Translation Practices Explained

ANDREW GILLIES

Consecutive Interpreting

A Short Course

ROUTLEDGE

Consecutive Interpreting

Consecutive Interpreting: A Short Course provides a step-by-step guide to consecutive interpreting. This user-friendly coursebook tackles key skills such as presentation, analysis, note-taking and reformulation, as well as advanced market-related skills such as preparation for assignments, protocol and practical tips for working interpreters. Each chapter provides examples of the skill, as well as a variety of exercises to learn the skill both in isolation and then in combination with other skills.

Including model answers, a glossary of terms and further reading suggestions, this is the essential coursebook for all students of consecutive interpreting as well as for interpreter-trainers looking for innovative ways of teaching consecutive interpreting.

Andrew Gillies trains students, interpreters and interpreter-trainers worldwide on behalf of universities, international institutions and the International Association of Conference Interpreters (AIIC). He is the author of several books, including *Note-taking for Consecutive Interpreting* (2017), and also created the Interpreter Training Resources website.

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Consecutive Interpreting

A Short Course

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Contents

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Part I

> [I]f we are to teach, we must teach something, and that something must be simple and methodical.
>
> (Rozan 2003: 11 [1956: 9])

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1 Introduction

What is consecutive interpreting?

Consecutive interpreting is one of the three modes[§] that make up what we call conference interpreting[§]. It involves listening to what someone has to say and then, when they have finished, reproducing the same message in another language. The speech may be anything between a minute and 20 minutes in length and the interpreter will rely on a combination of notes, memory and general knowledge to recreate their version of the original. This form of consecutive is sometimes called "long consecutive" to distinguish it from "short consecutive", which usually involves a speaker stopping after each sentence (or a couple of sentences) for the interpreter to translate. New, technology-assisted versions of consecutive are discussed in Chapter 13.

When is consecutive interpreting used?

Before World War II conference interpreting meant consecutive interpreting. Simultaneous interpreting[§], or the equipment to make it possible, had not yet been invented and consecutive interpreting was the standard for international meetings of every kind. Simultaneous interpreting came along after World War II, and by the 1970s had overtaken consecutive as the main form of conference interpretation.

Consecutive interpreting has not disappeared, however. It is still an essential part of an interpreter's repertoire and is considered by many to be the superior of the two skills. Indeed, on the free market it is also better paid! Although simultaneous interpreting has replaced consecutive almost entirely at the meeting room table, where conference facilities often include the equipment required for simultaneous interpreting, there are many situations where consecutive survives and will continue to survive.

Ceremonial speeches

There are many occasions where a speaker makes a formal speech that needs then to be interpreted consecutively. After-dinner speeches at banquets or speeches to open

receptions are a classic example: the host will want to say a few words to the guests and the guests will want to reply. You, the interpreter(s), are there to facilitate that. You may also find that you have been recruited to interpret for the opening of a cultural event held at a centre like the British Council or Goethe Institute. The organizer will introduce the event in, say, English or German and you will interpret into the language of the host country. There is no real limit on the type of ceremonial speech you will be asked to interpret. It could be the opening of a French supermarket in Poland, or the launch of a German ship in Korea. It could be a foreign winner of an award making an acceptance speech in their own language, or a composer's 70th birthday at the Philharmonic.

Visits, guided tours and escort§ interpreting

Groups of MPs, business people, technical experts and more besides will often make trips abroad as part of their jobs. Often these visits will involve seeing how things work in another country. This means getting out of the fully equipped conference centre and off into consecutive country. If your clients have come to see a certain industrial process, then you may be bussed off to a plant where it is used and expected to interpret consecutively the explanations offered by a knowledgeable guide of how it all works. Alternatively, if you are accompanying a group of agricultural experts, you can expect to find yourself down on the farm for a round or two of consecutive. There is no end to the type of place you may visit. Slaughterhouses, pharmaceutical production units, fish-filleting plants and furniture factories – you name it, and one of our colleagues has already been there and worked in consecutive mode.

Visiting groups also have social programmes arranged for them in the evenings or on the free afternoon at the end of the trip. So when you get back from the slaughterhouse you may well find yourself interpreting consecutively what a tourist guide has to say about the local sights and attractions; the owner of a local brewery as he introduces you to his products; or the host of the visit wishing everyone a pleasant meal and opening the buffet.

Working meetings without equipment

There are still normal working meetings where you will interpret what is said around the meeting room table in consecutive. Sometimes that will have been the plan all along; sometimes it might be because a meeting with simultaneous interpretation has unexpectedly split up into sub-groups that have to be interpreted for (but who can't all use the equipment at the same time!). Sometimes it might be because the simultaneous equipment has broken down.

Other situations

There is actually no limit to the situations in which consecutive can be used. Wherever interpretation is required but bringing in equipment or using whispered

interpreting are not possible, then consecutive can be used. An informal survey of around 60 conference interpreters at AIIC Training events in Europe and Asia in 2015 and 2016 revealed that, on top of the situations mentioned above, consecutive was also performed in the following settings:

- high-level bi-laterals
- negotiations
- depositions/court testimony
- press conferences
- interviews, TV or refugee with administration
- focus groups
- lecture, keynote speech
- company in-house training courses.

Consecutive might also be chosen for other reasons than the setting in which a meeting is to take place:

- some interpreters have suggested that consecutive is more accurate than simultaneous (Van Hoof 1962: 36; Weber 1989: 162), although that is disputed (Gile 2001b)
- consecutive allows the interpreter to interact with participants, for example to clarify what has been said; to manage the discourse turns; to gauge participants' reactions as part of the discussion's context; and to make corrections if necessary (Russell & Takeda 2015)
- consecutive might also be chosen for reasons which unfortunately have little to do with interpreting itself. In courtrooms or during negotiations a party who understands both the languages being used might seek to use the consecutive format to their advantage. Having understood the original, they don't (only) in fact listen to the interpreter but use that time to formulate their reply to what has been said (Ouvrard 2013: 85)
- consecutive may be chosen simply because it is cheaper. Simultaneous interpreting booths also cost money, so by using consecutive organizers can save money, and often doubly so because consecutive for a two-language meeting will often involve a single interpreter rather than a team of two or more (Ouvrard 2013: 85).

Community[§], liaison[§], medical[§] and court[§] interpreting

Although this book is born of the author's experience in conference interpreting and conference interpreter training, consecutive interpreting and note-taking are by no means limited to conference interpreting. Wherever simultaneous equipment is not a viable proposition, then consecutive and whispered[§] interpreting are used. When the audience is more than two or three people, only consecutive will work. Consequently it's still used a lot, and even though the short consecutive

format is used a great deal, both clients and interpreters would benefit from longer-format consecutive (because the more of a speech the interpreter hears in one go, the better they are able to interpret logical links, tone and style).

Accreditation tests

Finally, it is worth mentioning graduation exams and accreditation tests. All MA graduation exams in conference interpreting involve consecutive interpreting. Most international institutions insist on your having an MA in conference interpreting before they will consider you for accreditation at all. So passing your consecutive exam is crucial. On top of that, some large international institutions, e.g. the EU and NATO, also include consecutive as part of the accreditation test itself. Exams and accreditation tests cannot be considered to be "real" interpreting – we are not helping people with no mutual language to communicate with one another – rather, we are demonstrating to people who understand perfectly the two languages involved that we are capable of facilitating that communication when necessary. But, if you are reading this book, then at some stage in your future career you may well have to take such a test. Not only is consecutive interpreting an integral part of most MA exams and accreditation tests, it is often the first part and eliminatory. In other words, if you fail it, you won't even be asked to take a test of your simultaneous skills. This is one of many good reasons to put time and effort into improving your consecutive interpreting skills.

Who can be a consecutive interpreter?

There are a number of characteristics that are generally agreed upon by interpreter-trainers as being necessary or at least helpful if you are to successfully learn to interpret, including interpreting consecutively.

- You will most likely be under 45 years of age when you begin your interpreter training. You'll need mental agility and flexibility that appear to diminish with age.
- You will have an above-average command of your native language (A language), meaning that you are comfortable in a number of registers[§], have a broad vocabulary and can speak articulately about a wide variety of topics.
- You understand your other working languages[§] (B and/or C languages) and the cultures to which they relate to a level sufficient for conference interpreting purposes.
- You will have an MA-level qualification, not necessarily in languages. (This is usually a requirement to admission to post-graduate conference interpreting courses.)
- You have spent at least a year abroad, probably several, in countries where your (foreign) working language(s) is/are spoken. This provides not only depth to your knowledge of the languages and cultures in question but more generally promotes broader intellectual horizons, general knowledge and cultural empathy.

- You are intellectually curious about how and why things happen and work.
- You have above-average general knowledge including areas like science, geography, technology and history.
- You are knowledgeable about and interested in current affairs.
- You enjoy and thrive in high-pressure situations. (For example, you perform better in exam conditions than not; you're comfortable speaking in public or performing.)
- You are quick-witted.
- You have an ability to summarize information.
- You're able to represent the views of others faithfully and without bias even if you disagree with them.
- You are willing to learn. A good interpreter continues learning throughout their career – that means being open to your own failings.
- You are in good health. Assignments in consecutive can be exhausting and very stressful. Having said that, as long as you can hear and speak normally, physical disability should not be a hindrance – for example, consecutive can be done very well without notes and/or from a wheelchair.

Why learn consecutive?

Consecutive accounts for only about 7% of conference interpreting days worked (Neff 2014). And yet it makes up at least half of many post-graduate MA courses in conference interpreting, while some courses do an entire year of consecutive before starting simultaneous. So why do we spend so much time learning it? The first reason is that consecutive plus simultaneous and whispered interpreting are the three modes of interpreting that make up conference interpreting (AIIC 2012). However, there are actually a lot of good reasons to learn consecutive, whether you are aiming at conference interpreting or another branch of interpreting. I will split those reasons into two groups; the first relates to the real-world interpreting market and the second to your learning to become an interpreter.

The market

1 Consecutive is still used in all of the settings listed on p.7 and particularly outside the (relatively small) conference interpreting market. In court, medical and community interpreting, consecutive is the staple.
2 Consecutive, together with simultaneous and whispered interpreting, is still considered part of the skill set required to be called a conference interpreter (AIIC 2012). This is at least partly because the very profession of conference interpreter was founded on the use of consecutive at the Peace Conferences that followed WWI – at a time when simultaneous interpreting had not yet been invented – and partly for the reasons outlined below in "Studying consecutive".

3 Consecutive is required for accreditation tests at major international institutions and to join some professional associations.
4 Consecutive could offer you a competitive advantage on the market. Because consecutive assignments are now a small minority of most interpreters' assignments, many interpreters have got out of the habit of doing consecutive or given it up entirely. In this respect young graduate interpreters have an advantage because they will have spent a couple of years training in consecutive while studying and later while preparing for those accreditation tests at international institutions that include consecutive. Young graduates' consecutive is therefore relatively strong. It might even be a conference interpreter's passport to fast-track career development since they might be chosen to accompany high-level delegations on important trips abroad as a result of their ability to do consecutive (Fleming 2015) and/or other interpreters' reluctance to do the same.

Studying consecutive

1 The sub-skills of consecutive, like public speaking and analysis, are useful in pretty much all walks of life (Capaldo 1980: 224–225).
2 Many trainers believe that it is essential to learn consecutive first if you are to have any chance of successfully mastering simultaneous (Seleskovitch 1989: 49).[1]
3 In consecutive it is the interpreter who sets the pace when the interpreter is speaking, which is not the case for simultaneous where the speaker always sets the pace. This means you can spend a little longer on difficult bits, paraphrase or anticipate issues when note-reading. All this makes producing idiomatic natural language easier (Gile 1995: 180).
4 Consecutive without notes is both a test of whether a student can analyse and summarize a source speech but also a way of learning to do the same (Seleskovitch 1989: 19).
5 There is less interference from the source language in consecutive than simultaneous (because you are not listening to the source language at the same time as speaking in the target language). This means that you can practise reformulation and target language production in isolation (Gile 2001a: 180).
6 It is easier for students and teachers to identify the technique problems students are having when interpreting in consecutive because the skill is split into two distinct phases (see Gile's phases later in this chapter, p. 14) – listening and speaking.
7 Like simultaneous interpreting, phase 1 of consecutive involves simultaneous listening, analysis and production, but in consecutive we produce notes rather the spoken word. Thus once a note-taking system is in place, this multi-tasking can be seen as a useful preparation for simultaneous interpreting.
8 It is easier to test fidelity in consecutive (e.g. in exams and accreditation tests) because of the separation into two phases (Gile 2001a; Russell & Takeda 2015: 103).

