
INTERLANGUAGE, TRANSLATION AND THE EFL CLASSROOM

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1. Interlanguage and translation

In applied linguistics, it has traditionally been considered that what students do in a EFL classroom is to learn English; this belief, however, has been challenged in recent years by those who claim that what students really do is to learn an *interlanguage*. An *interlanguage* (a term coined by Selinker in 1972) is a linguistic system constructed by the learner that approximates the norm of the target language system. An interlanguage system evolves partly from language transfer from the student's first language, partly from overgeneralization of the rules derived from the target language and from various strategies picked up during second language learning. Examples of language transfer are the way Spanish students often retain the trilled Spanish 'r' when speaking English, the abundance of "false friends" in their speech and writing and the use of the present simple to express activities or states that began in the past and continue –or have just finished. Overgeneralization is evident in the conjugation of English irregular forms using regular conjugations: "caught" for "caught", etc. A more subtle manifestation of the influence of the L1 on the interlanguage is the avoidance of certain forms or structures (Wode, 1981). The use of adverbials such as "yesterday", "next week", etc with the infinitive instead of the respective finite verb forms is also a structure-avoidance strategy used by many foreign language learners (Dittmar 1981; Meisel 1982 –cited in McLaughlin, 1987).

A characteristic of interlanguage systems is that they are in a permanent state of flux. In other words, interlanguage systems are unstable and as the student's proficiency in the target language increases, the earlier interlanguage system is replaced by another. Thus, interlanguage should be seen as a process of approximation towards the target system rather than a result in itself.

The issue in hand is how to approximate, therefore, the student's interlanguage to the target language system. From what we have just seen, it would appear that the student's first language is an important factor in the development of his or her interlanguage. Our hypothesis

is that at some time during the process by which a student learns a second language there must be moments when he or she compares the L1 with the target language, either independently, or with the help of the teacher or others. One of the ways we consciously compare languages is when we confront one language with another, that is, when we translate. Logically, then, the incorporation of translation in the EFL classroom would seem to be an ideal way for the student to compare his or her first language and the target language in an entirely conscious way and perhaps make the necessary adjustments. Moreover, as L1 influence on children when they learn their first language is a logical impossibility, it is an important factor in differentiating the acquisition of the mother-tongue and learning a second language. The fact that we have used the term "learning" with regards to what happens in the foreign language classroom does not mean that we do not believe that acquisition occurs there, or that it should not be given an important role in our methodology. However, we do believe that the kind of conscious learning brought about by translation, grammar explanations, etc. has a place in the way we teach a second language precisely because this process is so different, in many ways, from the way we acquire our first language. In spite of its potentially important role, translation, unlike the teaching and practice of grammar, has not been in favour as a method of teaching English—mainly due to historical reasons that we will attempt to summarize in the paragraphs below.

2. Translation and the teaching of English

In the field of foreign language teaching, especially of English, "translation" and "grammar" are two concepts that have traditionally gone hand in hand: the main reason for this is the importance of the *Grammar-Translation* method in the history of English language teaching. This method was born due to the need to communicate and translate in a world of expanding international relations between the nations of the world.

Although English took longer than other European languages to reach a status of prestige there have been abundant teaching manuals in this language for centuries. As far back as 1396, a now unknown author edited a book aimed at English travellers who wished to visit France: this rudimentary textbook consisted of diverse dialogues on everyday affairs in English and French. It turned out that translation was the basis of this method. William Caxton repeated the same formula in 1483.

In the 16th century, Noël de Berlaimont's *Vocabulaire* (1530), which was originally published in Flemish and French, was later reprinted and enlarged, and paved the way in subsequent reimpresions and enlargements for the most popular way of learning languages: multilingual manuals. The *Colloquia* are the most important

example: they were texts that included numerous practical dialogues (in six, seven and up to eight different languages), a smattering of grammatical rules and a glossary of common words. These multilingual manuals coincided, from the end of the 16th century, with the first grammars of the English language (among which we can mention the *Englishe Scholemaister* (1580) by Jacques Bellot, the *English Schoolmaster* (1596) by Coote, the *Grammaire Angloise* (1622) by Georges Mason or the *English Grammar* by Ben Jonson (written ca. 1640) and several *Nomenclators*. Multilingual dialogues or glossaries, grouped according to subject matter, were common to all these methods.

