

The Creativity in MFL Special Interest Group : Teachers and learners collaborating to inject creativity into the curriculum



**Dr Charlotte
Ryland:**

**Queen's College
Oxford**



Juliette Claro:

**St Mary's
University
Twickenham.**

Special Interest Group for Creativity in MFL

What we have learned:

- This fills a gap
 - Teachers are extremely enthused by the opportunity to discuss creativity
 - 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 and standardised curricula
 - Collaboration is needed!



With this learning in mind, today we will:

- **Define** creativity and authenticity and reflect on **why it matters** for learning and teaching
- Introduce the **SIG and its aims**
- Explore what we have learnt from teacher and pupil voice:
 - **barriers** to creativity
 - **opportunities** for creativity
- Reflect on the role of **collaboration**, and next steps



Why are we talking about creativity 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



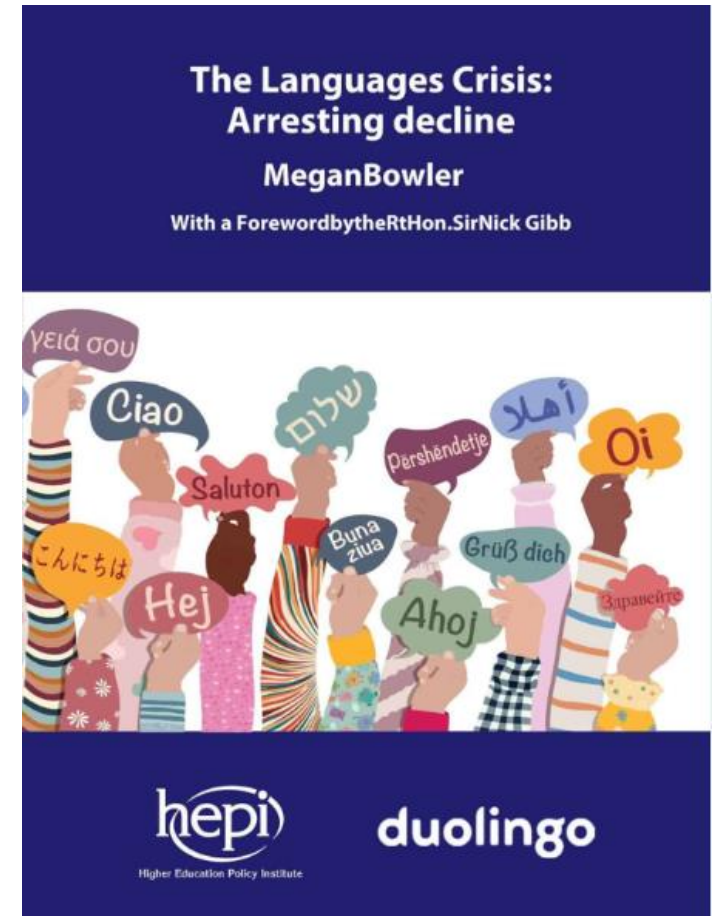
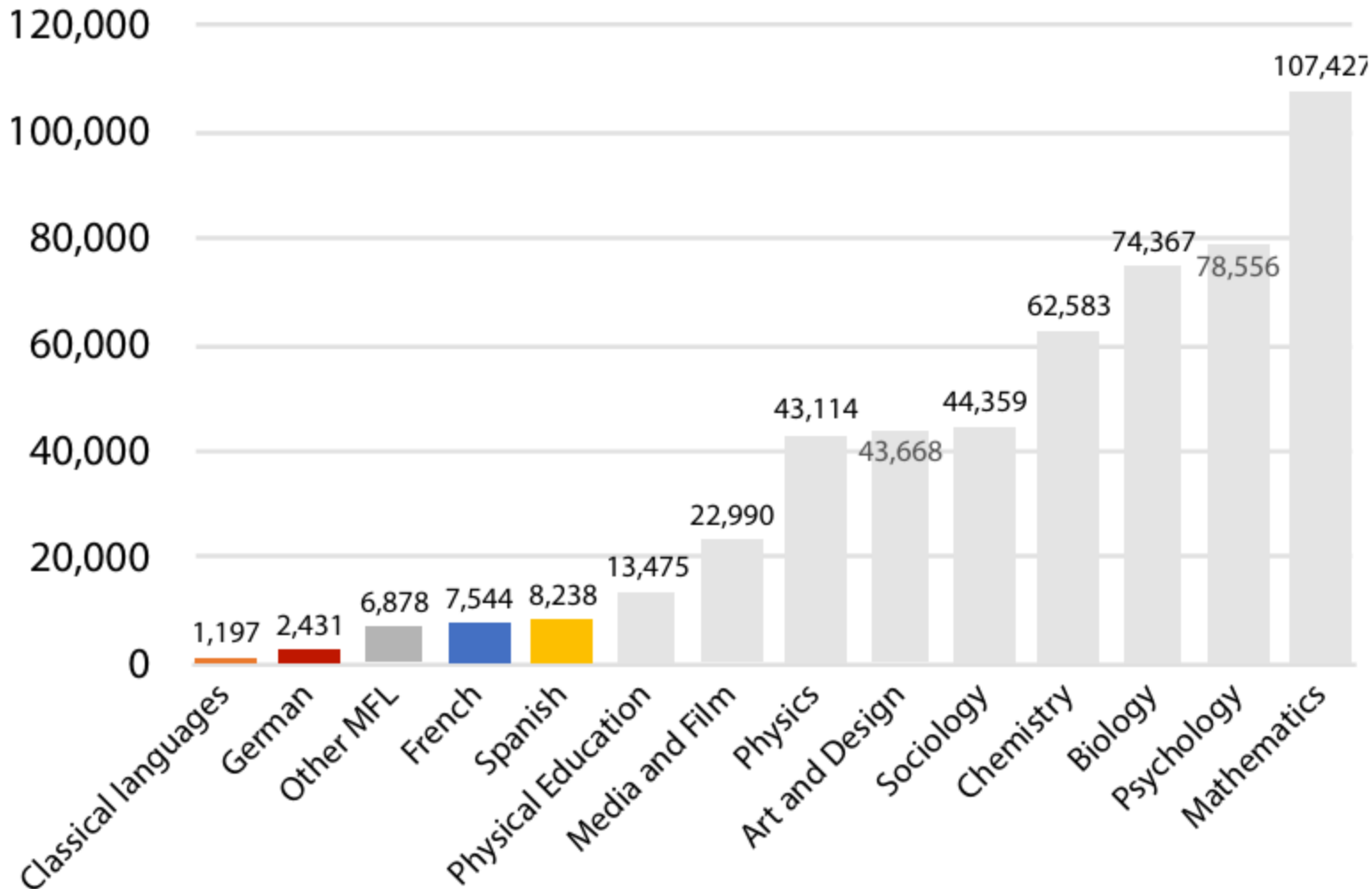
Risk of squeezing out authentic material and creative skills