Don't think that because several of the above suggest consecutive is a good preparation for simultaneous, that is the most important reason. It's a very good one, but consecutive is far more than preparation for simultaneous, and the fact that it is still used should be the major reason for wanting to learn it!

Should we learn consecutive before simultaneous?

For the reasons explained above, consecutive has been and still is very often taught first, sometimes to the exclusion of simultaneous. It was seen as the gateway to interpreting by Seleskovitch and Lederer (2002: 49) and many others. While it would appear a good idea to learn the analytical and presentation skills required for consecutive first (see "Why learn consecutive?", above) and then move on to simultaneous, there isn't actually any empirical evidence to suggest that this approach is better than learning both at the same time. And in practice, where a post-graduate interpreting course runs for only one academic year, simultaneous must inevitably begin so soon after starting consecutive as to make the difference irrelevant.

How good is good enough?

Before discussing the quality of the interpreting itself, let's look at the obvious pre-requisite to studying interpreting – your languages. To do this I will use the International Association of Conference Interpreters (AIIC) classification.

> The working languages of members of the Association shall be classified in three categories, called "A", "B" and "C", which shall be further defined as follows:
>
> Active languages:
>
> A: The interpreter's native language (or another language strictly equivalent to a native language), into which the interpreter works from all her or his other languages in both modes of interpretation, simultaneous and consecutive.
>
> All members must have at least one "A" language but may have more than one.
>
> B: A language other than the interpreter's native language, of which she or he has a perfect command and into which she or he works from one or more of her or his other languages. Some interpreters work into a "B" language in only one of the two modes of interpretation.
>
> Passive languages:
>
> C: Languages of which the interpreter has a complete understanding and from which she or he works.

It is important to realize that an A language in the way it is understood by AIIC – to be used for conference interpreting – is not *just* anyone's mother tongue or native language. It implies "an outstanding level of linguistic ability and depth" (de Fortis 2013b). It is therefore perfectly possible, indeed quite common, for people to have a mother tongue, or even two, which does not meet the A standard required for conference interpreting. Your ability to understand a C language, and speak a B language, should be "comparable to that of an educated native-speaker" (AIIC 2012b).

Now what about the interpreting itself? There is no absolute objective system for measuring for the quality of a given piece of interpreting against the source speech from which it was taken. Rather, interpreter-trainers and assessors, who are professional conference interpreters, will have a broad guideline as a starting point and will then subjectively judge whether your performance meets that benchmark. For example, many interpreting schools use AIIC's benchmark that a student's graduation exam performance should be "professional entry level" (AIIC 1999b), meaning the level expected of a professional at the beginning of their career (so someone who can do the job but who would still be expected to get better with more experience). Some assessors use a very pragmatic measure – would I give this person an interpreting assignment tomorrow? The US government has a slightly more detailed approach, suggesting that a professional interpreter should at least be able to "provide renditions of informal as well as some colloquial and formal speech with adequate accuracy ... convey many nuances, cultural allusions, and idioms, though expression may not always reflect target language conventions" (Interagency Language Roundtable 2011). However, a lot is still left to the judgement of the assessor. In addition, at least one study has found that quality is evaluated differently in different types of meeting (Pöchhacker & Zwischenberger 2010) and by different age and gender groups.

That being said, there is general agreement that the most important elements of quality to be achieved by the conference (and therefore also consecutive) interpreter are *sense consistency with the original* and *logical cohesion* (Pöchhacker & Zwischenberger 2010). In other words, you should say what the speaker says and make sense.

I would suggest *sense consistency* in consecutive interpretation to conference interpreting standards means you're getting across – in the target language – the same explicit message(s) and any obvious implicit message(s) as the speaker, with the same hierarchization of points and information. All the detail should also be reproduced. The tone and register in the target version should be equivalent to the speaker's. The whole interpreted speech should create an equivalent effect[§] for the listeners of the original and target versions. Achieving *logical cohesion* means that on top of saying what the speaker has said, you must also make logical sense. That means that you should not contradict yourself within the speech, nor should what you say conflict with known facts or natural laws, etc. Ideally, saying what the speaker has said *also* means making sense. As such, checking that you are making sense yourself while you are speaking gives you a better chance of getting the speaker's message across accurately.

Assessors will also expect what you say to make grammatical sense and be expressed in an articulate way – see language classifications above.

About this book

This book is the fruit of nearly 20 years practising, reading about, and teaching, consecutive interpreting in, amongst other places, France, Poland, Germany and Canada. It is also a response to the almost total lack of published material on consecutive as a whole. While there are several, though not many, books on note-taking, I have only ever found a single book (Bowen & Bowen 1984) devoted to consecutive as a whole and it has been out of print for 20 years. Jones, in his excellent *Conference Interpreting Explained*, Seleskovitch and Lederer, Taylor-Bouladon, and Dawrant and Setton all address consecutive as part of broader books on conference interpreting as a whole. However, since consecutive is often addressed separately during training and is a distinct activity, I felt it deserved a book of its own.

This book is also a reaction to the focus in the literature, in students' minds and in general, on note-taking, which, although an essential part of consecutive, is not all there is to consecutive by any means. The book offers a breakdown, description and exercises to practise the component skills of consecutive interpreting with a view to guiding you step-by-step towards the acquisition of a sound consecutive interpreting technique.

What is described here is not the only way to arrive at, or do, consecutive interpreting, but it is one way that I have seen work for many students and interpreters. Some of the techniques in this book can be credited to the author; many I learnt from others and have merely compiled and ordered them in this book. Some are taken from the literature – and I have tried to cite authors correctly where possible. Some techniques are so well known or so old that to try to identify who came up with them first would be a futile exercise in literary archaeology.

Some of the material in this book appeared in an earlier publication by the same author, *Note-Taking for Consecutive Interpreting* (2017) – for example, in this introduction and Chapters 4 and 6 on Analysis and Note-taking. That has been done because those parts of the text apply equally to note-taking as a subset of consecutive and consecutive as a whole. Exercises aimed at helping you work on the different sub-skills of consecutive have also in some cases already been published in my *Conference Interpreting – A Student's Practice Book*. Where that is so I have added the reference number from that book, e.g. "Identify the skeleton of meaning (C.42)".

At the end of each chapter you'll find a short list of recommended further reading. Full bibliographical details of each title can be found in the Bibliography at the back of the book.

This book does not address how to translate, or fidelity in translation, as 1) that would require some academic input that I'm reluctant to include in this type of book and which I'm not necessarily qualified to add; and 2) in my experience,

these two issues are far more easily dealt with in a classroom situation (with a professional interpreter as a trainer) using the many examples that come up over the duration of an interpreting course in specific language combinations.

How to use this book

The book is aimed at student interpreters and their trainers. The book can be used by students studying alone but is really intended to be a complement to formal studies in interpreting and cannot replace formal training with trainers who are professional interpreters.

The book is divided into two Parts. Part I covers the basic skills of consecutive interpreting, as described in Gile's breakdown of the tasks to be carried out by the consecutive interpreter (1995: 179):

> Phase 1 (while the speaker is speaking):
> listening and analysis, note-taking, short-term memory operations, coordination of these tasks.
> Phase 2 (while the interpreter is speaking):
> note-reading, remembering, production[§].

Part II begins our preparations for real-life assignments and more complex speeches. Appendices 1–3 offer examples of how exercises in the book might have been done, followed by a Glossary and Bibliography.

For the purposes of teaching and this book, I have broken down consecutive interpreting into what I see as its component parts and which correspond to chapters in this book. Any breakdown will unfortunately be imperfect, as in reality groups of these skills are performed at the same time and/or overlap with one another in a way that defies clear demarcation lines. However, this breakdown has shown itself useful in the classroom.

Each chapter explains a skill, offers one or more models of how it might be carried out and provides a number of exercises to help you learn the skill yourself. The order chosen is a very practical one in that each skill introduced can be used and reinforced in the following chapter(s). In this way we learn one extra skill at a time rather than jumping into the deep end of consecutive and trying to learn all of the skills at once. Each chapter then suggests exercises to combine the new skill with those from previous chapters. However, the order in which skills are presented remains the personal choice of the author in the absence of any empirical evidence to suggest a particular order.

In Part II we look at more practical elements as we prepare to move from the classroom to the marketplace. We will revisit some of the skills from Part I from a market-oriented perspective and there are chapters on protocol and digitally assisted consecutive interpreting.

Part I of the book, then, is written to be worked through in order and over a number of months, whereas Part II can either be worked through in order or dipped into depending on what you need. You can of course also read through

the book in one sitting and, I hope, learn something. However, if you want to achieve a competent level in consecutive interpreting, you would be better served spending a few days or weeks on each chapter and more particularly the exercises that you'll find there. I recommend you do that together with other student interpreters as a complement to formal training.

You probably want to start interpreting from one language into another straight away. That's understandable, but please be aware that it may be beneficial to take a more gradual approach as suggested in this book. The same goes for each of the exercises in the book. You don't have to jump straight into doing the exercises from spoken speeches in a foreign language, interpreting into your best language. You can work from texts and transcripts of speeches monolingually to start with, and add in interpreting from one language to another when you feel comfortable with the skill in question. So for most of the exercises in this book there will be at least four variations, which can be taken in the following order to give you a more gradual approach:

1 Transcript A language → spoken A language
2 Spoken A language → spoken A language
3 Transcript C language → spoken A language
4 Spoken C language → spoken A language

You don't have to go through all of the variations above; stages 2 and 3 can equally be taken in reverse order. The language classifications A, B and C are explained above under "How good is good enough?".

When I teach, the contents of this book are introduced and practised gradually over the course of most of an academic year – so seven to eight months. However, some skills, like note-taking, will take longer to acquire than others so I cannot recommend a fixed number of weeks per chapter. If you are already a consecutive interpreter, and/or a trainer already, you may just wish to dip into relevant chapters as appropriate.

Note

1 However, there are very different and credible views on the subject as described by Kalina (1994).

2 Presentation

> The consecutive interpreter has to speak in public. They must therefore have some speaking skills.
>
> (Thiéry 1981: 102)

In this chapter you will learn how to:

- sit or stand correctly for public speaking
- assess public speakers and other students
- assess your own speaking performance.

One of the sub-skills of consecutive interpreting is public speaking. Indeed, if you learn nothing else during the time you study interpreting you will still have learnt a very useful life-skill. However, public speaking is more difficult for the consecutive interpreter because at the same time as the consecutive interpreter is speaking, they have to do a number of other things – reading their notes and recalling information, for example. For this reason it is important to learn to speak well early on and have an in-grained technique that will hold up under pressure and not distract from finding the right words to say. That in turn is why many interpreting courses, and this book, begin with public speaking skills.

Let's start with a look at posture. If you are not set up right, then everything that follows will be much more difficult.

Posture

We'll look here primarily at your posture while you are speaking. Much of this advice will also apply to your posture for listening.

Any posture you take up should be chosen to make you appear professional; facilitate your interpreting; and promote the audience's confidence in your interpreting. That means being able to: read your notes; look up at your audience while speaking; hide your nerves by limiting any unintended body language; and eliminate physical tics. The recommendations below aim to do all of that.

You may be asked to do consecutive sitting or standing so we'll look at both.

Standing

Standing is a relatively straightforward posture, which we do naturally – not too much can go wrong. We stand up straight and look forwards!

