# Translation Portfolio: translation practice as the protagonist of teaching, learning and assessing English as an additional language

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**Abstract:**
In this paper, based on the findings of the first author's dissertation, we seek to expand the concept of assessment through the Portfolio, adding to the process a practice that has been gaining strength in the post-method era (Kumaravadivelu, 2006) - the translation practice (NORD, 2012) - used in a planned and systematic way (Liberatti, 2012). To this end, we prepared and applied a didactic sequence (Dolz; Noverraz; Schneuwly, 2004; Miquelante; Cristovão; Pontara, 2020), based on the teaching of Languages under the bias of Sociodiscursive Interactionism (Bronckart, 2007), in a context of higher education (Languages and Literature course), where the activities of the modules focus on the translation from the English language to Portuguese of a poem, carried out by the teachers-in-training. The collection of these activities provided the data for a qualitative analysis and the data generation tools for this work are: a) translation portfolio of activities; and b) the didactic sequence created by the authors. This study resulted in evidence of linguistic development and mobilization of language resources in translation activities, thus placing translation activity as a relevant production to compose the assessment portfolio.

**Keywords:**
Translation portfolio; assessment; sociodiscursive interacionism.

# Translation Portfolio: translation practice as the protagonist of teaching, learning and assessing English as an additional language

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## INTRODUCTION

One of the movements that conduct educational practices is the incessant search for improvement in pedagogical agency. There has been enormous interest from researchers to comprehend what has already been theorized and to refine scientific knowledge to fill in existing gaps and contribute to the honing of teaching, learning and assessing processes. Constantly, educators investigate new techniques, mechanisms and procedures that may, in some way, help them – and others – in the arduous journey of teaching. Quite often, during this process, the scientist needs to focus its gaze upon their own actions and rethink concepts that may already be fossilized in their practices, such as their assessment methods (Luckesi, 2012). Entering the assessment area of studies, it is habitual to find teachers who still use traditional models of assessment (Luckesi, 2003). There is a consensus among educators and researchers that changes in assessment practices are very much needed, although very few professionals act firmly for such change to happen. Fidalgo recognized the deadlock currently in our schools: there were great advances in the development of educational practices but "little or no changes in assessment practices" (Fidalgo, 2005, p. 138, our translation). The author also raises a question about the validity of the assessment actions, prescribing that there is no great absolute truth in the production of knowledge, and the same could be said in relation to the assessment of learning processes (Fidalgo, 2005). These statements make us wonder: why does assessing via traditional standards remain the standard practices in English as additional language classrooms?

As aforementioned, some teachers may carry within themselves fossilized ideas and practices acquired along the years and may perceive them as absolute truths. One of these practices is the partial or complete exclusion of translation activities from their classes. Even holding the status of one of the most utilized practices in the history of Foreign Language teaching (Leffa, 1988) and being used since the very first teaching methods, the usage of translation activities in such contexts was almost completely abandoned in the past decades. Although translation activities have been inside the English as an additional language classroom since the beginning, upon the arrival of new methodologies, they have been left out of teaching contexts. Liberatti (2012) makes a brief compilation about how the movement of exclusion of translation occurs in the classroom, and how the teacher who uses this resource often feels guilty when doing so:

> Translation in the Foreign Language classroom is not the language teacher's voracious enemy. This conception is not an easy paradigm to change, mainly due to the terrorism made against teachers who use translation in their classes, even if not systematically and sometimes as a last resort available. [...] the practice of translation in the FL classroom should not only be used as a last resort without guilt, but it can also be used in a planned way, as a first resort, with the function of facilitating and simplifying the teaching and learning process. (Liberatti, 2012, p. 180, our translation)

Gladly, the scientific community has made great advances when it comes to breaking this paradigm, and translation has been conquering its space in the post-method classrooms

(Kumaravadivelu, 2006).