Why do authenticity &
creativity matter?

The pipeline of linguists

A-Level entries in 2024



+
○

Evidence of the need for creativity and authenticity

+
● ○

What students say

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

They see a purpose / relevance

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

Source: Languages for All roundtable (2025)
Kings College London Year 12 voice

What Key Stage 3 students tell us:

Top 3 most engaging to remember more:

1. Games where they can create
2. Songs
3. Chorus repetitions
4. Online platforms
5. Film and TV

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)





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

Voices from the Community

ALL Council member Catherine Ames, who attends the SIG meetings, carried out a survey with her Y11 French students. She writes:

We are a comprehensive school in London and this is a group of higher prior-attaining learners.

There were a number of striking themes which came out:

1. Students want to learn French to help them **communicate with real people in real situations** - now or in the future.
2. Students are not as interested in the things we might think interest them. **CELEBRITY CULTURE** is a case in point!
3. They are **genuinely curious about the French-speaking world** and want to learn about history, geography, ideas - what we call "culture".
4. They appreciate an **inclusive environment** in which they can make mistakes, try things out, be challenged and grow into their learning.

Teachers involved in the SIG frequently speak of the energising impact of the collaboration especially linked with the availability of the resources shared by colleagues:

'It has given me ideas on related topics to embed more creative activities in my lessons' (colleague from Kenya)

'The curriculum plans shared on the Padlet are helpful to see how creativity is embedded in the curriculum rather than added-on' (colleague from an English Academy Trust)

'The ideas shared help me see how I can embed the ideas teaching English as a foreign language, they are easily adaptable' (colleague from France)

'As an Early Career Teacher, it is good to have free access to these resources, thank you so much!' (ECT from England).

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)





Opportunities for creativity & authenticity

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

Padlet of resources

12 countries



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

0 hearts, 0 comments

+ Add comment

julietteclaro 15 days ago

DOCX

Le mur des Je t'aime reading year 7

0 hearts, 0 comments

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

1 heart, 0 comments

+ Add comment

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

0 hearts, 0 comments

+ Add comment

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

0 hearts, 0 comments

+ Add comment

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.