Feet

The most significant thing you can change in the standing posture is the position of your feet. It may sound trivial but actually the position of your feet can have quite an effect on your performance. Some people naturally stand with their feet together, as below.

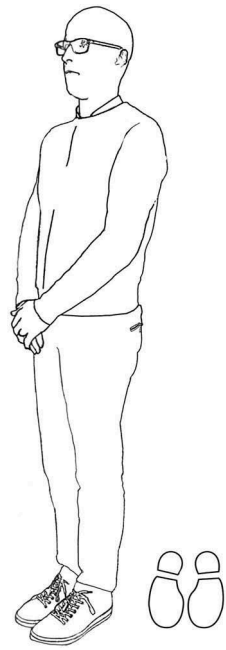


Figure 2.1

But this position makes you less stable; you may even feel yourself wobble like a tall slim tree in the wind. Try out this position and get someone to give you a little push. Do you feel how unstable you are? This instability is exacerbated when we hold our arms up and forward with a notepad in them. It may also make you more nervous when interpreting, which in turn may make us interpret less well. It will certainly dent the audience's faith in you, so we want to avoid it. If on the other hand you separate your feet from one another, both sideways and front-to-back, you will be more firmly rooted in the ground and you will feel more stable. Stand with your weight equally on both feet. Try it out. This stability will give you more confidence to attack the interpreting task.

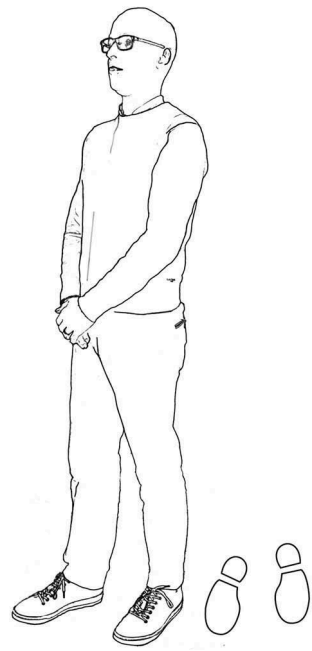


Figure 2.2

Your legs should be straight but don't tense the muscles or lock the knees. This position will also stop you swaying from side to side or switching your weight from one foot to the other repeatedly, both of which should be avoided when standing. Don't cross your legs and sag onto one standing leg.

Arms/hands

At this stage of the course you may not be using a notepad. In this case, your main objective will be to keep your hands still and out of the way. Holding one wrist with the other hand, either with both hands in front of you or behind your back, is a good way to do this. See Figure 2.2 above. Occasional hand gestures which reinforce what you are saying are welcome but beware of waving your hands around all the time. Don't put your hands in your pockets or on your hips. Don't cross your arms in front of you.

Later, when you are using a notepad you can simply hold onto the notepad. See Chapter 10, p. 170. For more on hand gestures, see below.

Sitting

You will also do consecutive sitting down; indeed, as a student you will probably do more consecutive sitting at a table than standing. Exams and accreditation tests are also more likely to be done sitting. So how should we sit? As we've said, we need to

look professional and we need to be able to read our notes, breathe and look up at the audience, so how we sit should promote this. The suggestions below aim to do that but they remain just that – suggestions. They are not hard and fast rules that you must follow. You should try them out and adjust to the position that allows you to listen, take notes and interpret best.

Body

In the listening phase it is acceptable, even inevitable, that you'll lean on the table in front of you, or hunch over your notepad while taking notes. The audience is not looking at you during this stage. For the speaking phase your posture will have to change a little to reflect the fact that you are no longer taking notes but reading them; projecting your voice; and that you must make eye contact with your audience. The aim is to speak well, engage with your audience and minimize extraneous and involuntary movements (tics).

So how should we set ourselves up? First of all, the body. You will need to be alert and comfortable. I suggest that you sit slightly forwards on the chair so that you are not leaning back into the backrest. (How much of your back, starting from the lower back upwards, is touching the backrest will depend on what is comfortable to you and your size relative to the chair.) You are far enough forward to have some of your weight on your feet. This will create a solid base.

Figure 2.3

Slouching

I hope it's obvious why an interpreter should not slouch in a professional environment. It shows a lack of formality and respect for the others in the room. This applies of course to *both* the listening and the speaking phases of consecutive. If that were not enough, it's not a good position to write notes in and in phase 2 it would be harder to breathe and project your voice from a slouching position.

If you're sitting without a table, then be aware that you'll be very hunched when taking notes using your legs as a table, so you should make a particular effort to sit up and forward before you start interpreting.

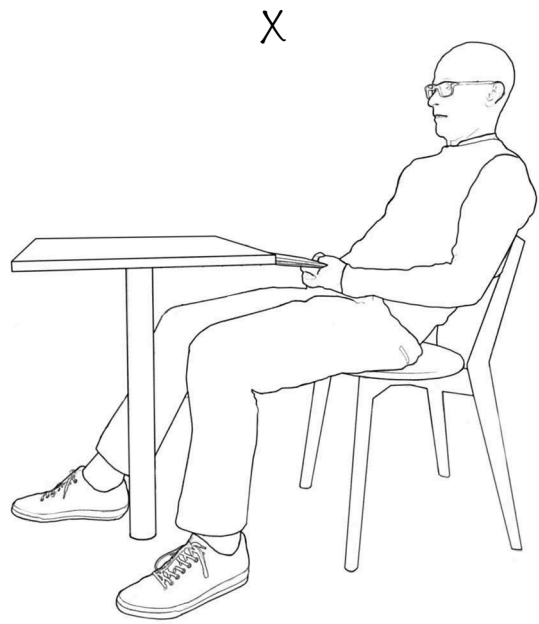


Figure 2.4

Feet and legs

Your feet should be flat on the ground and slightly apart. If your feet are not flat on the ground you may well find them bouncing up and down. That's not a useful use of energy and it can be distracting to you and your audience. The same goes for crossing your legs. You'll probably waggle the foot around in the air when you get nervous. Having the feet slightly apart while flat on the ground will make us more stable than if they are together.

NB. Ladies, if you are wearing a skirt your range of movement will be a little more limited by the need to keep your knees together. Men, avoid manspreading.

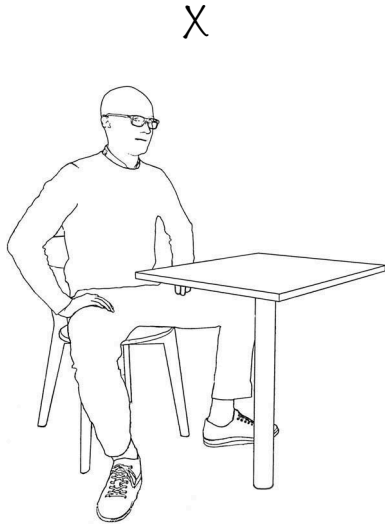


Figure 2.5

Figure 2.6

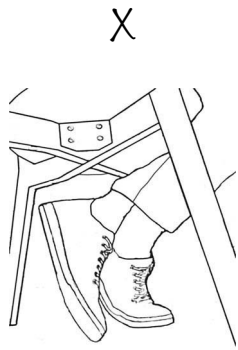


Figure 2.7

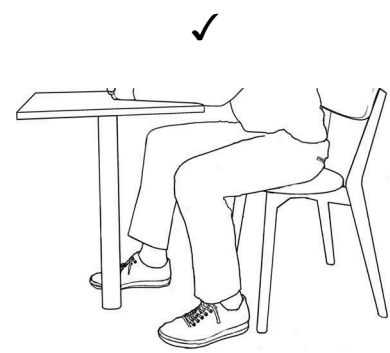


Figure 2.8

Arms

As a beginner, you will most likely be making too many involuntary hand gestures. They may be tics, like touching your hair or nose, or waving your hands around like you are directing traffic, not interpreting. Alternatively you might be sending out the wrong signals to your audience (for example, crossing your arms might be seen as a sign of diffidence). Either way, anything you do with your hands should be deliberate and help your interpreting.

I recommend grounding your arms in the same way as we ground our feet – not on the floor, obviously, but on the edge of the table. To do this, rest the mid-point of your forearm on the edge of the table. This will stop you

slouching forwards and help you sit upright while leaning forwards a little, which in turn will make it easier to breathe properly (reducing your nerves) and to look at your audience. In terms of body language, this slight leaning forward suggests you are interested and in control (Duden 2007: 158) – useful signals to send out. Don't put your elbows on the table. This is culturally unacceptable in some countries and will also cause you to slide forwards, which we don't want. With the mid-point of your forearm on the edge of the table you will be grounded, stable. This will also stop you fidgeting. If you are using a notepad I would hold it with both hands. This will stop you waving the free hand about. It also helps you improve your eye contact with the audience when reading back your notes – see Chapter 10, p. 169. If you're not using a notepad, put your hands together, e.g. by folding them over one another flat on the table, or hold a notepad anyway – it will be good practice for later. Don't put your hands under the table in your lap. It makes you look timid and nervous whereas you will have to command the room when you speak. Whether or not you are holding a notepad, put your pen down. You won't need it once you start speaking and it can only get up to mischief – like being twiddled or dropped.

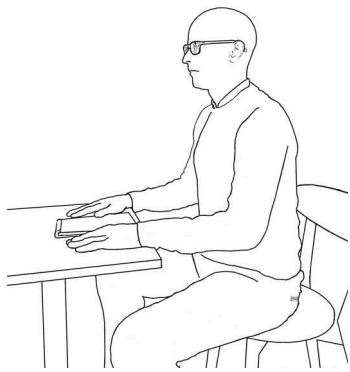


Figure 2.9

Figure 2.10

This suggestion for what to do with your hands does not mean that your hands absolutely have to remain stuck to the notepad or the table throughout the speech. It will be a good idea to occasionally make an appropriate hand gesture to underline a point made in the speech. The occasional gesture that reinforces what you are saying can add something valuable to your presentation.

EXERCISE

What's wrong with these sitting positions?

1.

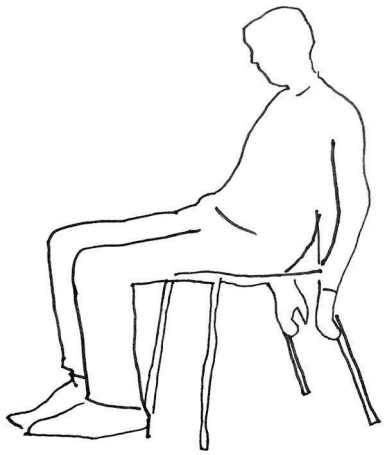


Figure 2.11

Comments:

2.

Figure 2.12

Comments:

3.

Figure 2.13

Comments:

4.

Figure 2.14

Comments:

Compare notes with my comments at the back of the book.

Delivery

Eye contact

Eye contact with the audience is an essential part of speaking in public and therefore also of consecutive interpreting. Looking at your audience tells them that you are engaging with them – that you are talking to them and not to yourself! Eye contact also gives the speaker or interpreter immediate feedback about how the audience is reacting to what is being said. Naturally shy speakers tend to look at the floor. Others might gaze around over the heads of the audience. You will be looking at (all of) your audience! Your gaze should move around the classroom, looking at each person in turn (and not only the person you think is best disposed to your performance).

Here's a little trick that will help you appear to keep eye contact with your audience without that uncomfortable moment of actually catching someone's eye (and becoming nervous or distracted from your interpreting as a result). Instead of looking at the audience members' eyes, look at a space on their foreheads, between and just above the eyes. For them, you will appear to be looking directly at them, but you will avoid actually catching anyone's eye.

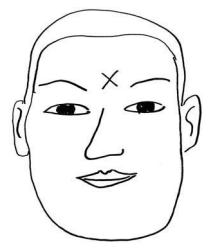


Figure 2.15

Voice

Your voice should be clearly audible to those in the room with you. This will be easier if you are sitting as described above and looking at your audience – because then your mouth will project your voice at them and not downwards at the table. Learn to speak loudly without shouting so that you can speak to larger audiences if required. Learn also to vary your volume so it's appropriate to the space you're in and the size of the audience you're speaking to.