Another practice that has been growing in strength in the last decade, this time among the assessment studies, is the assessment via portfolios. In this assessment modality, there is a (co)construction between students and teachers of a collection of activities carried out by students during classes to create a showcase that reflects the participant's learning process. The portfolio is described by Nascimento, Ramos and Aroeira (2011, p. 3, our translation) as "a set of records, information about the work carried out, or in the process of being carried out, being considered not only as an assessment procedure, but as an organizing axis of the pedagogical work". Through the portfolio, collaborative and creative learning that focuses on learner's autonomy becomes a central pillar in the teaching, learning and assessment processes. For Zílio (2010), the portfolio instrument can enhance learning and contribute to changes in how teachers and students perceive assessment. According to the author, the portfolio ends up making the assessment process less frightening, where the teacher is no longer the "examiner" and becomes a "partner" of his students, who in return end up experiencing "the education process itself in a reflexive manner, allowing themselves to identify difficulties, needs and conceptions that compose it" (Zílio, 2010, p. 3, our translation).

In addition, this research is based on the teaching of English Languages under the bias of Sociodiscursive Interactionism (Bronckart, 2007), which focuses on teaching through a situation of communication and genres, which also promotes the reflexivity. Genres are the ways human beings navigate the world communicatively. Official documents in Brazil, such as the BNCC (Brasil, 2018) or Referencial Curricular do Paraná (Paraná, 2018), when discussing English language teaching, cite the work with genres as a crucial component in teacher's pedagogical practice. The BNCC, when talking about the axis of reading, states that

> English reading practices promote, for example, the development of textual recognition strategies (the use of verbal cues and not verbal cues for formulating hypotheses and inferences) and investigations on the ways in which the production contexts work. The work with oral and hybrid genres, potentiated mainly by digital media, makes it possible to experience, in a meaningful and situated way, different modes of reading (reading to get a general idea of the text, looking for specific information, understand details, etc.), as well as different reading objectives (reading for research, to review one's writing, reading aloud to expose ideas and arguments, to act in the world, positioning themselves in a critical way, between others) (Brasil, 2018, 243-244, our translation).

In order to collaborate with the scenario of assessment practices in our country and help to demystify concepts in the field of translation, this work, which is an excerpt from the first author's master's dissertation, proposes an expansion to the assessment practice through portfolios, adding the act of translation to the equation as a central and protagonist activity, to be used as first resort, which conducts the entire process. In this paper, we try to answer the following question: to what extent would the Translation Portfolio be relevant to analyze the linguistic progress and the mastery of the characteristics of the chosen genre in the specified context? In order to achieve this, this article aims to explore three goals achieved through the first author's dissertation: 1) Recognize the Translation Portfolio as an assessment tool in the practices of formative assessment in order to assess the mastery of a determined genre by the students; 2) Comprehend translation's role in the mastery of a determined genre; and 3) Identify the relevance of the proposed assessment practice.

The following section presents the theoretical principles regarding our perspectives of language teaching through genres, translation practices and assessment practices that guided this research. After that, we discuss the methodologic path that was taken for data collection and analysis, followed by the discussion of such data and our final conclusions.

## THEORETICAL PRINCIPLES

In this work, supported by Bronckartian concepts and, consequently, from the Sociodiscoursive interactionism, we agree that languages and language activities do not exist in isolation, they appear through interaction and are always linked to historical, social, political, and economic contexts, and can be materialized in different social spheres and present themselves as different texts, within infinite genres (Bronckart, 2007). In this way, we break with the two classical conceptions of language: language only as an expression of the thought and language only as a means of communication (Miquelante et al., 2017). Bronckart states that

> Human language presents itself, initially, as a production interactive experience associated with social activities, being it an instrument for the which interactants intentionally make claims regarding validity related to the properties of the environment in which this activity takes place. (Bronckart, 2007, p. 34, our translation)

Cristovão and Nascimento (2006) expose the need for and importance of expanding student's knowledge of different genres that permeate the social spheres. For the authors, mastering the genres promotes an improvement in the relation between agents and texts, making it possible to act using the language "in a more effective manner, even in the face of texts belonging to hitherto unknown genres" (Cristovão; Nascimento, 2006, p. 47, our translation). Therefore, working with a particular genre in the classroom does not prepare the student to deal with texts only of that genre, but with texts of several other genres.

Consequently, Sociodiscoursive Interacionism concepts permeate all this work, serving as a basic theoretical framework and offering us the procedure that embarked the work with the genre chosen in this research, as well as the translation activities and assessment moments: the didactic sequence. This procedure proposed by Dolz, Noverraz and Schneuwly (2004) enables a systematized work with a certain genre (or genres), being defined by the authors as "a set of school activities organized in a systematic way, around an oral or written genre" (Dolz; Noverraz; Schneuwly, 2004, p. 82, our translation) and promotes opportunities for the apprentice to develop abilities to understand and/or produce texts belonging to a certain genre (Miquelante et al., 2017).