Long afterwards, in the 18th century, the *Grammar-Translation* method institutionalized the traditional scholastic pedagogical principle that learning languages was useful to be able to read and interpret texts with the help of a grammar and a dictionary. The basis of this method was the repetition of model structures and their grading according to difficulty. Translation (as literal as possible) was an indispensable aid towards the comprehension of the texts. Reading and translation thus became associated in the teaching of foreign languages.

The subsequent reforms in teaching methods, due to the influence of new linguistic schools, doomed the grammar-translation method to almost complete oblivion. From that time onwards any use of the mother-tongue in the classroom has been considered taboo. Translation was one of those things a language teacher would do from time to time but would not readily admit to if asked. With the arrival of the direct method and functional, notional and communicative approaches, English became the only language used between teachers and students: the mother-tongue, therefore, was practically banished from the EFL classroom. To put it frankly, teachers had no choice but to abandon a methodological tool that had been used for centuries. Translation in the EFL classroom became an old-fashioned, reactionary and time-consuming activity.

Nowadays, in the world of TEFL things seem to have changed as far as grammar is concerned. Apart from the fact that traditionally the vast majority of textbooks have been (and still are) organized around grammar structures, we can now find a great number of complementary manuals and books that offer teachers a whole range of grammar-based exercises. In fact, it is difficult to find a textbook that is not accompanied by a workbook, most of which are heavily biased towards grammatical aspects.

It is clear that great efforts have been made to present grammar in a stimulating and attractive way. The days have gone when students were faced with innumerable and tedious (structuralist) grammar exercises or drills. We can see that although grammar is no longer as central to classroom activity as it was, it has found a place in the teaching

of English, especially in the revision and consolidation of class material.

3. Translation, its place in the language classroom

In this paper we do not wish to demonstrate the validity of the grammar-translation method, or attempt to resuscitate it. What we would like to do, however, is to reconsider translation as a useful tool in the teaching of English in the same way that grammar seems to have been accepted.

Our idea is simple: to secure a place for translation activities alongside the numerous activities and exercises dedicated to the learning or, if you will, acquisition of grammatical structures, vocabulary and functions. With regards to grammar, its predominant role in most textbooks is due to the ease with which it can be used to structure a teaching programme. It is often used by material writers and teachers to give a semblance of coherence and logical progression to the teaching process. Nevertheless, translation activities can also be used to reinforce structures and to clear up grammatical doubts caused in most cases by mother-tongue interference, a factor identified in interlanguage studies. Why, therefore, do we ignore what is potentially a powerful tool for improving a student's proficiency in a foreign language?

Translation can offer the student a chance to review and practise just about all the linguistic skills. The role of translation is at last being recognized by certain textbooks. The *Headway* series, published by Oxford University Press, includes translation exercises in all the books in the series. In the third book in the series *Headway Intermediate* (Soars, J. and Soars, L., 1986), translation appears in the final section of each unit and functions as a review of the grammatical structures that have been introduced, normally tenses. According to the authors, translation is included for various reasons: (1) because it is a way to measure the precision with which the students have learnt the structure; (2) because it helps the students "to develop a cognitive awareness of its form and function, and of its place within the language system" (1986: v); (3) because students are going to translate consciously or unconsciously in any case; and (4) because translation is a good way of bringing to the fore the differences between the foreign language and the mother tongue.

In *Headway Intermediate*, the translation exercises consist of decontextualized sentences in which certain structures like the "simple past" or the "present perfect" are highlighted. The following examples are of the passive voice (Unit 13):

Champagne is produced in France.
Two people were killed last night.
Oil has been found in the Antarctic.
This exercise must be done carefully. (1986: 73)

Exercises like the one above have a clear objective : the consolidation of the structures and functions that have just been learnt. In this way, according to the authors, the student can learn the external form, the function and the position of linguistic units within the system. When learning a language there are at least two languages in contact, the language that we are studying and our mother tongue, which is our constant reference.