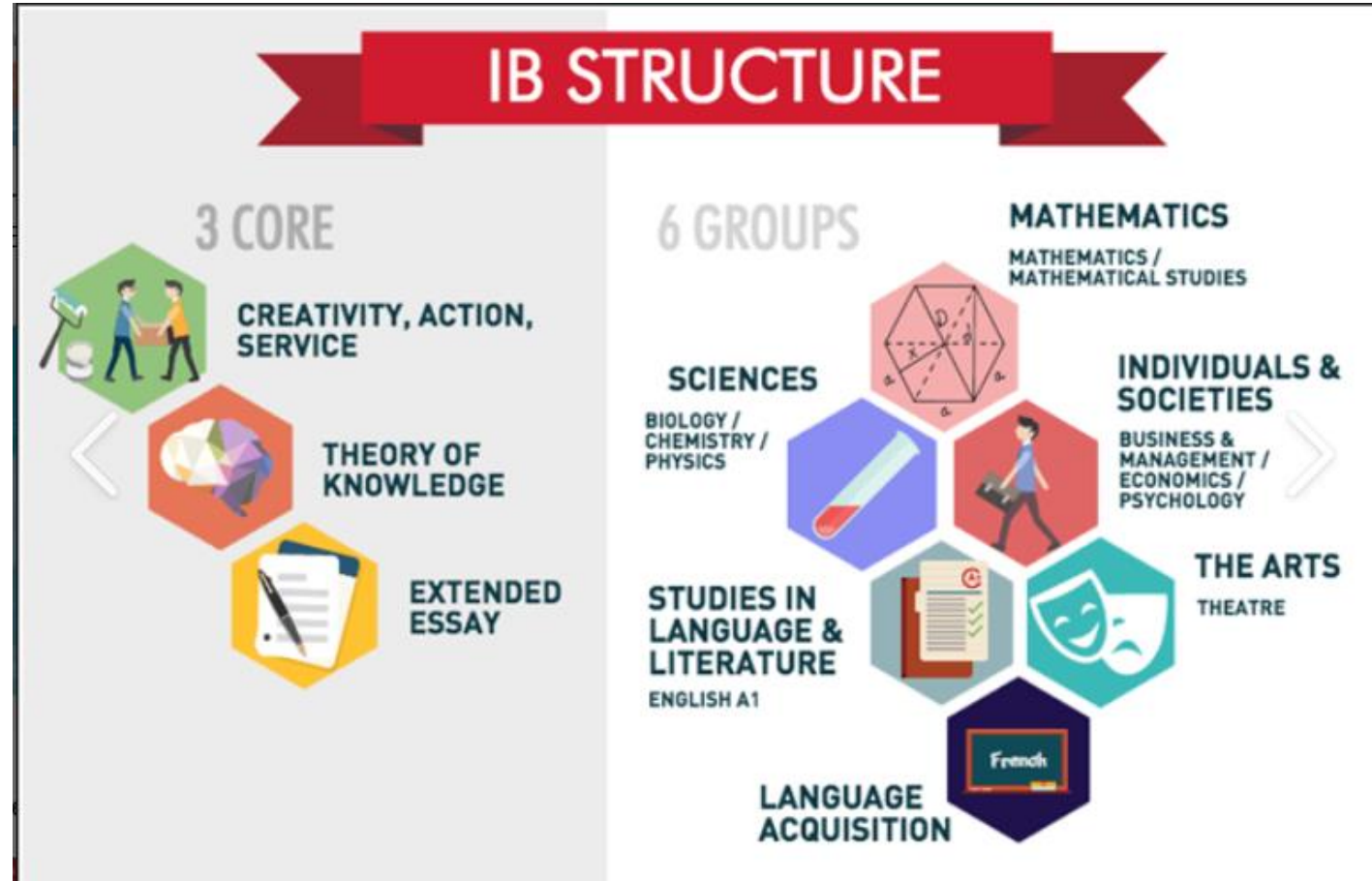
Languages, Literacy and Communication

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 😊

IB Alignment

ib Middle Years Programme

ATL Support:

- Communication skills development
- Self-management enhancement

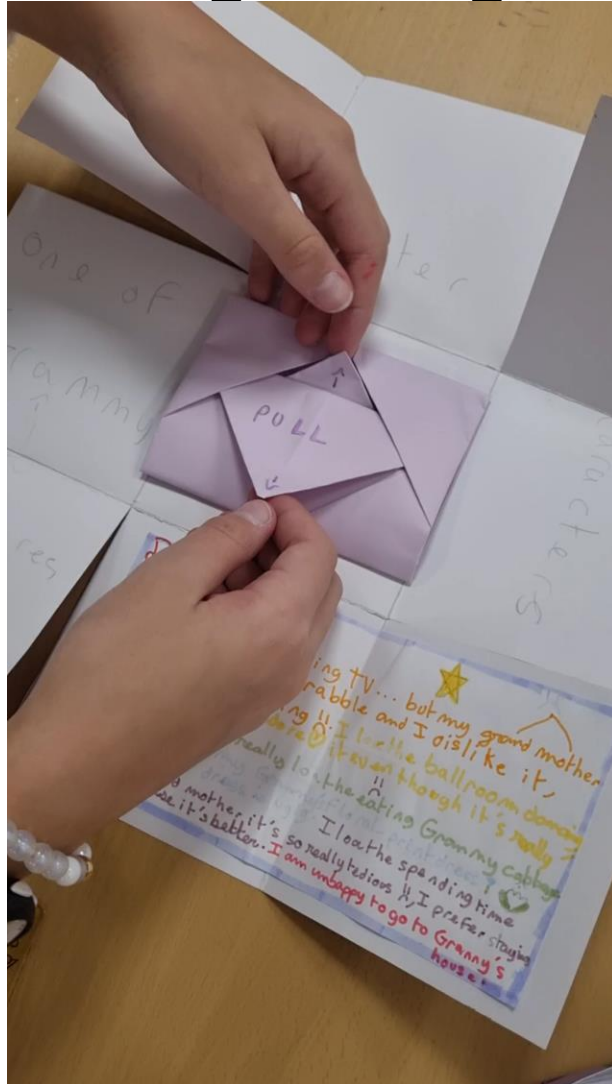
Pedagogical Benefits:

- 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

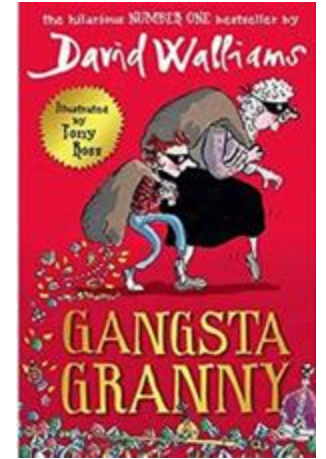


WHAT STUDENTS REMEMBER



"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

Meaningful and systematic creative tasks in lessons

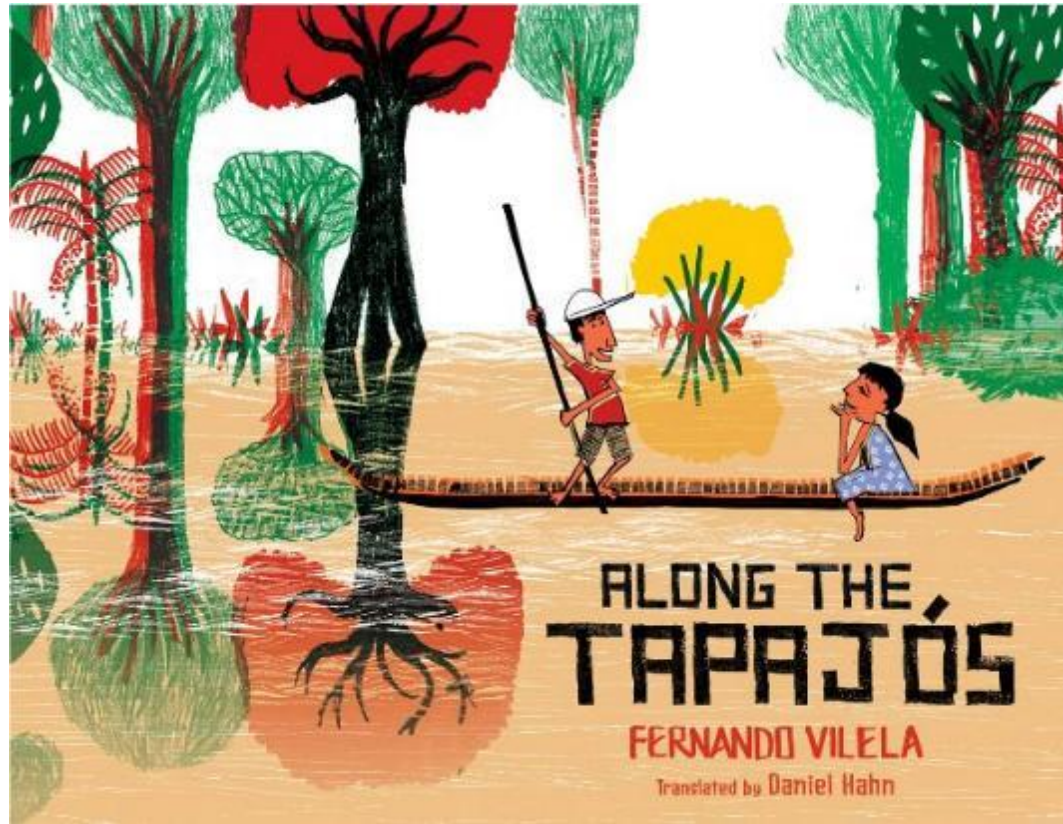


What makes creative tasks meaningful rather than ad hoc?

How can this be systematised in a standardised curriculum?

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?

Scheme of Work approach

Stephen Spender Trust: Young Creative Translators

I liked learning about the Amazon in a really interesting way, that seemed like we weren't working.

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	Ben Prize Level	Resource text & author	Year Group	Resource content	Grammar	WJEC	
									GCSE	A-Level
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.	



What do teachers say?

The Prize is very inclusive and engaging – **no student felt excluded.**

Engaging with this competition has been an **inspirational, motivational and confidence-boosting** experience for our students.

The whole department was delighted with the resources. **We haven't had a negative response.**

I had never done poetry with Year 7 before, and couldn't really imagine how it would work. But now we do it every year with Anthea Bell Prize resources and **we all love it!**

With your well-planned and engaging resources... **I have the feeling that I don't have Year 8 pupils in front of me, but Sixth Form students.**



Portals to creativity ...

'We have termly optional projects at the end of each term for teachers to lead with their classes and which showcase how their learning can be meaningfully used outside the classroom, including penfriend programmes, video presentation of school or area, campaign posters ...'