One of the objectives of the didactic sequence is to work towards the development of language capacities in our students. These are operations needed to perform a language action (Cristovão; Stutz, 2011). These operations were initially categorized by in three modalities: a) action capacities – which relate to the immediate circumstances of the production of a text; b) discursive capacities – which relate to the textual organization and function of text contents; and c) linguistic-discursive capacities – which relate to linguistic elements and smaller text units. Subsequently, Cristovão and Stutz (2011) presented a fourth modality, the signification capacities – which relate to the ability to "construct more general meanings through representations and/or knowledge about social practices" (Miquelante et al., 2017, p. 263, our translation). Lenharo (2016) adds a fifth modality based on a lecture given by Dolz (2015), the multisemiotic capacities, which "play a central role in the analysis of texts that present sound, digital and visual materialities" (Lenharo, 2016, p. 30, our translation).

As we enter the area of assessment of teaching and learning, some concepts are of paramount importance for this work. Firstly, we must illustrate our approach towards the assessment practices. We follow the idea defended by Silveira and Furtoso (2017), in which assessing is a progressive and gradual process, in a non-linear way, "as a means to reach learning and not as an end in itself" (Silveira; Furtoso, 2017, p.124, our translation). In this conception, the teacher must make use of the assessment as a guide of the teaching and learning process, in a formative way, that integrating with the process and not only appearing at the end of it. The use of the assessment or the assessment moments are necessary for the teacher to have an overview of the

process and for them to make use of the information obtained through the assessment to improve their practices, as the exercise provides the data and subsidies needed for the teacher to act in their praxis.

We can perceive a strong relation between the precepts of formative assessment and the didactic sequence device. Firstly, as the didactic sequence device offers flexibility among the genres and contents mobilized, just as the formative assessment practices seek to make the ways we assess more flexible. It is vital to state that the didactic sequence is not static, and it is shaped according to the needs of the learners, considering "the differences among students" (Dolz; Noverraz; Schneuwly, 2004, p. 93, our translation). Secondly, the didactic sequence provides more than one opportunity for students to critically reflect on their textual productions and present their final production after moments of reviewing and rewriting. Therefore, the process is placed with major concern, in a formative way, with the concern being mostly the learning process and not just towards the final product.

The assessment through portfolios is shown to encompass the aforementioned concepts. In a non-homogenizing way – that is, in a way that places all the students at the same level, generally aiming at data quantification – the portfolio emerges as a means of procedural assessment focused on the dialogue between teachers and students and which focuses on the emancipation of the participants, promoting a review of power relations in school (Esteban, 2001). For Vieira and Sousa (2009), the portfolio goes beyond just a collection of activities and materials, for it highlights evidence of learning and enables teachers and students to think about what has worked, what has not, and what could be changed to achieve the goals set.

As the assessment via portfolio, in this work, we defend the idea that the translation activity is also a didactic tool, a resource and a procedure as productive and comprehensive as any other, in order to be used as a protagonist in our classes, being a possible addition to non-traditional assessment practices. Many authors argue that translation inside the classroom may grant several perks to the learning process. The use of translation activities in foreign language classes can also cause great effects on students, because when we observe the translation process, important themes, such as power, emancipation, gender, nationalism, hegemony, minorities, cultural identity, visibility, among others, become topics of discussion (Williams; Chesterman, 2002). Thus, it would be unwise not to add translation practices to our list of activities inside the additional language's classrooms.

Another researcher who emphasizes the positive aspects of the translation practices allied to teaching is Cook (1998), who lists some of these advantages: a) translation is highly convenient and possibly the quickest way to explain something, saving valuable class minutes; b) the translation does not allow for the possibility of getting something wrong; c) the translation fits any modern method and serves as an aid to acquisition; d) the translation raises awareness of the correct use of the form; and) the difficulty in translation serves as an attraction for students and creates a challenge element; f) the translation raises awareness of the use of the correct form; g) the translation serves as evidence for differences between languages and cultures (Cook, 1998).