In many cases, especially at elementary levels, students *tend to translate*. This is a psychological feature that we would do well not to forget; whether we like it or not, our students will translate words, concepts and grammatical relations into their own language. Some students only feel confident of having learnt a structure when they can translate it into the mother-tongue or at least relate it to their language in some way. Our mother-tongue is the system of reference with which we confront a second, third or more languages. It is, all too often, a rigid model to which any new language has to conform. Translation is, therefore, at elementary and pre-intermediate level inevitable, and occurs both on a conscious and subconscious level. It would seem advisable, therefore, to make translation activities an integral part of language teaching. Activities involving translation should be as practical and straightforward as possible and also economical with regards to the time needed to carry them out. With the right kind of translation activities, it is hoped that students will become more confident in what they are learning by giving them an opportunity to compare their mother-tongue with the target language.

Translation activities of the type "Champagne is produced in France", which we have just seen above, may be acceptable at certain moments of the cognitive process but they are both mechanical and decontextualized. Constant drilling -although it has long been a part of many methodologies- may demotivate students. What are needed are situations which are based on the reality outside the classroom, using realistic language and realistic aims. The next exercise, which is quite similar to the one above, includes an important variation: the reasons why we use the passive voice (when we do not know or are not interested in the subject of the action, or when we want to change the focus from the doer of the action to the receiver of the action) are made explicit by the context.

A

SUITE SLEEP

Chronic snorers are being offered a free night at Ipswich Hospital's new sleep centre, where doctors will try to cure them.

B

Pharmacists have been told they should monitor people who continually come in with prescriptions for tranquillizers and report back to doctors who sanctioned them.

C
**WOMAN'S
 ARM TORN
 OFF BY JET**

A woman's arm was torn off when she walked into a British Airways jet it was revealed yesterday.

D
**TRAGIC TWO-YEAR-OLD
 LINDA PRIME COULD BE
 GIVEN A LIFE SAVING
 LIVER SWAP TODAY.**

Linda, who has only two days to live, was rushed to hospital yesterday after a possible liver donor was found.

The second book in the series, *Headway Upper-Intermediate* (1987), does not include translation exercises in the student's book, as the authors do not consider them "essential" for students at advanced level (1987: iv). Immediately after this, however, they say that translation may supply valuable exercises (1987: iv) and they provide several sentences to be translated in the teacher's book:

If I had worked hard, I would have passed the exam.
 If she had driven more carefully, she might have passed the test.
 If I had been watching the road, I wouldn't have hit the tree. (1987: 68)

In the last book of the series, *Headway Advanced* (1989), no translation exercises at all are found; apparently the authors find them neither essential nor valuable. What has brought about this change? The authors offer us no explanation. They may feel that, at advanced level, exercises of a purely structural nature, such as the translation exercises which appear in other books in the series, are no longer useful, and that other more communicative activities become rather more important. However, the writers, on commenting on the arguments for and against controlled activities to improve the students' accuracy, point out that at post-intermediate and advanced level there should be more. The reason why earlier accuracy-based translation exercises have been eliminated may be explained by the fact that translation has not been fashionable in the teaching of English and that the number of publications on how and when to use it in the classroom are few and far between. Our view is that translation is a valid activity at every level—especially at advanced stages of learner development where it can be used to review and consolidate structures that have been learnt at elementary and intermediate levels.