*J. Violette Curriculum Lead Harris Foundation
Secondary*

WEEK 5 29/09/25	Tu as quel âge? Counting to 12 Saying how old you are Endpoint: Salut, je m'appelle Souleymane, j'ai douze ans. Et toi, tu t'appelles comment? Tu as quel âge? MASTERY QUIZ Black History Month in Francophonie (famous French speakers)	fully planned lesson
WEEK 6 06/10/25	C'est quand ton anniversaire? Counting to 31 Learning the months Say when your birthday is Endpoint: Je m'appelle Souleymane et j'ai douze ans. Mon anniversaire c'est le dix-huit mai. Et toi, c'est quand ton anniversaire? HF Idiom Calendar Competition deadline for entry	Fully planned lesson

+



Steps to build creativity in a standardised curriculum

Building Schemes of Work with standardised outcomes but flexible planning:

YEAR 7 FRENCH		
Name: _____	Form: _____	Google classroom Code: _____

YEAR 7 FRENCH UNIT 1 TOUT SUR MOI

I can...

	covered	RAG
1. Say my name		
2. Use my understanding of phonics to pronounce familiar words correctly		
3. Give 5 countries in French		
4. Say where I am/people are from using the correct form of the adjective		
5. Say where I live using EN / AU		
6. Count up until 31		
7. Ask 5 questions to someone		
8. Say when my birthday is and how old I am / people are		
9. Explain the difference between masculine and feminine using UN/UNE		
10. Describe myself and other people		
11. Conjugate the verb AVOIR		
12. Name 5 French speaking countries		
13. Understand a poem in French about Black History		
14. Phonics [gn] sound – Espagne, Allemagne [qu] sound – quatre, quinze, quand, quoi		
Best vocab test score :		

YEAR 7 FRENCH MON MONDE PERSO

I can...

	covered	RAG
1. Describe personalities		
2. Use 5 new adjectives		
3. Conjugate ETRE		
4. Say THANKS/YOU'RE WELCOME		
5. Talk about family members		
6. Use POSSESSIVE ADJECTIVES like mon, ma, mes – ton – ta –tes		
7. Talk about my friends and how long I know them for using DEPUIS		
8. I can use direct object pronouns LE, LA, LES to say " I know him/ her /them"		
9. Say 5 school subjects		
10. Give opinions about school subjects		
11. Justify my opinions using PARCE QUE C'EST...		
12. Make comparisons using PLUS...QUE and MOINS ...QUE		
13. Talk about Christmas		
14. Phonics feminine adjectives – consonant sound at the end [z] heureuse, [v] créative a. [ou] roux, courts		
Best vocab test score:		

**CHRISTMAS
SPRING**

**Title and
Weeks 16**

**Assessment
Dictation**

UNIT 3 ACCRO À LA TECHNOLOGIE	covered	RAG
1. Describe new technology		
2. Use of adjectives (agreement)		
3. Talk about using technology for leisure activities		
4. Use impersonal structures IL FAUT, IL EST IMPORTANT and make them negative		
5. Talk about the dangers of social network		
6. Talk about favourite gadgets and justify opinion		
7. Explore French social media		
8. Use AU/A LA/A L'/AUX when comparing gadgets		
9. Understand and give opinions about new technologies using connectives to expand sentences		
10. Write a letter to my penpal about how I use technology		
11. Phonics [eu] – ordinateur, je veux, heures, jeux		
My best vocab test score:		

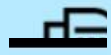
UNIT 1 C'EST QUOI LA FRANCE	covered	RAG
1. Compare France and Great Britain		
2. Revise and use the present tense		
3. Understand some of France's geography		
4. Use comparatives and superlatives		
5. Understand the French school system		
6. Discover and talk about famous French people		

6. Revise the perfect tense		
7. Talk about transport and new technology		
8. Ask questions		
9. Use <i>qui</i> (who/which) to link sentences		
10. Understand blog extracts of people talking about where they were born		
11. Write a letter to my penpal discussing differences about France and UK		
12. Phonics – intonation when asking questions		
My best vocab test score:		

UNIT 5 EN PLEINE FORME	covered	RAG
1. Talk about healthy eating		
2. Use expressions of quantity DU/DE LA		
3. Talk about resolutions to be healthier		
4. Use the FUTURE TENSE		
5. Use the pronoun EN (<i>j'en mange</i>)		
6. Revise the perfect tense with AVOIR		
7. Watch a movie in French		
8. Write a letter to my penpal about my lifestyle		
9. Phonics sound [r] – je verrai, regarderai, frites		
My best vocab test score :		