Echoing Bakhtin, when discussing the dialogical character of the translation act, Sobral (2019) highlights that translation, as well as any linguistic activities, and reflects different positions of the participants involved. When translating, the translator would do some sort of a triple reading of the original work.

> The first is a reading in which the student sees the meaning of discourses only in terms of immersion in the culture or historical period from which they come. The second is a reading in which the student sees the meaning of the discourses abstracting from the culture or historical period from which they arose, that is, within their own culture and historical period. The third is the properly translational reading, an exotopic reading in which the translator is halfway between the culture of the source text and the target text culture – text that does not yet exist! In this kind of reading, one sees/reads the meaning of the discourses considering both the culture and the historical period from which they arose as the culture

and period history from which one sees/reads and translates (Sobral, 2019, p. 3, our translation).

We also support the idea that the translated text is not a mere copy of the source text or a by-product thereof. Regarding the translation of literary texts, such as poems, we consider that creative translation, without limits for exploration in writing and that bears marks of authorship of the translator/writer. As argued by Campos (1992), the translation of creative texts is heightened in parameters of recreation – or parallel creation – in an "autonomous, but reciprocal" form (Campos, 1992, p. 35, our translation), providing our students with enough opportunities to express themselves with agency when writing/translating. The next section discusses the methodology that guided this article.

## METHODOLOGY

A mapping of works on assessment, translation and teacher training was previously carried out to give us a panorama of these topics and to emphasize the validity of the concept proposed here. Data from this mapping were obtained digitally through the following platforms: Google Scholar; Catalog of Dissertations and Theses of CAPES; Brazilian Institute of Information in Science and Technology portal (IBICT); and on the Education Resources Information Center (ERIC) website.

The keywords designated for the search initiative were: a) translation and education of English language teachers; b) translation and didactic sequences; and c) translation portfolio. By inserting the first keyword, we sought to collect studies that focus on the use of translation in the classroom, specifically in the teaching of English. Thus, works that discuss classroom practices and/or training of teachers of English as an additional language were analyzed. The second choice of keywords sought to delimit studies that involve translation and teaching through text genres, in order to map research that talks about the relationship between Sociodiscursive interactionism and the translation act. Finally, the third choice of keywords is intrinsically related to the dissertation research of the first author, published in 2021, where a new assessment practice in the teaching-learning process of teaching of English as an additional language was proposed, named translation portfolio, and it is the focus of this article. After refining the search using quotation marks, 18 works were selected that we considered relevant to our research. Only one work of our authorship cites the translation portfolio as an assessment practice. Because of this, one of the objectives of the first author's study was to conceptualize this new tool and illustrate its application in a higher education context.

As for the means of investigation, this research can be considered a field and bibliographic research. As for the nature of our study, this research permeated the fields of applied and explanatory research, as we propose knowledge of practical application that involves language issues in the area of English as an additional language teaching. Regarding the approach to the problem, this research takes place in a qualitative manner as well as an interpretivist one, as we seek to analyze and interpret the data and its meanings (Gamson, 2006). Furthermore, as the first author of this paper was actively involved during the data collection, as a teacher, lecturing and teaching the study's participants, this research could also be defined as action-research (Lincoln; Guba, 2006).

In order to collect the data for the first author's research, we created a 26-page didactic sequence that revolved around analysis and translation by students of the poem "The Road not Taken" written by Robert Frost (1916) and its future publication in a zine created by the students themselves (created digitally, printed and folded into booklet format), and the sequence was named Translation Portfolio. The poem, considered a classic of American literature, reflects on the inevitable choices of life and presents an advanced level of lexical-grammatical construction, which makes the poem very seductive for readers and translators. The creation and implementation

of the didactic sequence made it possible for students to get integrated into an authentic communicative situation through the publication of the zine of their translated poems and offered us substantial data to respond to the questions that guide the research. Also, the participants being able to join in a teaching practice while teachers-in-training contributed to their training as future professionals in the field.