An important limitation of the translation exercises in the *Headway* series is that they are addressed almost exclusively to problems with the tenses. The many structures which give the student problems but which are a little less obvious are ignored. One of these is the nominalization of adjectives, which can be divided into two groups: (a) "lo bueno, lo difícil, lo bonito"; (b) "el culpable, el muerto, el pobre", etc. The first group produces utterances in the target language like: * "The

good is not having to come to class." This is a fairly simple problem to solve as one only has to add the noun "thing" to the adjective to convert it into a part of a noun phrase. Group (b) is rather more complex as *the + adjective* normally refers to a group of people, not a single person: "The blind have a difficult life." Spanish students, however, tend to write sentences like * "The blind picked up a coin." This is obviously due to the fact that in Spanish it is possible to use the adjective "ciego" as noun both in singular and plural: "El ciego de la esquina es bastante simpático" and "Los ciegos lo tienen difícil." The following exercise is designed to highlight this problem because the first step towards solving a problem is to realize that it exists:

1. Quiero hablar con el responsable, sea quien sea.
2. Nadie quería tocar al muerto.
3. Los culpables de estos hechos serán juzgados y condenados.
4. Los pobres son los que siempre sufren.
5. El pobre recogía las monedas del suelo.
6. Lo ideal sería encontrar una pequeña casa en el campo.
7. El acusado tenía mucha sangre fría.
8. El ciego que vende el cupón en las esquinas no es como la mayoría de los ciegos.
9. Lo mejor de ser joven es no tener preocupaciones.
10. Elisa es más guapa que la de Calatayud.
11. Mi coche es más rápido que el de la de Pamplona.
12. Me gusta más el rojo que el azul.
13. Me apatece ir pero lo malo es que no tengo un par de buenas botas.
14. El bueno, el feo y el malo.

Similar exercises to the ones above can be found in a book by Mott (1993). Although this book is written specifically for students of translation, many of the exercises can be used in an EFL classroom. The following is on the subject of "false friends":

State whether the following pairs of words are "true" or "false friends":

English	Spanish	English	Spanish
clandestine	clandestino	table	tabla
lecture	lectura	topic	tópico
denounce	denunciar	similar	similar
idiom	idioma	unique	único
silhouette	silueta	map	mapa
practise	practicar	pretend	pretender
sympathetic	simpático	diversion	diversión
brave	bravo	disgrace	desgracia
demand	demandar	actually	actualmente

This exercise (see also Appendix I for another type of exercise on "false friends") can be used to focus on this very real problem for English students when the time comes to write essays or compositions.

From the exercises from Soars and Soars (1989), Mott, and those that we have included, one might conclude that translation should be considered purely as an activity designed to improve the students' accuracy. There are no references to the use of translation as a creative method of learning a language. Although we agree that translation is a useful way of reviewing language structures, there are other types of activities in which it can play an important part.

Alan Duff, in his book *Translation* (1989), assigns to translation a more central and creative role. In contrast with what we have seen in the *Headway* series, the exercises proposed by Duff are directed at advanced students ('post-proficiency'). Nevertheless, both Duff and Soars and Soars give the same kind of reasons for using translation, such as the enormous influence of the mother-tongue and the need to contrast structures in the L1 and L2. Duff goes much further than Soars and Soars when he affirms that translating is much more "natural" than many of the activities that take place in the foreign language classroom. He goes on to claim that translation should not only be used as a means towards an end but as an end in itself:

Translators will always be needed. Without them, there would be no summit talks, no glasnost or perestroika, no Olympic Games, no Hamlet, no *War and Peace* ... And who is to do all this necessary work? Either the professionals themselves, or the students of language. Only translation can give them the training they need. (Duff, 1989: 7)

Duff's proposal –to teach the students of English to be translators– is revolutionary and, if it were put into practice, would imply a radical change in the way textbooks are written. Duff's radical ideas go beyond the scope of this paper, but it would be useful to take into account that many students of English act as improvised interpreters during their holidays or at their place of work.