Enunciate and articulate. All of the words you say should be comprehensible to your audience.

Be aware of how your voice is received by listeners. Some people speak too loud or shout. Some people may have a monotone drone. Others have a higher-pitched voice. Over long periods, all of these can grate with listeners. Ask your

teacher if your voice is audience-friendly and if not get some help changing it. You can find help on webpages, from speech therapists and of course from your teachers.

As students you will often work in small groups (2–10 people) and perhaps in small rooms, or even online. You won't need to project your voice much in that environment. In the real world, on the other hand, you are likely to work in larger spaces, for larger groups (10–50 people). You may even be working outside or on industrial sites where there is background noise. It's a good idea to periodically practise speaking in bigger rooms and even outside so that you are able to speak more loudly (without shouting) when necessary.

If you get the chance, attend voice coaching courses with professional voice coaches. Because these courses are addressed at a far wider audience than just interpreters, there are quite a lot out there.

Intonation

Your intonation should be natural and fluent. This will inspire confidence in your listeners. Try not to sound nervous and uncertain, which has the opposite effect. One simple way to achieve this is to try to be communicative! Yes, you are learning a new skill and that requires extra concentration, but remember that that skill is communication! Imagine yourself genuinely talking to somebody who wants to hear what you have to say rather than trying to complete a school public speaking exercise. Your voice will change in quality immediately.

Remember to pause. Pausing in the right places is essential for both you and your audience to understand the structure of the speech. We don't pause to think; we pause to end an idea or a clause and show that we've moved onto something new. Rattling through your speech without pausing is not the way to go.

Get the pace right. For many students, but not all, that means slowing down.

Know what you are talking about and what you are about to say. These are also two very important factors in speaking fluently and naturally (and therefore not sounding nervous and uncertain). The exercise at the end of this chapter, "Just a minute", is not only great public speaking practice but it can also be used to practise thinking ahead to what you are going to say next – essential for fluent delivery. It is useful and motivating to give speeches that are good in both form and substance. To learn about finding out more about a topic see Chapter 5, p. 73.

Nerves

It's normal to be nervous when you speak in public. It's a sign that you still think the activity is out of the ordinary and requires extra concentration. That's a good

thing. If speaking in public makes you unhappy and/or unwell then interpreting may not be the job for you.

Usually your nerves will stop playing a role once you get going with the speech, so practise beginnings. You could, for example, develop a stock beginning that works in most speeches to get you going. For example, "Ladies and gentlemen, thank you for having me today. I'd like to talk to you for a moment about a subject of interest and importance". Or words to that effect. Nerves can also be defeated by knowing what you're talking about. Preparing and even practising your speeches will help, but it's normal that you are more nervous in the early part of the course as you learn new skills.

The postures described above will minimize the external manifestations of your nervousness – involuntary movements, etc – and that in itself will calm you down. I find the best way to deal with nervousness during a speech is to concentrate on what I'm saying and not to think about the nervousness. However, there will often be a moment in a speech, or an interpreting performance, where you freeze up. This will make you doubly nervous. How you deal with that is crucial. You will need to shake yourself out of it immediately and carry on. The carrying on will mean you're too busy to be too nervous. You could use a rescue strategy to gain a few seconds' thinking time – try saying, "Ladies and gentlemen, the next point that I would like to touch upon is …" very slowly. This will give you some time to remember what you need to and carry on.

EXERCISE

Before you start speaking, imagine yourself giving a great speech in front of an audience. See yourself standing or sitting correctly, and speaking loudly, clearly, fluently and without hesitation or visible nerves.

Practice

Now you have a sound base on which to build, we can look at the actual speaking skills. I'm going to suggest the following sequence for learning and practising public speaking skills, which we'll work through one by one.

1 Establish rules
2 Assess online speakers
3 Assess yourself
4 Assess each other

1 Establish rules

The first thing we need to do is set out, or borrow, a set of rules for good public speaking that we can use to work from. There are many out there

online, but it may be more instructive for you and your practice partners to develop your own rules together with your teacher(s). How? Simply search online for "speech" or "my speech", or their equivalents in your language. The latter will give you more amateur speakers, which is a good place to start looking at how *not* to give a speech! Whilst you are watching, start jotting down the things you think a speaker should or shouldn't do based on the films you are watching. Eventually you can compile the list into a table like the one below. Make a few columns so that you can use the same page to assess several speakers. This table is an example of what you might end up with. It's not the only or the authoritative version. Make your own version!

As you watch and listen to more and more speeches, you can adjust the table. You might want to add lines to it, or reorganize it. No problem; it will remain a work in progress.

	Speaker 1	*Speaker 2*	*Speaker 3*	*Speaker 4*
Stand still				
Make eye contact				
Involuntary hand gestures				
Relevant hand gestures				
Body language				
Natural intonation				
Enunciation and audible				
Convincing				
Interested				
Interesting				
Correct register				
Know what you're talking about				
Know where you're going				
Make sense				

2 Assess online speakers

Now use the table you have created to assess the speaking skills of further speakers. These can be live public speakers but will most likely be speakers you can find and watch online. You can fill out the table noting only good/bad, yes/no, or you can also include examples of exactly what the speaker did well or badly.

Example

	Speaker 1	*Speaker 2*	*Speaker 3*	*Speaker 4*
Stand still	✓	✓		
Make eye contact	X	✓		
Involuntary hand gestures	✓	X		
Relevant hand gestures	X	✓		
Body language	✓	✓		
Natural intonation	✓	✓		
Enunciation and audible	X	✓		
Convincing	X	✓		
Interested	X	✓		
Interesting	X	✓		
Correct register	✓	X		
Know what you're talking about	✓	X		
Know where you're going	✓	X		
Make sense	✓	X		

3 Assess yourself

Prepare a speech and film yourself giving the speech. Use a table like the one above to assess your own public speaking skills. How did you do? Some people find this stage fairly unpleasant, even brutal, but it's also very educational. And it's fair. Fair to your future clients – why should they pay to listen to you speak if you don't want to watch and listen to yourself? And fair to your student partners to whom you will hopefully give kinder but also more constructive feedback once you've assessed your own public speaking skills and seen at first hand the difficulties speaking in public poses.

You may need to focus initially on assessing and correcting one or two points at a time rather than all of the above.

Keep the film of yourself and compare to similar films taken in three or six months' time. You'll most likely see that you've improved a lot, which is good for motivation. If not, are you still making the same mistakes? Try to eliminate them specifically.

4 Assess each other

Get together in practice groups (see p. 81, "Practice" in Chapter 5) and give and assess speeches. Make sure you are not reading speeches to each

other but rather speaking freely from a few notes or your own existing knowledge.

Be aware that there may be cultural differences between what constitutes good public speaking in different countries, cultures and languages. If you work into two active languages (rather than just your A language), you will have to be particularly sensitive to this and may have to adopt slightly different techniques in the different languages.

See also the section on feedback in practice groups in Chapter 5 for more information about giving feedback. The speaker assessment table on p. 27, for example, favours critique and comment on everything in a speech, whereas I actually recommend focusing on a couple of major issues at a time rather than an exhaustive critique of everything (see "Feedback", p. 83).

Conclusion

Any posture should help you: look professional; listen to the speaker; take notes comfortably while listening; breathe; project your voice; and minimize physical tics while you are speaking. The recommendations above have worked for many students; however, you should try things out, adjust and find the best posture for you (and your clients).

Further practice

At this stage we are focusing on presentation skills. So when you practise, it's good to have an audience. That means practising in groups with fellow students and even, if you can persuade them to come along, friends and acquaintances who aren't interpreting students who can act as independent listeners. One useful exercise is the following …

JUST A MINUTE (C.3)

"Just a minute" is a UK radio game show in which one person must speak on a given subject, without hesitation or repetition, for 60 seconds or more. The speaker doesn't know in advance what the subject is. The subject is suggested by the others in the group. In our version the listeners assess the speaker's performance according to a set of public speaking guidelines you have been working with as part of your course.

Can you speak fluently and confidently on any subject at a few seconds' notice? This exercise will help you to sound confident even when you are not.

TELL IT TO GRANDMA (C.6)

Pick a topic or listen to a speech and then imagine you are explaining it to your grandmother or a relative from abroad who might not be familiar with the subject matter. You'll have to explain and communicate the subject more naturally, paying less attention to the detail of the information and more attention to making sure the listener understands what you're saying. This is communication!

SPEAK FROM KEY WORDS ONLY

Pick a subject and write it and five related words on a piece of paper. Give the paper to a fellow student, who must then improvise a two-minute speech using all the words listed.

The thinking ahead and improvisation required for this exercise mimic the multi-tasking you will be doing when interpreting for real.

Climate change
temperature
CO2
emissions
warmer
atmosphere

Figure 2.16

WATCH AND COPY THE EXPERTS

You should also take the time to observe professional speakers. Films are easy to find online, but if you can attend events live that's even better. Try to note and emulate how and when they pause for breath, how they connect with their audience, their rhythm and any other techniques you think make them effective speakers.

You will have mastered public speaking as an isolated skill. Next comes adding it to the other skills of consecutive interpreting. And you'll notice that public speaking becomes more difficult! The next chapter, "Consecutive without notes", should give you plenty of opportunity to work on your presentation skills (giving and interpreting speeches).

Further reading

BBC (2014a) Public Speaking Tips.
Duden (2007) *Reden halten leicht gemacht*.
Levasseur (2017) *50 Exercices Pour Parler En Public.*
Toastmasters (n.d.) *Public Speaking Tips*.

3 Consecutive without notes

In courses in interpreting, students are required to process the contents of a message using memory correctly. They are required to take in the meaning of the text, to isolate sense units, to organize them ... Paradoxically, they are given few practical guidelines to achieve all this.

(Ballester & Jimenez 1992: 238)

In this chapter your will learn how to use your memory in a number of different ways that will help you recall speeches you're trying to interpret. They are:

- what you already know
- narrative prompts
- visual prompts
- structural prompts
- logical prompts (latent memory)

You'll also see how this technique can be combined with the techniques described in Chapter 1.

Interpreting without taking notes, or from memory, is something that many interpreting students (and practising professionals!) find rather daunting. There are a number of reasons for this: many people are convinced they have a poor memory; outside the world of interpreting we are very rarely required to remember speech of more than a few seconds of speech in any detail; this type of exercise is often part of the admissions tests and exams which themselves are nerve-wracking affairs; and students are often given little or no instruction as to how to best recall information in a speech, and consequently aren't very good at it. Faced with what appears to be an uninterrupted stream of words and the instruction to "remember the speech", it is no

wonder that the would-be interpreter – who has no idea how to best deal with the flood of incoming information – doesn't enjoy the task or complete it very well. In this chapter we'll see that by applying a number of simple techniques you are able to recall far more information than you might have thought possible. This in turn will give you confidence about how much and what type of information can be recalled without notes. This will be useful later when you will need to resist the temptation to take too many notes.

The interpreter uses a variety of memory prompts when interpreting consecutively. In this chapter they will be presented and practised separately. When you start interpreting for real, several or all of the techniques may be used in the course of a single speech and/or combined with one another. More on that later.

A word about memory

The science of memory is inexact and the terminology disputed, but for the purposes of this book let's take Setton and Dawrant's suggested description of three types of memory relevant to the interpreter: echoic memory[§]; short-term or working memory (lasting a few seconds); and long-term memory (Setton & Dawrant 2016b: 206). Echoic is the retention of sounds or images for just a few seconds without any mental processing of the information. So in consecutive we either send information unprocessed from echoic memory to the notepad or to working memory. Working memory then has the job of processing. From there we either create notes or long-term memories (these are the two parts of what Gile calls short-term memory operations (1995: 179)). This processing has to be done quite quickly because working memory has a limited capacity – generally held to be 4 ± 1 items – and because what is not processed and sent to long-term memory or notes will be forgotten. Long-term memory for the consecutive interpreter is simply the length of time between hearing the speech and having to interpret it.

I see it as looking a bit like Figure 3.1 below.