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

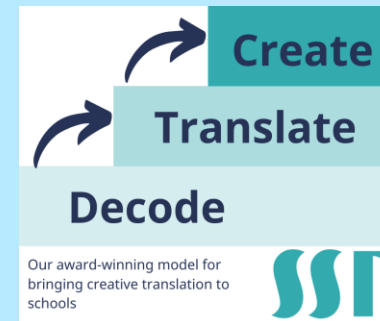
sonner = to ring

perdre = to lose

pourrais-je = could I

la tête = head/mind

quitter = leave you



Our award-winning model for bringing creative translation to schools



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

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

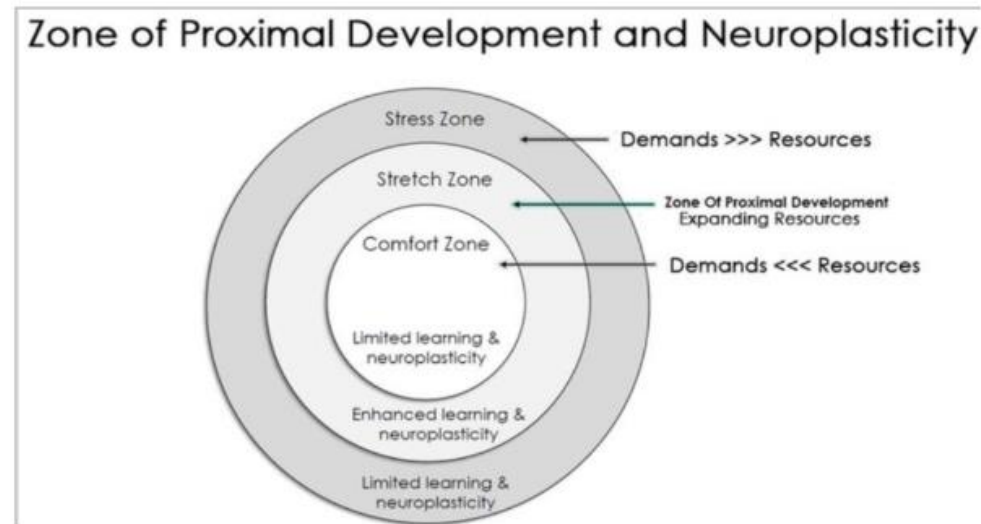


Fig 1: Zhou et al. (2022) p3

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

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)

- 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?
 - a. L'Europe
 - b. L'Asie
 - c. L'Afrique
 - d. L'Amérique du Nord
- 2) Regardez ce village – où est-il situé?
 - a. En Angleterre
 - b. Au Sénégal
 - c. En France
 - d. Au Canada
- 3) Regardez ce petit garçon – comment s'appelle-t-il?
 - a. Il s'appelle Kirikou
 - b. Ils appelle Kirikou
 - c. Il sappe Kirikou
 - d. Il s'apelle Kirikou
- 4) Regardez cette femme – comment est-elle à ton avis?
 - a. Elle semble sympa
 - b. Elle a l'air méchante
 - c. Elle est gentille
 - d. 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 füllest:

Ach, ich bin des Treibens müde!

Was soll all der Schmerz und Lust?

Süßer Friede,

Recommendations for future practice:

Collaboration

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

Schools & Trusts	Leadership	Development	Resources	Policy
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 curricula	Promote teacher development and confidence to use authentic and creative resources through professional learning communities	Provide a free platform with adaptable resources that are scaffolded and accessible to all learners, organised by topic and ability	Recommend that curriculum and assessment reviews promote creativity through joined-up approaches (universities, British Academy, schools, professional associations and charities)

A spiral-bound notebook with a blue cover and white pages. The title 'Permission to be creative' is written in blue and black cursive. Below it, 'Competition Spring 2026' is written in blue sans-serif. To the right, a hand is shown drawing a sketch of a hand holding a pen.

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](#)





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 p55)