In accordance with this ambitious vision of the role of translation, Duff provides the teacher with exercises of various types: contrasting grammatical structures, functions, etc., and oral interaction activities. One of these exercises is based on what are known as *transpositions* –different ways of expressing the same concept or function. This kind of exercise may be intralinguistic or interlinguistic. When we speak our language or attempt to speak another, there are a certain number of expressions that vary according to the interlocutor(s) or the context in which we speak. We are of course talking about *registers*, an essential part of our communicative competence. Let us see the following exercise:

1. The teacher writes a word or expression in English. Duff suggests the following ("Thank you", "I agree", "No smoking") but we can also add others ("Could you open the window?", "May I borrow your typewriter?")...
2. The students attempt to find ways of expressing the same message in English. They also have to indicate, as precisely as possible, the context in which the utterance would have taken place:
 - who is talking to whom (teacher to student, one friend to another, etc.)
 - where they are (at school, on a bus, etc.)
3. In groups of 3 to 4 students, the process is repeated with new words and expressions. Later, each group has to compare their solutions with other groups.
4. Each group translates one of the words or expressions into their mother-tongue (and all the possible transpositions).

According to Duff, translation exercises of the kind seen above generate a lot of language because they invite the students to speculate on the many factors involved in producing coherent utterances. Quite often students and teachers tend to forget that grammatical structures are not divorced from the situation in which they are produced. What is more, Duff claims that translation teaches a student three important qualities: accuracy, flexibility and clarity –in other words, to aim for the word or expression that best expresses what we want to say even though it may not be the most obvious.

The following exercise –a so-called "warmer"– is an activity which the students are left alone to do in as relaxed a way as possible. This favours the necessary cooperation between students to carry out a task which requires the use and comparison of both the mother-tongue and the target language. Warmers are a useful activity at the beginning of a class as late-comers to class can join in without too much classroom reorganization being necessary.

Cinema (1)

CAN YOU MATCH THE FOLLOWING FILMS, IN ENGLISH AND SPANISH?

- | | |
|--|-------------------------------|
| 1. Underworld (1927),
Joseph von Sternberg. | a) "La tentación vive arriba" |
| 2. The seven year itch (1955),
Billy Wilder | b) "Con faldas y a lo loco" |
| 3. The magnificent Ambersons (1942),
Orson Welles | c) "La ley del silencio" |
| 4. On the Waterfront (1954),
Elia Kazan | d) "Centauros del desierto" |

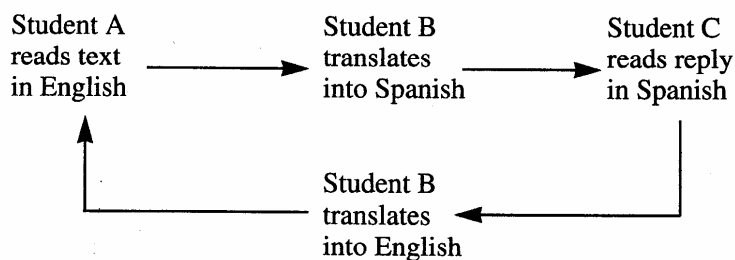
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|--|-----------------------------------|
| 5. High Noon (1952),
Fred Zinnemann | e) "Pasión de los fuertes" |
| 6. Let's Make Love (1960)
George Cukor. | f) "Con la muerte en los talones" |
| 7. Some like it hot (1959),
Billy Wilder | g) "Solo ante el peligro" |
| 8. The Searchers (1956),
John Ford | h) "La ley del hampa" |
| 9. My darling Clementine (1946),
John Ford | i) "El multimillonario" |
| 10. North by Northwest (1959),
Alfred Hitchcock | j) "El cuarto mandamiento" |

The object of this activity is to stimulate the association of ideas, not mechanical translations. Each film title is a text in itself, and each film is a cultural artefact. Obviously, in this type of exercise there are no "right" answers; the student is free to associate words and expressions. When the teacher gives the students the official titles of the above films in Spanish, there will be cases in which the reason for the choice of title has nothing to do with language *strictu sensu*, but with cultural factors. An example of this would be *Let's Make Love* by George Cukor, which was made in 1960, while Franco still lived. It would have been unthinkable to call the film *Vamos a hacer el amor*, for obvious reasons. Other titles cause problems of a different nature, for example, *The magnificent Ambersons* (1942), directed by Orson Welles, was given the title *El cuarto mandamiento*. The reason for such a radical change apparently has nothing to do with translation in itself. The most important factor was probably the need to give the film a more descriptive title that would fire the public's imagination.