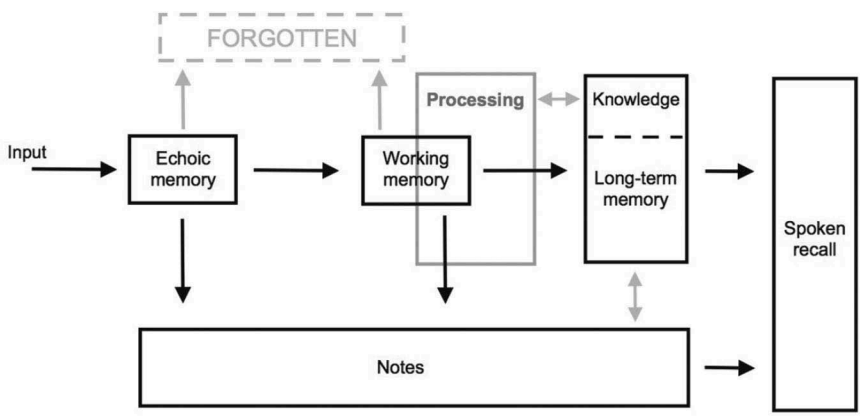


Figure 3.1

In this chapter, then, we will focus on some ways of "processing" information in order to send it to long-term memory. We'll see that you can remember more, not necessarily by "improving your memory", but by using your memory correctly.

Sending information to notes, either unprocessed, directly from echoic memory or after processing (analysis), is dealt with later in the book. The former can be used to relieve the strain on working memory – see Chapter 9, Effort management in consecutive. The latter serves long-term recall and is part of Chapters 4 and 6 on analysis and note-taking, respectively.

Chunking

Chunking is one way of processing information and it means joining small bits of information together into a larger unit, or chunk.

> Miller concluded that memory span is not limited in terms of bits but rather in terms of chunks. A chunk is the largest meaningful unit in the presented material that the person recognizes – thus, what counts as a chunk depends on the knowledge of the person being tested.
>
> (Miller 1958)

As we said above, if we don't process information in some way, it will be forgotten. And working memory can only deal with a small number of items at one time. However, if you can group smaller items together into larger meaningful chunks, each chunk functions as only a single item in your working memory, thus allowing you to stock more information without changing the size of your working memory (Ballester & Jimenez 1992: 241; Hoza 2016: 40). We see this every day in the form of webpage addresses. Try to remember the following two addresses:

http://interpreters.free.fr/consecutive
http://dkglid.gfdleb.uk/ocdk

You probably found the second one much harder to remember because the first one was easy to break up into just five chunks, something like this:

http://	(the standard seven characters with which all URLs begin)
interpreters	(a word)
.free	(a word)
.fr/	(the standard country suffix for France)
consecutive	(a word)

The second address has far fewer characters in total (27 to 40), but because they can't be chunked as easily, there are still too many items to remember. What you've also done by seeing or creating words, or recognizing standard

known groupings of letters in the first example, is *process* the information beyond simple recognition of the letters or symbols. This *deep(er) processing* helps you not only remember the same information in the short-term but also sends the information to your long-term memory. This in turn means you'll be able to recall it a few minutes later when you come to do your interpretation.

This chapter describes a number of different ways of processing the information in a speech, mostly by creating chunks from it according to different prompts described below. They are:

- what you already know
- narrative
- visualization
- structural
- logic
- notes (which will be dealt with in Chapter 6, Note-taking).

With these exercises, then, I hope to show that it is not a question of whether you have a good memory, but rather whether you are using your memory well and listening in the right way.

What you already know

> The more you know about what's going on, the better you understand what's being said and the more easily memory can do without external prompts.
>
> (Seleskovitch & Lederer 2002: 52)

It's very easy to correctly repeat what a speaker has said if you already knew and understood what he was saying. That's because you won't be remembering new information but simply recalling something that was *already* in your long-term memory. You might think that this wouldn't happen very often but in fact interpreters are by no means always faced with new material. Broad general knowledge, combined with targeted preparation (and eventually experience of a multitude of speeches), means that interpreters can have – indeed should aim to have – a very good idea of what the speaker is going to say *before* they say it. For example, if you already know that the Gulf Stream flows from the Caribbean north along the East coast of the US and then across the Atlantic towards Europe; that this warm water keeps Europe warmer than the same latitudes in Canada; that the water then falls as it cools to return southwards as a deep water current; and that this is all part of a global system of deep and surface currents called thermohaline circulation; then you will have much less trouble

recalling that information in a speech than an interpreter who didn't. Something you know is already in your long-term memory before you start and works like a single chunk when you come to recall it, however much information it contains. For example, all of the information above might be stored in your memory simply as "Gulf Stream".

Let's look at a real example. It's quite likely that an interpreter who is familiar with US culture and history would already know all of the information in the second paragraph in the example below, and would therefore easily be able to remember it rather than note it down or worry about forgetting it!

Example **(Godec)**

> It is a pleasure to join you for the annual American Chamber of Commerce Kenya Thanksgiving Ball.
>
> Thanksgiving is, of course, a very special day for all Americans. Its origins go back to the Plymouth settlers, who held a harvest feast in 1621 after a successful growing season. In 1789, President George Washington proclaimed the first national Thanksgiving Day, setting Thursday November 26 as a day of "public thanksgiving and prayer".

EXERCISE

With a practice partner choose a number of topical subjects for your practice speeches. Each person creates a speech explaining simply the basics of one subject and tells their partner what that subject is in advance. The partner researches the subject. For example, your speeches could describe how something works, how some event came about or why some phenomenon occurs.

Give the speech and get your practice partner to interpret it without notes.

You will find that interpreting a 2–3-minute speech on a subject you know and understand does not pose much of a problem. The broader your general knowledge and the better your preparation, the more you will get out of this technique. For more on both of those, see Chapter 5.

Narrative prompts

Why is it that we can effortlessly recount the plot of a 90-minute film to a friend days or weeks after we saw it? Or recount a 20-minute story we heard the day or week before? Stories are easy to remember because one event generally leads causally to the next, so remembering any event in the story will lead us to recall both what preceded or followed it. We also relate to and/or visualize what's going on in a story, which involves other parts of our memory and reinforces recall. There are two good reasons why using this type of memory prompt is a good idea for the student interpreter:

1 because you can already do this! As a result, this approach will show you that you already have a great memory. This will give you the confidence to keep on practising and learning;

2 because although entire speeches are very rarely single narratives, many speeches include sections that are basically stories – indeed, speech-writing guides often recommend they be included – so this technique will be useful in your interpreting work.

We'll start working with speeches that are entirely narrative. Later you will have to spot the narrative parts in longer speeches made up of other elements.

How to start? You'll need to work together with at least one other person. You should each spend a few minutes recalling something interesting that has happened to you or that you were involved in. As this chapter suggests, you won't actually need any paper notes to tell your story – once you start thinking about a chain of events that make up a story, you won't be able to forget it! Tell the story and ask your training partner to recount the story from memory. Start working from and into your A language and when you're comfortable with the exercise and your memory's capacity, move to interpreting stories from a C or B language into your A language. When you run out of interesting events in your own life, you can draw on films and literature, or even current affairs. Each time, though, you should choose a narrative that your partner isn't familiar with.

NB: Fairy-tales might seem an obvious source of narratives – and they are used in some interpreting schools – but actually they are not terribly useful 1) because you may already know the story, which renders this exercise useless (but would fit into the previous exercise) and 2) because there aren't very many of them to practise with.

EXERCISE

Look out for narratives in authentic speeches. Use those narratives as practice material (and not the whole authentic speech). In the example below the text marked in bold is part of a story from the speaker's life and could well be recalled without notes.

***Example* (Thiel)**

Thank you so much for the kind introduction. It's a tremendous honour to be here.

Like most graduation speakers my main qualification would seem to be that I am one of the few people who are even more clueless about what is going on in your lives than your parents and your professors.

Most of you are about 21 or 22 years old. You're about to begin working. I haven't worked for anybody for 21 years. But if I try to give a reason for why it makes sense for me to speak here today, I would say it's because thinking about the future is what I do for a living. And this is a commencement. It's a new beginning. As a technology investor, I invest in new beginnings. I believe in what hasn't yet been seen or been done.

This is not what I set out to do when I began my career. **When I was sitting where you are, back in 1989, I would've told you that I wanted to be a lawyer. I**

didn't really know what lawyers do all day, but I knew they first had to go to law school, and school was familiar to me.

I had been competitively tracked from middle school to high school to college, and by going straight to law school, I knew I would be competing at the same kinds of tests I'd been taking ever since I was a kid, but I could tell everyone that I was now doing it for the sake of becoming a professional adult.

I did well enough in law school to be hired by a big New York law firm, but it turned out to be a very strange place. From the outside, everybody wanted to get in, and from the inside, everybody wanted to get out.

When I left the firm, after seven months and three days, my coworkers were surprised. One of them told me that he hadn't known it was possible to escape from Alcatraz. Now that might sound odd, because all you had to do to escape was walk through the front door and not come back. But people really did find it very hard to leave, because so much of their identity was wrapped up in having won the competitions to get there in the first place.

Just as I was leaving the law firm, I got an interview for a Supreme Court clerkship. This is sort of the top prize you can get as a lawyer. It was the absolute last stage of the competition. But I lost. At the time I was totally devastated. It seemed just like the end of the world.

About a decade later, I ran into an old friend – someone who had helped me prepare for the Supreme Court interview, whom I hadn't seen in years. His first words to me were not, you know, 'Hi Peter' or 'How are you doing?' but rather, 'So, aren't you glad you didn't get that clerkship?' Because if I hadn't lost that last competition, we both knew that I never would have left the track laid down since middle school, I wouldn't have moved to California and co-founded a startup, I wouldn't have done anything new.

Looking back at my ambition to become a lawyer, it looks less like a plan for the future and more like an alibi for the present. It was a way to explain to anyone who would ask – to my parents, to my peers and most of all to myself – that there was no need to worry. I was perfectly on track. But it turned out in retrospect that my biggest problem was taking the track without thinking really hard about where it was going.

Further practice

INTERPRET LONG STORIES

Get a colleague to tell a long story (more than five minutes). Listen and then try to retell the story. Try the same with the commencement speech by Steve Jobs at Stanford in 2005. You'll find the URL at the back of the book on p. 245. In this long (15-minute) speech he tells three stories. Can you reproduce the three stories afterwards from memory? It's much easier than you think!

TELL YOUR OWN STORIES

Create and tell stories of events in your life that were memorable or amusing. Have someone retell the story.

RECOUNT FILM PLOTS

One person retells the plot of a film they have seen (or a book they've read) that the "interpreter" hasn't seen. The interpreter retells the story they've heard.

You can stagger these exercises by first working from your A language into your A and then later from C or B into A.

If you're worried about being able to come up with enough material to practise with, you can find some tips on the webpages listed in "Further reading" for this chapter.

Visual prompts

For many people, associating information to visual images, real or in the mind's eye, is an extremely powerful memory tool. It is a form of processing that moves information from the short-term to long-term memory. The following exercise, and variations on it, are an extremely useful way of learning to interpret relatively long speeches without notes. This will give you confidence that you can remember a lot of information if you know how to. And it will also give you confidence in your public speaking, a skill you're still practising but which you are now practising *together* with the new skill of remembering! This exercise can also be used later in the course to introduce more technical subject matter. At this stage in the course, though, we'll stick to relatively general material.

Picture speeches

Find a picture of a landscape, a big machine, a vehicle or any other object that you are familiar with. Find five or six things in the picture about which you can give one or two bits of information or talk about for 30 seconds. The whole "speech" should last between two and five minutes. The information you give should be directly related to what is in the picture so that that part of the image triggers the interpreter's memory.

Here is an example of how to, and how not to, do this for the label numbered 2 in Figure 3.2 below.