The context of implementation of our research was a First-Year class of English Literature (Bachelor in English Language teaching and Literatures in the English Language) from Universidade Estadual de Londrina (UEL) during the English Language I class of the new curriculum. The University, which completed 50 years of activities in October 2021, stands out nationally in the areas of teaching, research and extension, covering twenty-five thousand students, teachers and public servants. The reason for choosing higher education was due to the opening of the University and by the professors in providing spaces for the application of research of this nature, although we believe that the tool proposed here can be used in any context with minor adaptations. The English Language I class aims to develop the comprehension and written/oral production of texts, provide linguistic subsidies in order to make students proficient in the English Language as well as contribute to their education as future teachers. The entire class, a total of 20 students, accepted participate in the research, however, due to greater circumstances beyond our control, only 14 students were able to participate in all classes and activities proposed in the sequence throughout 8 classes. Due to this, our object of analysis was delimited to the productions of these 14 participants. The corpus of analysis was the didactic sequence created by the authors, illustrated in the following chart, and the student's textual productions.

**Table 1** – Macrostructure of the didactic sequence

| MODULES | ACTIVITIES |
|---|---|
| **Presentation** | - Presentation of the communicative situation;<br>- Recognition of the "poem" genre;<br>- Reading of examples of the "poem" genre;<br>- Mapping of students' previous knowledge about the genre;<br>- Exploration of the poem's author's biography;<br>- Exploration of the poem to be translated;<br>- Exploration of the poem's production context;<br>- Recognition of the "zine" as a medium of circulation. |

| Initial Production | - Reflection on concepts of translation, teaching and fidelity;<br>- Completion of Nord's pre-translative table (2012);<br>- Production of the first version of the translation. |
|---|---|
| Module 1 | - Exploration of the poem's general understanding;<br>- Grammatical review of the grammar presented in the poem;<br>- Awareness of lexical units in the poem. |
| Module 02 | - Comparison between a poem translated in two different ways.<br>- Awareness of the different choices made by the translator;<br>- Agency recognition when translating. |
| Rewriting | - Application of content/knowledge learned in previous modules;<br>- Production of the second version of their translation. |
| Module 3 | - Exploration of poetry concepts;<br>- Identification of these concepts in poems;<br>- Checklist of characteristics of the genre worked so far. |
| Module 4 | - Reflection on translation choices;<br>- Moments of self-assessment and peer review. |
| Final production | - Review and final writing of the translation. |
| Extras | - Production of the zine and circulation of the printed version at COPE - Research Colloquium and other events at the State University of Londrina. |

Source: first author's dissertation

In the following section, we discuss the data collected, with major focus on the translation activities and their relations to the assessment processes.

## DATA DISCUSSION

In this section, we will explore the translation activities that are present in the didactic sequence and that characterize the expansion proposed in this article. Our intention is to explain how the activities work, their relationship with the development of language skills and how they can provide us with signs of linguistic development and mastery of the characteristics of the genre. The translation activities also offer us assessment moments in the different stages of the didactic sequence, in a formative manner, focusing on the teaching and learning process and not just on results.

The first activity present in the didactic sequence (page 12 of the didactic sequence) that makes use of concepts from the translation field is an adapted version of the pre-translative model proposed by Nord (2012). The model appears in the didactic sequence in an adapted form without the original middle column (transfer column) for two reasons: a) it was our intention to work towards the creative translation modality (described below), therefore, the writer's written expression is more important than aspects of fidelity, not allowing the appearance of problems in the translation during the transferring between the languages, highlighting only the translator's choices that represent his/her vision of the translation; b) we focused on students' reflection on the work and its translation, always working with language skills.

| Categoria | Texto de origem | Tradução |
|---|---|---|
| **Fatores Extratextuais** | | |
| Emissor (*Quem escreve?*) | Robert Frost | Vanessa |
| Intenção (*Para que?*) | Zoar o amigo | Motivar |
| Receptor (*Para quem?*) | Amigo | Comunidade Interna da UEL |
| Meio (*Que tipo de canal de comunicação?*) | Uma Carta, jornal nota, caderno de ideas | Zine |
| Lugar (*Onde?*) | Estados Unidos | Londrina, Brasil |
| Tempo (*Quando?*) | 1915 | 2019 |
| Propósito (*Por que?*) | Brincar com o amigo | Motivar |
| Função textual (*Com que função?*) | Expressiva | Expressiva |
| **Fatores Intratextuais** | | |
| Tema (*Sobre o que fala o emissor?*) | Escolhas sobre a vida, sobre incertezas. | Amor próprio Acreditar em si |
| Conteúdo (*O que?*) | Bifurcação, estradas | Caminhos |

