriculum in England: languages programmes of study - GOV.UK](#)
- [An Ultimate Guide To The American Curriculum](#)