✗	The radar on the car was invented by John Doe who went to university in Wyoming and then Harvard. He was also quarterback for the college football team but after breaking his leg decided to concentrate on engineering.[1]
✓	The dome on the roof of the car contains radar and LIDAR which scan 360° to measure the distance to other objects over time. In this way it can calculate if they are moving and at what speed. Each LIDAR radar system currently costs around USD 70,000.

Figure 3.2 Image by Grendlkahn, altered for the purposes of this book. https://creativecommons.org/licenses/by-sa/4.0/deed.en

To make a whole "speech" you now just need a bit more information about a few other parts of the image. For example, you could use this information:

Example

1 In the glass dome on roof there are sensors, in the shape of lasers, radars and cameras. These detect objects and their sizes in all directions at a range of 60m. Software then classifies objects based on their size, shape and movement pattern. Each LIDAR radar system currently costs around USD 70,000.
2 The rounded shape of the car body and roof maximize the field of view for the sensors on the roof – particularly for seeing objects very near the car.
3 Interior: designed for riding, not for driving. There is no steering wheel, pedals, gearstick, handbrake, and nothing on the dashboard. The computer: is housed under what would be the dashboard in a normal car. It's designed specifically for self-driving and assesses the speed of objects and adjusts the speed of the car accordingly. It also identifies objects based on their shape and reacts differently for example to animals, people or vehicles.
4 The radars at the front of the car measure the distance to other objects over time. In this way it can calculate if they are moving and at what speed. They also gauge distances during parking manoevres.
5 The hub caps include sensors telling the computer how many times the wheel has turned which helps calculate, together with the GPS, how far the car has travelled. The car also processes distances so accurately that the car knows not only what street it's on but even what lane it's in!
6 Electric batteries: provide power to the engine and are stored underneath the vehicle. Google is currently working on a way of recharging them wirelessly!

EXERCISE

1 Give a speech as above with the image clearly visible to all listeners.
2 Listeners listen, while looking at the image, and associate the information spoken to parts of the image.
3 Listeners give the speech back, using the image as a prompt to remind you of what was said.

You will find using visual memory prompts is not only a great way to show yourself that your memory can work wonders under the right conditions, but that it is also particularly useful when you go out and work in the field. You may well be asked to interpret a speaker's explanations about a physical object, be it a car, a building, a machine or the view from where you're standing. It is enough, then, to associate parts of the speech to different parts of the visible object in your mind to recall it. Figures 3.3 and 3.4 are typical examples of the sort of views that speakers might decide to explain (in the form of a short speech to be interpreted) for their guests. The first is a picture-postcard view of a major city and the second is an industrial installation (an oil refinery). If a host suddenly decides to explain this sort of panorama, then the technique above can help you to remember the information given.

At this stage, speeches that you give each other for practice should not require any particular topic preparation. The speeches should all be non-technical and therefore it is enough for the speaker to introduce the subject of

Figure 3.3

Figure 3.4

the speech and for the others to briefly brainstorm about it, to activate knowledge and language relating to it.

Further practice

When you're comfortable with the technique above, you can move on to the following variations on the exercise:

INTERPRET FROM A PICTURE 2

Do the same as in the exercise above, but when the interpreter comes to interpret, remove the picture from view, or have the interpreter sit or stand in such a way that they can no longer see the picture. They then have to imagine the picture as they interpret.

INTERPRET FROM A PICTURE 3

Do the same as above but arrange the room so that the interpreter cannot see the picture on which the speech is based either during the speech or during their interpreting. The interpreter must create an image in their mind's eye while the speaker is speaking.

The power of creating individual images (as in the exercise "Interpret from a picture 3" above) has been mentioned briefly in interpreting literature (Kremer 2005: 791; Hoza 2016: 40), but it's by looking a little further afield that we can discover some extremely powerful techniques based on visual memory. If you find that this sort of memory technique works well for you, then turn to Appendix 2, "Visual linking" at the back of the book for a more

detailed description of two memory techniques based on visualization which can be and have been applied to consecutive interpreting.

Structural prompts

Knowing that a speech will adhere to a certain structure will help you to remember that speech when interpreting from memory. For example, one of the most basic and best-known structures for a speech might be *for, against, conclusion*. That structure will work in the same way as chunking did above. By identifying or giving this structure to a speech, you have turned a multitude of bits of information into three chunks, which will be far easier to recall as a result. We'll start with very simple structures, for example:

- **past, present, future**
  The past situation, the current changed situation, the problems (or the solution) that arise as a result.
- **for, against, conclusion**
  A logical argument explaining the "for" and "against" of an issue and a conclusion arising from those arguments.
- **beginning, middle, end**
  A narrative speech, explaining a series of events in chronological order.
- **problem, causes, solution**
- **tell them what you're going to say, say it, recap** what you've said
- **introduction, development, conclusion**
- **introduction, argument, counter-argument, conclusion**

The following speech could be given structure 6:

Example **(Ralston)**

> My research interests really are focused on why things float and why things get wet. So the best analogy that I can give to you is suppose you take a nice bottle of champagne and you take the top out of the bottle. What do you see? What you see is a whole stream of little bubbles which rise out of the bulk of the champagne bottle towards the surface. Those bubbles are of a different size, if they are bigger they rise at different rates and when they get to the surface they break. Imagine now that you stir that champagne bottle and you put particles into it. Some of the particles that are very valuable you want to stick to the bubbles and rise to the surface, the other ones you want to remain behind. A lot of the work I do is on the physics and chemistry of how those bubbles and particles attach to one another and the relatively complicated physics and chemistry which is behind it. I'm also interested, in company with that, in how liquids spread over surfaces and you see that sort of thing in the shower every morning. When you get out of the shower, you look at your skin, there's a little water droplet left there and it's standing out proud of the skin. So understanding why droplets spread and why they don't is also part of my life. So the thrill that I have is pushing back the frontiers in fundamental research and for a long time I've always been interested in how those fundamental ideas link in with industrial problems.

> Those industrial problems could be things like flotation, it could be adhesion problems, why two things stick to one another or they could be how you make photographic film, for example, and I think that if you are excited about those ideas and as a scientist you are embedded in the community and you're working with really bright people and you can develop really good solutions and see the pleasure of them getting implemented, that's the buzz that I get every day. And part of that is of course the ability to publish in high-quality journals, go to international conferences and work in a sort of an international community of scientists and engineers. It's a real privilege frankly and it always gives me a buzz.

You might have made the following mental note.

introduction (research on floating & getting wet)
development (champagne & showers)
conclusion (industrial applications)

Of course, in the real world speech structures are not usually this simple, but you should start with simple speeches that you and your practice partners have prepared for each other for the time being. Although real-life speeches appear much more complex, every culture does have speech-writing conventions so patterns like this will emerge. Later you can create and assign your own structural labels to parts of a speech. For more on this see Chapter 11.

EXERCISE

Each member of the group writes a short speech with a simple structure (see the list above). Immediately before giving their speech, each speaker announces the structure of their speech. While listening, the interpreter tries to associate the information spoken with the structure given and then interpreters from memory using the structure as a memory prompt.

Start by doing this exercise from mother tongue into mother tongue. Then move onto interpreting between two languages rather than one and/or giving the speech without announcing the structure in advance.

COUNT SECTIONS ON YOUR FINGERS

In a similar exercise made famous by Seleskovitch and Lederer (2002: 29), students count out the parts of a speech (its structure) on their fingers. Give it a try!

Logical prompts

This memory technique relies on the interpreter being able to recover information from their memory because of its logical association to other elements of

the speech and also our reaction to the information – whether something was positive or negative, a lot or very few. It was called *latent memory* by Seleskovitch (1989: 33). Many interpreter-trainers call this logic of a speech its *fil rouge*[§]. So recalling the main point X will cause details Y and Z to emerge from your memory, even though you wouldn't have recalled them spontaneously. According to this technique, the interpreter need only ask themselves the right questions to prompt recall of what follows in the speech. Seleskovitch and Lederer demonstrated the technique using the following example.

Example

> "The placing of a baboon heart into the chest of little Baby Fae caused indignation in many quarters. For some, who might safely be called eccentric, the concern was animal rights. Pickets outside Loma Linda University Medical Center and elsewhere protested the use of baboons as organ factories. Dr. Leonard Bailey, the chief surgeon, was not impressed. 'I am a member of the human species', he said. 'Human babies come first'. It was unapologetic speciesism. He did not even have to resort to sociology, to the argument that in a society that eats beef, wears mink and has for some time been implanting pigs' valves in human hearts, the idea of weighing an animal's life equally against a human baby's is bizarre.
>
> Others were concerned less with the integrity of the donor than with the dignity of the recipient. At first, before Baby Fae's televised smile had beguiled skeptics, the word ghoulish was heard: some sacred barrier between species had been broken, some principle of separateness between man and animal violated. Indeed, it is a blow to man's idea of himself to think that a piece of plastic or animal tissue may occupy the seat of the emotions and perform perfectly well (albeit as a pump). It is biological Galileism, and just as humbling. Nevertheless it is a fact. To deny it is sentimentality. And to deny life to a child in order to preserve the fiction of man's biological uniqueness is simple cruelty".
>
> One [first] elicits the main ideas in this passage, which would give us something like, "There were protests about the transplant operation from animal-lovers and from some who saw it as a violation of human dignity."
>
> Following this summary analysis, the trainer will call upon [the students'] latent memory: "What was the response to the arguments made by those in favour of the protection of animals?" The students will then recall that the article said that man had always used animals: he eats them, uses their fur for clothing etc. "What was the article's author's response to [the idea of] a society that wanted to protect animals?" It's surprising that one could equate the life of an animal with that of a human child.
>
> "How does he respond to the argument that transplanting an animal heart into a human is obscene?": To believe in this day and age that the heart is anything other than an organ working as a pump is backward and to define oneself by the superiority of the species and let a child die as a result was simple cruelty.
>
> Reactivating latent memory plays an important role in consecutive and simultaneous interpreting because speeches move forward on the basis of what has already been said.
>
> (Seleskovitch & Lederer 2002: 33, translation by the author)

After eliciting a summary like "a transplant causes protests by animal-lovers and those who see it as a violation of human dignity" Seleskovitch suggests asking follow-up questions to prompt recall of the rest of the passage: what was the response to the animal-welfare argument? How does the author respond to animal-welfare groups? How does he respond to the suggestion that one shouldn't implant animal organs into humans? etc. The trainer, and later the student interpreter themselves, must ask questions, based on the content of the speech, in order to promote the recall of the latent memories. Let's look at an example. Get a practice partner to read out the following:

EXERCISE (GREENBURY)

> We are a natural resources-dependent business, so in order to be successful, as I said before, so in order to be successful, sustainability has to be at the very heart of what we do. Everybody knows, or maybe some of you know, that paper is made from trees. Yes paper is made from trees, it's not made in a factory. Not made just like that. So we have to plant trees and harvest it, pulp it, process it, before it becomes the paper we use every day. So if we are to continue to make paper in the long term we need to make sure we have sustainable landscapes to work with. And for this to happen we have to make sure that we collaborate with all stakeholders in that landscape. Providing support where we can to ensure there is give and take in how we work together.
>
> As you may be aware APP has had our fair share of sustainability issues in the past. We have always acted within the confines of Indonesian law and even gone beyond legal requirements but it became very clear that the business model that we were using back then was not going to enable our business to last indefinitely. The pressure for change in this regard came from all angles. From NGO campaigns by Greenpeace, for example, and other organizations. And also due to internal pressure from APP management itself who recognized the need to reset the business for the decades ahead.

Now answer the following questions in order to piece the information back together.

What does her company make?
What does she say about her company?
What is paper made from?
How is it made?
How will they guarantee being able to make it in the future?
Has the company always acted sustainably?
Was it enough?
What will they be doing in the future?
Who influenced them into making that change?

Now what you will most likely notice when you try this for yourselves is that the difficult thing with this exercise is not the exercise itself, but formulating the right questions. Even trainers can find this difficult, so don't be discouraged

if it doesn't work out immediately. Keep practising. You can also try the exercise below.