**Image 1** – Adapted version of the pre-translative model proposed by Nord

**Source**: the authors' didactic sequence

**Transcription**:

**Fatores Extratextuais**

Emissor (Quem escreve?): Robert Frost – Vanessa
Intenção (Para quê?): Zoar o amigo – Motivar
Receptor (Para quem?): Amigo – Comunidade interna da UEL
Meio (que tipo de canal de comunicação?): Uma carta, jornal, nota, caderno de ideias – Zine
Lugar (Onde?): Estados Unidos – Londrina Brazil
Tempo (Quando?): 1915 – 2019
Propósito (Por quê?): Brincar com o amigo – Motivar

| **Fatores Intratextuais** |
|---|
| Função Textual (Com que função?): Expressiva – Expressiva<br>Tema (Sobre o que fala o emissor?): Escolhas sobre a vida, sobre incertezas – Amor próprio<br>Conteúdo (O quê?): Bifurcação, estradas - Caminhos |
| **Transcription translation**<br><br>Extratextual Factors<br><br>Sender (Who writes it?): Robert Frost – Vanessa<br>Intent: (For what?): Mock a friend – Motivate<br>Receiver (For whom?): Friend – UEL internal community<br>Medium (what kind of communication channel?): A letter, newspaper, note, idea notebook – Zine<br>Place (Where?): United States – Londrina Brazil<br>Time (When?): 1915 – 2019<br>Purpose (Why?): Play with a friend – Motivate<br><br>Intratextual Factors<br><br>Textual Function (With what function?): Expressive – Expressive<br>Theme (What does the sender talk about?): Choices about life, about reflections – Self-love<br>Content (What?): Bifurcation, Roads - Paths |

We were able to perceive that the model filled in by the students before the initial production served some purposes related to language skills (Cristovão; Stutz, 2011) and provided: a) awareness of the immediate conditions of production of the original text and its future translation, about who writes the text, its subjects and themes, when it was written (or when it will be written) and for what purpose; b) awareness of the characteristics at the discursive level and the general infrastructure of the original text and its future translation, such as the organization, recognition and location of information and understanding of the mobilized contents; c) awareness of textualization mechanisms, cohesion, lexical choices and other microstructures of the text; d) understanding of the connection between texts and the manner which the agents, act, think and feel towards them (Cristovão; Stutz 2011); e) the creation of a limited didactic model of the poem genre that served as a basis for the textualization of its translations.

After the activities of contextualization and the pre-translative model by Nord (2012), the students tackled their first version of their translations (Figure 02). The initial production, as well as the rewriting and final production activities, were texts created by the students from a base text (poem) in the form of translation.

**Image 2** – Excerpt of an initial production
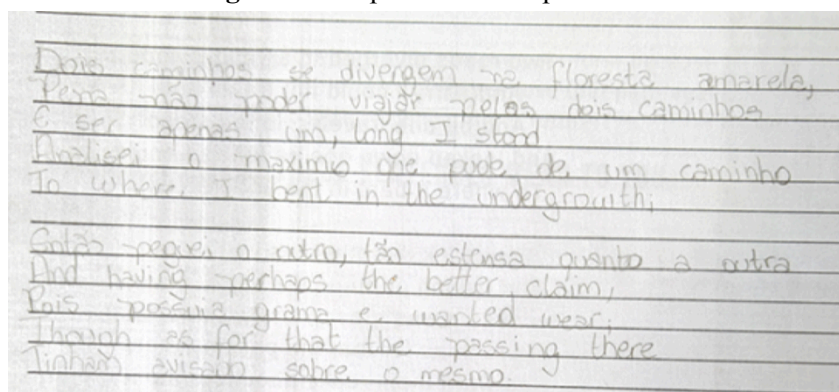


**Source**: the authors' didactic sequence

**Transcription**:

> Dois caminhos se divergem na floresta amarela,
> Pena não poder viajar pelos dois caminhos
> E ser apenas um, long I stood
> Analisei o máximo que pude de um caminho
> To where I bent in the undergrowth
> Então peguei o outro, tão estensa quanto a outra
> And having perhaps the better claim,
> Pois possuía grama e wanted wear,
> Though as for the passing there
> Tinha avisado sobre o mesmo

The initial production provided us a moment of diagnostic assessment. Of all 20 productions, only five students presented the poem in a full translation. All 14 other translations featured excerpts (and sometimes stanzas) copied from the original poem and kept in English. Furthermore, some participants, as illustrated in Figure 1, did not title their texts. There was also great difficulty by the learners in understanding a sudden change in verb tense in the last stanza of the poem. In this way, we could observe that the students had difficulties in understanding many of the words in the poem and could not understand the construction of some sentences, making it evident that the discursive and linguistic-discursive capacities would need to be worked more rigidly in the following modules.