From the exercise above, which could be described as relatively easy, we now turn to an exercise that will test a student's mental agility to the utmost –consecutive interpretation. We believe that this is a very enjoyable and productive exercise even though it is controlled to an important degree. It may consist of a conversation (preferably between two people, in order to simplify the instructions) about topics dealt with in the course book, although this is not essential. Slimming, for instance, is likely to be a favourite topic among students; it is, indeed, one of today's basic worries. Jack and Gladys are two friends who talk on the subject (see Appendix II, "Gladys, you're getting really fat!") as any other two friends would do. Conversations of this kind can be found in lots of published EFL material; here, for classroom use, we have translated part of their conversation into Spanish. The

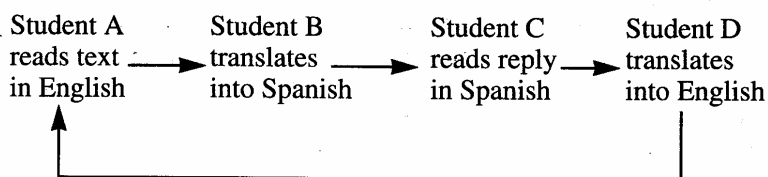
students may be organized into groups of three or four. If in groups of three, the first student reads Jack's part in English. Then the second student translates what is said into Spanish. After this, the third student

Interpretation Exercise with three students



reads Gladys's reply in Spanish, which the second student has to translate into English. After the activity has gone on for five or six minutes, the students change roles. This can be seen in the following diagram:

Interpretation Exercise with four students



If they are in groups of four, each interlocutor, Jack (Student A) and Gladys (Student C), has a specific student/translator (respectively, Students B and D). Thus in the following diagram:

This method seems particularly appropriate for ESP activities -e.g., in business interviews, where each party brings their own interpreter. Once the activity has finished, the teacher can conduct a feedback session in which the students may ask questions on certain words and structures. Another possibility is to give the translation of the whole conversation to the students to study at home.

This exercise is not designed specifically to improve the students' ability to translate, although this is an interesting side product. The rationale behind this activity is to help the students to review and consolidate the notional and structural content of the unit that is being studied by allowing them to compare the L1 and the L2.

Consecutive interpretation is a challenge for the student and stretches their ability to produce utterances in the L2 using L1 sti-

multi. Activities of this type force students to communicate in short phrases or sentences rather than single words as most students reach the conclusion that to be able to communicate to their partners in an efficient way translating word by word is insufficient.

4. Conclusions

Without a doubt our list of activities could have been longer. Unfortunately, at present there is very little on the EFL market to help the teacher to implement translation in the classroom. What is available consists of decontextualized structures and lengthy texts for translation. The drawbacks of the former –gallant attempts though they may be– have already been seen, the latter are often unsuitable because they are time consuming and often do not meet the structural, notional or functional needs of students of English. The main reason is that they are very biased towards *literary texts*, which nobody would deny are not exactly the kind of language that most students will be required to either understand or translate. Another source of translation exercises is from the field of *translation studies* –an example of this is the book by Brian Mott, mentioned above. Although books of this nature can be exploited, they obviously contain exercises designed for students of translation rather than for general English students. We feel that what is needed is a suitable corpus of materials that satisfy the demands of those EFL teachers who believe that translation in the second language classroom is a worthwhile activity. Teachers of foreign languages have always been aware of the influence of the mother tongue on the foreign language student's performance, in spite of the various "fashions" that have swept through the world of language teaching. There is an increasing awareness in the teaching community that in a classroom, in which all the students speak the same language, knowing the specific problems that our students are faced with can help us enormously to diagnose their difficulties and find remedies for them.