Further practice

RETELL THE SPEECH IN REVERSE ORDER

One exercise that is used in conjunction with this technique based on the internal logic of a speech is to listen to a speech, without taking notes, and then try to recall it section by section backwards, starting with the conclusion and working, logically, in the opposite direction to the speaker. Try it with the speech above. Start with the last sentence and ask yourself "why?" and see if that leads you logically to the information that preceded it in the speech. Then ask yourself why again. Have a look at an example of who that might have worked for at the back of the book.

Notes

Note-taking, which we will deal with in Chapter 6, is another way of processing what is in your short-term memory. Some information is stored on the page and some information is stored in memory in association with what is on the page. See Chapter 6 for further details.

Conclusion

What all of the above have in common is that in order to promote recall, items of information are grouped (chunked) together in our minds – either by causality (as in the narrative) or by logic; and/or they are associated to a visual element as seen in a picture or as represented by the structural depiction of the speech. In this way, memory can be turned into a powerful tool. Trying to remember without any strategy for doing it is very difficult, so don't bother!

The techniques above have been introduced, together with exercises to practise them, in isolation. In reality, however, it is very rare that you will encounter one speech that is perfectly suited to the use of only one of the above techniques. It is far more likely that you will have to deal with speeches which require you to use several of these techniques within a single speech, with one technique used for one part of the speech and another for another.

Example (Ralston)

In the example below I have noted in the right-hand column which of the techniques mentioned in this chapter might be used to recall part of the speech.

My research interests really are focused on why things float and why things get wet.	*Structure – introduction*
So the best analogy that I can give to you is suppose you take a nice bottle of champagne and you take the top out of the bottle. What do you see? What you see is a whole stream of little bubbles which rise out of the bulk of the champagne bottle towards the surface. Those bubbles are of a different size, if they are bigger they rise at different rates and when they get to the surface they break. Imagine now that you stir that champagne bottle and you put particles into it. Some of the particles that are very valuable you want to stick to the bubbles and rise to the surface, the other ones you want to remain behind. A lot of the work I do is on the physics and chemistry of how those bubbles and particles attach to one another and the relatively complicated physics and chemistry which is behind it.	*Structure – development* *Visualization (opening a bottle of champagne and champagne bubbling out)* *Visualization (sprinkling particles into bottle)*
I'm also interested, in company with that, in how liquids spread over surfaces and you see that sort of thing in the shower every morning. When you get out of the shower, you look at your skin, there's a little water droplet left there and it's standing out proud of the skin. So understanding why droplets spread and why they don't is also part of my life.	*Visualization (water on skin in shower)* *Visualization (person in the shower with water droplets on arms)*
So the thrill that I have is pushing back the frontiers in fundamental research and for a long time I've always been interested in how those fundamental ideas link in with industrial problems. Those industrial problems could be things like flotation, it could be adhesion problems, why two things stick to one another or they could be how you make photographic film, for example,	*Notes (thrill is pushing research boundaries)* *Structure – conclusion: industrial applications*
and I think that if you are excited about those ideas and as a scientist you are embedded in the community and you're working with really bright people and you can develop really good solutions and see the pleasure of them getting implemented, that's the buzz that I get every day.	*Notes – excitement, community, bright colleagues, developing solutions gives me a buzz*
And part of that is of course the ability to publish in high-quality journals, go to international conferences and work in a sort of an international community of scientists and engineers. It's a real privilege frankly and it always gives me a buzz.	*Notes – and journals, conferences, community of scientists give me a buzz*

In addition to finding that different sections of a single speech are suited to different memory prompts, you'll also see that the techniques described here can be combined with one another for a single section of a speech. For example, you could combine the structural prompts *introduction, development, conclusion* with other prompts like this:

introduction – a story
development – a visualization
conclusion – a logical point

This combination reinforces the memorization effect.

Further practice

The practice exercises for this chapter are described above in each of the sections. As with Chapter 1, topic preparation is not an issue yet and speeches can be on any subject, on several subjects in a single practice session, and should not be technical. Where necessary the speaker can give a 20-second introduction to their speech before the speech proper, including any information or terms they think the interpreter might find unusual.

Skills combining

Working through this chapter, you may have noticed that as you focused on the memory techniques here, you forgot about the presentation skills we learnt in Chapter 2. Don't worry, at least not immediately. Now you've worked through this chapter once, you can go back and repeat the exercises but this time remembering and applying what you have already learnt about presentation skills. *The aim is to interpret well from memory whilst also giving a good presentation.* In this way you will be adding two skills together – presentation and memory – and doing both at the same time, much as you would when doing full consecutive interpreting. We will add further skills in some of the following chapters.

The person giving the short speeches described here has the chance to focus on public speaking skills every time they speak.

Note

1 This information is fictional for the purposes of this example.

Further reading

BBC (2014c) Storytelling.
Lorayne & Lucas (1974) *The Memory Book*, chapters 1 to 4 and 6.
Setton & Dawrant (2016a) *Conference Interpreting: A Complete Course*, p. 206.

4 Analysis

> Though linguists are expected to have an interest in words, would-be interpreters must above all develop an eye (and an ear) for larger units, for entire sentences and paragraphs.
>
> (Ilg & Lambert 1996: 74)

In this chapter you will learn how to:

- view a speech as whole, single message, made up of related parts
- divide a speech up into its component parts
- summarize the main message of each section of a speech
- note an entire speech and its component parts on a single page
- combine the skills learned in this chapter with those learned in previous chapters.

When we work as interpreters we listen to speeches in a quite different way to the ordinary listener. You will not only be listening to all the words and the content (where the normal listener has the luxury of being able to tune out, assume, anticipate and fill in gaps from memory), but you will also be dissecting the speech in your head, and analysing its structure and progression to find out what fits with what and why. You will recognize the main ideas and the secondary ones; you will spot the links between them; and more besides.

In this, the first of two chapters on analysis in this book, we will look at the basic structures onto which the content of a speech is grafted, and how to recognize them and represent them on a page. In the next chapter we'll also see how to use this recognition to create practice material.

The exercises suggested in this chapter are best begun at this early stage in the course; however, the order in which you tackle the exercises within the chapter is

less important, and you need not necessarily do all of the exercises either. And although this chapter on analysis appears relatively early in the book, you should also return to it periodically and work through the exercises again and again with different speeches. Analysis is a huge part of consecutive and you won't master it in a couple of weeks.

Structural breakdown

Speeches are almost always thought through in advance and most speakers will speak from either notes they've made or a text they, or a speech writer, has written. So the speech you're going to interpret will have some structure to it. And that structure may well have been learnt from a book or website about how to write good speeches. It's useful to have an idea of what these sources recommend and then to try to recognize those recommendations in speeches you're listening to. That way you won't have to work out what's going on in a speech from scratch; you can relate it to structures you already know. This can be very reassuring because you'll see that there are not an infinite number of different speech structures, but rather a very small set of templates that speakers take as starting points. In this chapter we'll look at recognizing those structures and using them to help us interpret.

In the previous chapter we saw how seven basic speech structures could help us recall a speech. They were:

1 **past, present, future**
2 **for, against, conclusion**
3 **beginning, middle, end**
4 **problem, causes, solution**
5 **tell them what you're going to say, say it, recap on what you've said**
6 **introduction, development, conclusion**
7 **introduction, argument, counter-argument, conclusion**

We can now use those same structures as an introduction to speech analysis.

EXERCISE

Each member of the group writes a short speech with a simple structure (see the list above). *The speaker does not announce the structure of their speech in advance and then gives the speech.* The listener must listen and analyse the speech and then say which structure they think the speech had.

You can start by doing this exercise from and into your A language but you'll probably want to move fairly quickly to listening to speeches in a C/B language.

Initially this analysis phase is enough, but as a variation the listener can also be asked – after saying which structure they think the speech had – to interpret the speech from memory. In this way you are combining the lessons of Chapters 1, 2 and 3 at the same time.

You can find further useful structures in any number of speech-writing books in pretty much any language. For example, in his book *Comment l'écrire et comment le dire*, Pascal Perrat gives the following standard structures for speeches (amongst others):

- tell them what you're going to say, say it, remind them what you said
- question – answer; question – answer; question – answer
- past, recent past, present (or present, recent past, past)
- an argument for and against; an argument for and against; an argument for and against;
- problem, cause, solution
- facts, opinions, feelings, proposal
- situation, opinion, proposal.

(Perrat 2007: 28)

Mind maps

A mind map is a form of note-taking in which information is organized in a non-linear way on single a piece of paper. The original format is rather narrow (Buzan 2010), and strictly speaking for our purposes it would be more correct to talk about using patterned notes (Kesselman-Turkel & Peterson 1982: 32). Patterned notes are any pictorial or spatial representations of information on the page and some of them are suitable for this exercise. They include concept maps, knowledge maps, spidergrams, pyramid diagrams and more besides, but I will use "mind map" here for all forms of patterned notes because that reflects everyday usage of the term. You can use words, symbols or pictures as part of your mind map, and the connections between these are shown by their position relative to one another on the page and/or lines between them. This way of representing ideas taps into the way the mind associates and recalls information and can therefore be useful in helping us to organize and remember information – so it's a great analysis exercise.

Mind-mapping makes you structure the information into sections and sub-sections and it will also highlight the connections between parts of a speech (Emmerson 2007). It will help you see that a speech is not just an uninterrupted stream of words but a deliberately ordered collection of sets of information. All of this is very useful for interpreters!

Making a mind map forces you decide on what to write down (or draw) and what not to write down in order to best represent the structure of the speech on the page (Ilg & Lambert 1996: 87). In drawing a mind map you will create a visual image that shows:

1 an overview of the whole speech on a single page
2 a view of the hierarchy of information in the speech – sections and sub-sections
3 how the different parts of the speech fit together.

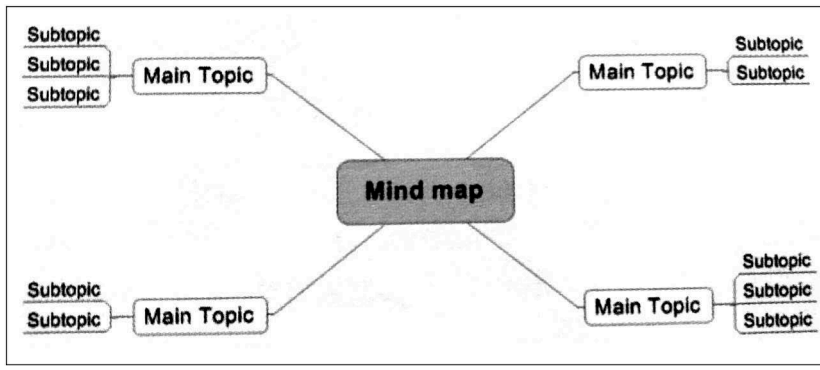


Figure 4.1
(Emmerson 2007: 44)

It is a great analysis exercise! And because of the choices (processing) involved, once you've got a mind map like this you'll find it relatively easy to recall most of the original speech from it. But remember: you're not trying to get all the details when you make a mind map. You're trying to record only the outline of the speech, or as in the examples below, of part of the speech.

***Example* (Bishop)**

> Let me tell you about Australia. Recently we broke a world record – 26 consecutive years of uninterrupted economic growth. Twenty-six years of uninterrupted economic growth and as the world's 13th largest economy, yet about 53rd in terms of population terms, Australia has a positive economic experience to share.
>
> To an extent, Australia's economy has much in common with many African economies. We have ample resources and we have long depended on our ability to attract capital from overseas.
>
> As we know, capital is agile and nimble and will go to where it finds its most attractive home. We grew beef; we created other significant farm industries with foreign investment, just as we developed our manufacturing and mining sector with foreign direct investment.
>
> Today, of our top five exports, three come from minerals and energy production. We are indeed a minerals and energy superpower.
>
> I set a great deal by the future I see for our extractives sector and today the Australian government deliberately and consciously governs with a view to attracting more foreign investment, not less, more. Bringing with it innovation and skills, and generating further economic growth for our people and those to whom we export.