Module 2 (pages 16 and 17 of the didactic sequence) brought comparative translation activities and analysis of the translator's choices. To this end, we brought a poem by Emily Dickinson and two translations of the poem by different translators. We believe that comparing translations is a rich procedure in the field of language teaching, as the "contraposition of several translations of the same work [...] can incite an enriching intercultural dialogue, insofar as the variants chosen by the translators are observed " (Dornbusch, 2005, p. 73-74, our translation). Still, it causes a reflection in the research participants about the different choices made by different translators, promoting agency in written expression.

| **Image 3** – Discussion of different translations |
|---|
|  |
| **Source**: the authors' didactic Sequence |
| **Transcription**: |
| c) Which translation did you like better? Why is that? The second one by Augusto de Campos, because he changed a few words and I think it was better in Portuguese. |

Furthermore, the module provides an activity for participants to reflect on their translation choices. By doing this, reflections on language skills are accentuated because, when they distance themselves from the text itself to observe their choices, students place themselves in a critical position in relation to their writing, reflecting on what should be changed (or kept) in the rewriting stage (Dolz; Noverraz; Schneuwly, 2004). It is, at the same time, a moment of critical reflection and self-assessment. In relation to language capacities, it was possible to notice, at a first glance, a greater mobilization of discursive and linguistic-discursive capacities, regarding the material aspects of the text and, at a second glance, the action capacities, by causing a reflection on who writes the text and the choices of each author when textualizing their translation, as well as their purposes/objectives with the choices of terms.

**Image 4** – Explanation for the chosen wording

E) TRANSLATORS MAKE CHOICES WHILST TRANSLATING FOR SEVERAL REASONS: NEED, RHYME, CULTURAL VARIATION, THE CHOSEN WORD IMPACT IN THE TARGET LANGUAGE, ETC. POINT OUT SOME CHOICES YOU MADE IN YOUR TRANSLATION AND COMMENT ON THE REASON FOR SUCH CHOICES.

1) _Amadeirado = I didn't get the point of "yellow wood"_

2) _Suntuosa e cheia de vida = it was like I imagined the road_

3) _Duas rotas separadas = a synonym for "diverged"_

**Source**: the authors' didactic sequence

**Transcription**:

e) Translators make choices whilst translating for several reasons: need, rhyme, cultural variation, the chosen word impact in the target language, etc. Point out some choices you made in your translation and comments on the reason for such choices.

1)  Amadeirado = I didn't get the point of "yellow wood"
2)  Suntuosa e cheia de vida = it was like I imagined the road
3)  Duas rotas separadas = a synonym for "diverged"

The first activity in Module 4 (pages 22 and 23 of the didactic sequence) is an exercise to expand the choices made by the students. The activity consists of asking for a list of words, expressions or phrases considered problematic/difficult to be translated by the students, the translation chosen by them and other possible ways of translating the same passage of the poem. This activity aims to expand the scope of terms to be used in the final production as well as to prepare the students for the next activity, mobilizing the linguistic-discursive capacities mostly.

| Image 5 – Other translation possibilities |
|---|



**Source**: authors' didactic Sequence

**Transcription**:

Word / My translation / Other possible translations

road / caminho / estrada, rumo, rua
undergrowth / arbustos / matinho, vegetação
yellowood / floresta / selva, bosque
claim / motivação / clama. Afirmação
grassy / forrado / cheio de grama, revestido por grama
trodden / pisoteadas / pisadas, esmagadas
leads / leva / guia. Conduz
diverged / divergiam / separavam, bifurcavam