The question of where translation activities should be used is an important one. We see no reason why translation could not be included at all levels of English teaching: primary school, secondary school, university education, in the *Escuelas Oficiales de Idiomas*. At elementary and intermediate level, students often feel more confident if they know the translation of the structures or vocabulary being studied and doing translation helps them to grasp the finer nuances of the language they are learning. At advanced level, once the principal structures of English have been learnt or acquired, translation may help the student to improve his or her communicative competence. At all levels, translation exercises constitute an alternative way of evaluating a student's performance. A special case for the use of translation is in ESP, in which students are required to learn a foreign language –in

most cases English—due to their importance in international relations, trade and scientific progress, to mention just the obvious cases. A graduate of business studies, for instance, might well be required to act as an interpreter or translator on more than one occasion. He or she might also need to translate in order to write a paper or to go on to post-graduate studies. For a student of ESP it would, therefore, be extremely beneficial to receive training of some sort in interpreting or translating—apart from the need to learn the specific structures, vocabulary and functions of his or her profession.

There is still a certain scepticism about the didactic usefulness of translation activities in the classroom. Leaving aside historical objections to its use, some English teachers consider translation as a “middle-man” that can and should be cut out. They believe that there exists a danger of translation taking over the class and the mother-tongue replacing the target language or relegating it to a secondary role. Others reject translation on the grounds that it is rarely communicative.

Still another reason could be that there has been very little serious research on whether translation is useful or not. A study by LoCoco (1976), in which students performed three tasks (a free composition, picture-description and translation) showed that learners made the most errors in the free composition and the fewest in the translation. Why this was so was not clear, although it did make clear that learner accuracy depends to a great extent on the task being carried out. It would be irresponsible of us to suggest that this proves conclusively that translation is a valuable accuracy activity, but it does point to the need for more studies of this kind.

Translation is also connected in many people's minds with mere error correction, which has also fallen out of favour in the EFL teaching community. But, if students are capable of learning consciously—and our own experience would corroborate that hypothesis, it follows that error correction (we prefer the term “error awareness”) when translating, or for that matter, any other exercise or activity designed to improve accuracy, just might help improve the student's performance in the target language. Interlanguage studies seem to point towards the importance of L1 interference in second language learning. Interlanguage systems change because during the learning process there is a gradual movement towards the L2 norm. This is due to the fact that a single change in a particular interlanguage—for instance, in one of the verb tenses—produces a chain reaction throughout the whole interlanguage system and pushes the learner towards attaining native competence. Translation thus constitutes a necessary link between the student's L1, his or her interlanguage, and the L2 norm. Through translation the learner is made aware of all three systems, and is in a position to move towards the L2 system.

A methodology which is truly eclectic should be able to incorporate translation activities if teachers are convinced -as we are- of their usefulness. Until a greater wealth of activities of this kind are available, it is up to us to use our imagination and our knowledge of the problems students come across to fill the gap which undoubtedly exists.

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Appendix I

"False friends" (Faux amis)

Translate the following sentences

1. Action / *acción*.

A man of action is not content just to talk.

Su padre tiene 1500 acciones en una compañía naviera.

2. Term / *término*

The academic year is usually divided into three terms.

The boss referred to your work in flattering terms.

Cuando empecé a leer Hamlet, encontré muchos términos que no entendía.

3. Discuss / *discutir*.

The last UN session discussed the problems derived from the Persian Gulf crisis.

Mis hermanos siempre están discutiendo.

4. Impose / *imponer*.

Overcrowding in the school imposes mental strains.

Perhaps you don't like the idea of imposing on them, but plenty of people don't mind.

Quería imponer su autoridad en su propia casa.

5. Molest / *molestar*.

She killed a man who was molesting her.

¡No me molestes con preguntas estúpidas!

Appendix II**Consecutive Interpretation**

"Gladys, you're getting really fat!"

Student A (Jack):

JACK: Good Heavens, Gladys, you're getting really fat, you know. You'd better do something about it.

GLADYS:

JACK: Do you mind if I ask how much you weigh these days?

GLADYS:

JACK: Seriously, Gladys, I wouldn't laugh about it, if I were you. How much do you weigh, in fact?