The following activity asks the participant to make a brief analysis of their translation and then another analysis of a colleague's translation, answering openly the following questions: What is your general opinion about your translation? What's good? What needs more work? In the example below, the student mobilizes linguistic-discursive capacities to state that their colleague has "knowledge of the language" but needs to "organize his ideas more clearly", as well as discursive capacities by inferring that the text needs more "poetic language" and signification capacities by recognizing the socio-history of the poem genre (Pontara, 2019).

| Image 6 – Brief analysis of translations |
|---|



**Source**: authors' didactic sequence

| Transcription: |
| --- |
| My partner shows language knowledge, although she has to set up ideas clearly and make them coherent and use more poetic language. |

After rereading their translation and reading a colleague's translation, the following activity brings a checklist where the learner should answer guiding questions about their own and their colleague's translation. Both activities seemed to be crucial for raising awareness regarding their own translation and acted as a tool that makes evident, in an explicit way, the result of the activities developed in the modules of the didactic sequence in a summarized manner (Bain; Schneuwly, 1993). Gonçalves and Barros (2019) comment on Bain and Schneuwly's definitions about checklists:

> The checklist/control list helps to anticipate and better understand the criteria by which the student's text will be assessed, providing them with self-criticism of their productions, including during the development of a sequence of activities, when making a comparison of the pre-text with the text in the process of being drafted. As we can see, from what the authors cited so far, the checklist/control list is a very versatile and flexible tool. (Gonçalves; Barros, 2019, p. 74, our translation)

**Image 7** – Checklist



Source: the authors' didactic sequence

**Transcription**:

*Guiding questions / Your draft/ Your partner`s draft – Name:*

Just by looking at the translation were you able to tell it`s a poem? / Yes / Yes
Was the text translated in its totality? Yes / No
Is it possible to tell that the translator considered that this text is going to be read by others than the teacher? Yes / Yes

| |
|---|
| Is it possible to tell that the translator read and understood the text being translated? Yes / - |
| Were the layout characteristics of the genre respected? / Yes. Written in verses, divided in stanzas as the poems / Yes, structure was respected |
| Was the translation able to capture the poetic language of the text? Give examples. / Yes, "Floresta de tons amarelados" / No |
| Did the translator make plausible choices in terms of vocabular and expressions? /Yes, "Forrado por grama" / No |
| Is there a cohesive logic between the sentences and the stanzas? / Yes / No |

Through the checklist and the pre-analysis of their translation, as well as the analysis of their colleague's, it was possible to note the level of mastery of the research participants about the genre to which their translation belonged. The following section offers our final thoughts regarding this paper.

## FINAL CONSIDERATIONS

This article presented a brief analysis of how the translation activity, in its various shapes, in the teaching, learning and assessing processes, allied to the concepts of Sociodiscursive Interactionism, can be used as an assessment tool, from the perspective of formative assessment practices, in order to govern the entire process. Nord's pre-translative model proved to be effective in clearly and straightly stamping the differences and similarities of both texts (original and translation), as well as providing valuable reflections on the language capacities that would have to be worked in the future modules and acted as a diagnosis of students' capacities. The first version of the translation (initial production) also served as a diagnostic assessment practice and exposed the language capacities that the learners had not yet mastered, allowing the teacher to reconsider some of the objectives of the didactic sequence and initiated changes in the activities of the following modules. The comparative translation activity mobilized reflections on who writes the text and on the writer's intention(s), as well as considerations about the lexical choices of each translation and its effect on the reader. Finally, the activity peer analysis made evident the mastery of the characteristics of the poem genre.

Moreover, it was perceived that the participants were highly interested in the overall process. Upon each revision of their work, the students added new words or changed certain phrases in order to better fit into their idea of a "perfect translation" that reflected the way they see the world and what was important to them. It became clear that they were involved into the activities, mostly because they felt like authors, creators even. By the end of the process, they were quite anxious to see the results – the printed zine.

Thus, we suggest that the translation portfolio is a possible alternative to assessment through the portfolio, placing translation activities as viable additions to the (co)construction of an activity portfolio by learners alongside other untranslated written productions (or even other translations), putting the translated production on the same level as other productions in more traditional models, and to be used as a showcase of the teaching, learning and assessment processes, offering resources for the educator to act in favor of this process.

We hope to contribute with this article to the discussion about new assessment practices that try to lead the assessment process in a more inclusive, less condemning and more effective way to assess the teaching and learning process, rethinking traditional models and always placing our students as protagonists of the whole process.

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