GLADYS:

JACK: That's an awful lot, Gladys. I mean, I hope you don't mind my saying so, but you are dangerously fat. How old are you, if you don't mind my asking?

GLADYS:

JACK: Well, heart attacks of course. I hate to say it, but that's a lot of fat for one heart to carry. I really think you ought to lose weight.

GLADYS :

JACK: Well, if you want my opinion, complicated diets don't work. How many times a day do you eat?

GLADYS:

JACK: Well, have you tried just eating less often? Why don't you just eat twice a day?

GLADYS:

JACK: Well, the way I see it, you've simply got to resist it.

GLADYS:

JACK: Well, you've got to start, if you want to know what I think.

GLADYS:

JACK: Have you tried doing exercises?

GLADYS :

JACK: How many times did you go, if you don't mind my asking?

GLADYS:

JACK: Well, what do you expect? You've got to keep it up!

GLADYS :

JACK: Look, Gladys, if you don't mind my saying so, I think you're being rather negative. It's simple. If you don't weight you're going to have problems.

GLADYS:

Consecutive Interpretation (GLADYS)

"Gladys, you're getting really fat!"

Student C (Gladys):

JACK:

GLADYS: Sí, quizá debiera hacer algo. ¿De verdad crees que es tan grave?

- JACK :
GLADYS : Bueno, Jack, algo más que el año pasado.
JACK :
GLADYS : Unos 70 kilos.
JACK :
GLADYS : 34 años. ¿Qué quieres decir con que es peligroso para la salud?
JACK :
GLADYS : Sí, bien, sé que tiene razón, y ya he probado varios regímenes, pero parece que no funcionan. ¿Qué crees que debería hacer?
JACK :
GLADYS : Bueno, en realidad no paro.
JACK :
GLADYS : Ya lo he intentado, pero no funciona. Sencillamente no puedo resistir la tentación.
JACK :
GLADYS : Bueno, es más fácil decirlo que hacerlo, ¿no? Quiero decir que para tí es fácil, porque estás delgado. Para tí es muy fácil hablar. La cuestión es que tengo que perder tanto peso que casi no vale la pena ni empezar.
JACK :
GLADYS : Supongo que tienes razón. Debería empezar.
JACK :
GLADYS : Sí, claro, he probado a ir a al gimnasio, pero no ha servido para nada.
JACK :
GLADYS : Bueno, ya sabes, a unas pocas. Bueno, a tres o cuatro.
JACK :
GLADYS : Supongo que tienes razón, pero ¿para qué sirve?
JACK :
GLADYS : Sí, supongo que tienes razón. Volveré a intentarlo.
[Adapted from *Nexus*]

Abstract

Interlanguage studies, a field that reflects an interest in how foreign languages are learnt, are discussed. Conceptually, interlanguage constitutes a useful starting point with a view to shedding light on some of the difficulties EFL students are faced with due to L1 interference. In this respect, translation is recommended as a tool which can be used to help the learner approximate his or her interlanguage to the L2 norm. With this aim in mind, several translation exercises and activities are suggested to improve accuracy in both oral and written tasks. Translation activities of a more creative kind are also included to provide the students with an opportunity to practice challenging activities that they may be required to carry out in real life, i.e. consecutive interpretation.

Resum

Aquest paper introdueix la noció d'interllenguatge i la seua aplicació en l'aprenentatge de l'anglès com a llengua estrangera (EFL): es tracta d'un concepte molt útil per tal de comprendre les dificultats que troben els nostres alumnes com a resultat de la interferència de la L1 sobre la llengua estrangera. La traducció pot constituir un instrument vàlid per tal d'aproximar l'interllenguatge específic de cada alumne a la norma de la L2. Oferim per tant en aquest paper una sèrie d'exercicis de traducció destinats a millorar la precisió i la competència lingüística dels alumnes, tant en activitats orals com escrites. Cal potser destacar-ne aquelles que ténen un caràcter més creatiu i estimulant, com per exemple la interpretació consecutiva, activitat que podem veure'ns obligats a dur a terme en la nostra vida diària.