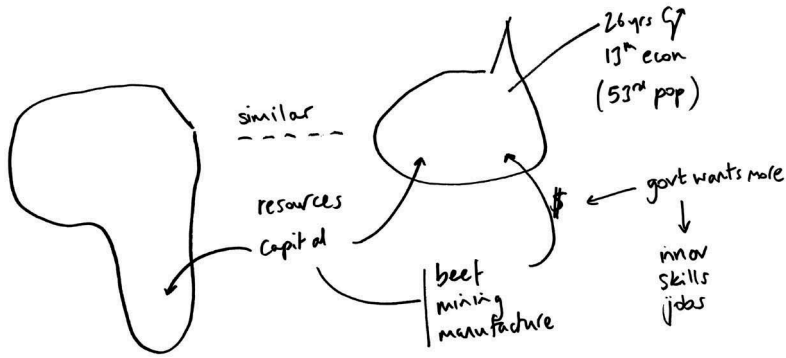


Figure 4.2

There are many ways to create a mind map, and over and above the basic guidelines it is a very personal way of recording information. The examples here are not the only way, or the "right way" to make a mind map from this particular speech extract. They are just examples of how you might do it.

One other interesting thing about mind maps is that the position of elements on the page doesn't usually reflect – left-to-right or top-to-bottom – the chronological order of the speech as it was given. All the same, the interpreter can still remember and reproduce that order from the mind map.

Clockwise the map might have been created like this. . .

. . . but the interpreter is able read it back in any order they like, including the same order as the speaker.

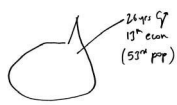


Figure 4.3

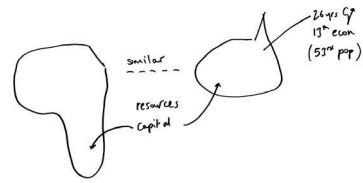


Figure 4.4

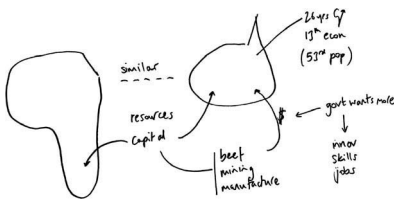


Figure 4.6

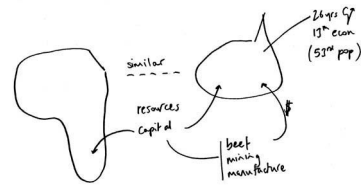


Figure 4.5

EXERCISE (HARVEY)

Draw a mind map from the speech below on a page of your own. Compare with your colleagues' version at the back. In this chapter we are concentrating on analysis, but we are working towards interpreting, so try to reproduce the speech from the mind map. Don't worry if you can't get all of the information into your mind map or your "interpretation" – that is not the point yet.

New Zealand's lead trade negotiator Martin Harvey is explaining the rationale behind trade agreements and the way they are negotiated at a public consultation meeting.

> With up to 600,000 New Zealand jobs linked, to trade these are matters that affect all of us.
>
> Why do we negotiate trade agreements? High-quality trade deals support the growth, competition, innovation and productivity that create jobs and lower costs for consumers. Getting the best deal we can from international trade is vital for the New Zealand economy and the prosperity of all New Zealanders. The jobs of hundreds of thousands of New Zealanders depend on it.
>
> But trade agreements have the potential to impact on more than just trade, so it's important that everybody, not just exporters and importers, have access to accurate information on how trade agreements impact on the matters we hold dear.
>
> Negotiating trade agreements on behalf of New Zealand has generally had two main parts:
>
> Firstly – aggressively pursuing better access for New Zealand's exporters.
>
> Secondly – steadfastly protecting the Government's right to regulate on issues of importance to New Zealanders.
>
> The second point is as important as the first, and it tends to be the part which New Zealanders who aren't involved in exporting are the most interested in. Such protections have always been part of trade negotiations.

Further practice

MIND MAPS FROM NEWSPAPER ARTICLES

As further practice ideas and for a bit of variety, you can also try making mind maps from newspaper articles and then presenting that information as a speech.

COMPARING MIND MAPS

One student prepares speaking notes in the form of a mind map. They give the speech and the others create a mind map from what they hear. Afterwards, compare mind maps and discuss any differences in the structure or layout.

Sections

What is a section?

Speeches are not just indivisible flows of words. They are made up of different parts. In written language, sections are paragraphs. When the text moves on to something different, we see a space on the page. A good speaker will do something comparable when speaking, namely pause after each section.

When listening to a speech you have to decide where the sections begin and end for yourself, based on the content and the speaker's intonation. Some people may see lots of small sections in the same speech that someone else sees as having only a few large sections. There is not one "right" way to split up a speech.

Take a speech transcript and remove all of the paragraph breaks so you are left with a block of text like the one below. This is a bit like the uninterrupted stream of words that we might initially think speeches are (but aren't). Now read through it and mark where you think the speech changes direction or topic – where you think the sections begin and end. This exercise works best in word-processing software – hit return twice at the end of every section to create a visible break.

Example 1 (Javid)

> Thank you for coming, and thank you for inviting me along today. It's always great to see young people getting engaged with the political process. I vividly remember my own experience of student politics. Back then I was a little younger. And a lot hairier . . . Who knows, maybe in a few years one of you will be standing here as a member of the Cabinet. After all, I never thought it would happen to me. I remember when I became an MP four years ago; I was driving home from the count. And I turned to my wife and said "Laura, did you ever imagine, in your wildest dreams, that one day I would actually be a Member of Parliament?" And she looked me in the eye and said: "Darling, in my wildest dreams, you don't feature at all". It's not the only time I've been put firmly in my place. My first ministerial job was Economic Secretary to the Treasury. And my very first task in that job was to welcome an important Japanese delegation that was visiting Westminster. I was introduced to them alongside the Permanent Secretary, the department's most senior civil servant. But after the translator explained who we were, our guests looked a little confused. Afterwards I found out that he had translated my job title, "Economic Secretary", as "Cheap Typist". It could have been worse. The Permanent Secretary was introduced as the "Typist With No Hope Of Promotion".

Example 2 (Javid)

> Thank you for coming, and thank you for inviting me along today.
>
> It's always great to see young people getting engaged with the political process. I vividly remember my own experience of student politics. Back then I was a little younger. And a lot hairier . . . Who knows, maybe in a few years one of you will be standing here as a member of the Cabinet.
>
> **After all, I never thought it would happen to me**. I remember when I became an MP four years ago; I was driving home from the count. And I turned to my wife and said "Laura, did you ever imagine, in your wildest dreams, that one day I would actually be a

> Member of Parliament?" And she looked me in the eye and said: "Darling, in my wildest dreams, you don't feature at all".
>
> It's not the only time I've been put firmly in my place. My first ministerial job was Economic Secretary to the Treasury. And my very first task in that job was to welcome an important Japanese delegation that was visiting Westminster. I was introduced to them alongside the Permanent Secretary, the department's most senior civil servant. But after the translator explained who we were, our guests looked a little confused. Afterwards I found out that he had translated my job title, "Economic Secretary", as "Cheap Typist". It could have been worse. The Permanent Secretary was introduced as the "Typist With No Hope Of Promotion".

You'll notice that the sentence in bold could be considered as either the first sentence of the third section or as the last sentence of the second section. It doesn't really matter. The speaker is using this sentence to transition from one part of the speech to the next. What's important is to recognize that there is a break in the speech somewhere here.

When you compare your divisions with other students you may find that you haven't got exactly the same breaks. That's OK if it's because of the transition sentence above or if one of you have more smaller sections and the other fewer larger sections, but the breaks for the larger sections at least should be in the same place. Have a look at the example below.

Example 3 **(Javid)**

Version 1	*Version 2*
Thank you for coming, and thank you for inviting me along today. It's always great to see young people getting engaged with the political process. I vividly remember my own experience of student politics. Back then I was a little younger. And a lot hairier . . . Who knows, maybe in a few years one of you will be standing here as a member of the Cabinet. After all, I never thought it would happen to me. I remember when I became an MP four years ago; I was driving home from the count. And I turned to my wife and said "Laura, did you ever imagine, in your wildest dreams, that one day I would actually be a Member of Parliament?" And she looked me in the eye and said: "Darling, in my wildest dreams, you don't feature at all". It's not the only time I've been put firmly in my place. My first ministerial job was Economic Secretary to the Treasury . . .	Thank you for coming, and thank you for inviting me along today. It's always great to see young people getting engaged with the political process. I vividly remember my own experience of student politics. Back then I was a little younger. And a lot hairier . . . Who knows, maybe in a few years one of you will be standing here as a member of the Cabinet. After all, I never thought it would happen to me. I remember when I became an MP four years ago; I was driving home from the count. And I turned to my wife and said "Laura, did you ever imagine, in your wildest dreams, that one day I would actually be a Member of Parliament?" And she looked me in the eye and said: "Darling, in my wildest dreams, you don't feature at all". It's not the only time I've been put firmly in my place. My first ministerial job was Economic Secretary to the Treasury . . .

If you and your colleagues find that for a given speech your sections breaks are in very different places, then you'll have to discuss in more detail why and where to make section breaks – perhaps with a teacher – as one of you may not be seeing the speech correctly.

EXERCISE (JAVID)

Now mark the section breaks in the rest of this extract below.

> Now of course I'm Culture Secretary. It's a job that's nothing if not varied. On Monday I was watching the Godfather Live at the Royal Albert Hall. Yesterday I was at the Hawthorns for West Brom against Villa. This afternoon I'm here with the Union of Jewish Students. And right after this speech I'll be off to the X-Factor final. And that was a pretty quiet week! The range of events I find myself attending shows the incredible size and scope of this country's cultural life. From local theatre groups operating out of church halls to international hits like Doctor Who and Downton, our creative sector really is the envy of the world. Not so long ago many parents would despair at the thought of their children working on stage or screen. "You need to get a proper job – be a doctor or a lawyer . . ." But today, the creative sector is big business, a serious career choice. It's worth more than £70 billion a year to the UK. That's something like £8 million an hour. And the creative industries are growing faster than almost every other part of the economy. That's no mean feat when you consider that, overall, we're already growing faster than any other G8 nation. I want to support this phenomenally successful sector. That's why the government is creating all kinds of opportunities to develop and nurture our young talent. Earlier this year I had the pleasure of visiting the National Film and Television School. It's funded by the taxpayer and has a seriously impressive track record. But we're also investing in the grass roots. For example, we're spending up to £76 million a year on music hubs in schools. And in the Autumn Statement the Chancellor announced that post-graduate students aged under 30 will be able to apply for government loans to fund a master's degree. It's a move that will help thousands of creative young people access the advanced training they need to build a career in what is an incredibly competitive global industry. Making sure this kind of support exists is a big part of being Secretary of State for Culture, Media and Sport.

Mini-summaries

Being able to summarize is one of the most important and obvious skills of the professional interpreter. Not because we summarize what we hear, but because:

1 Being able to summarize is the result of a process of analysis that shows that the interpreter can distinguish between the more important and less important parts of the message. That will allow them to ensure that the same weighting comes across in their version of the speech. (For more on distinguishing the important from the less important, see Chapter 6 on note-taking.)

2 If you need to, this exercise is an excellent fall-back option when a speech is too dense or fast to take full notes from, or when you've got behind a little in taking your notes and you need to catch up. A mini-summary of a section, combined with the latent memory technique on p. 44–45, can help get you back on track without distorting the message of the speech or missing out anything essential.
3 Being able to create a mini-summary of a section like this will be a useful skill when we come to summarizing ideas with a view to note-taking; cf. p. 93 below.
4 Choosing which words you want to represent the rest of the information is a part of the processing that helps us memorize information we have not noted. It is also a great preparatory skill for note-taking.

A mini-summary is a short three-word phrase, not necessarily grammatical, ideally only *who does what* (or *subject verb object*), which gives you a summary of the main message of a section of a speech.

There are (at least) two ways to arrive at a written mini-summary of an original speech (spoken or as a transcript):

1 Take actual words used by the speaker to create a summary meaning. You may even find that one of the speaker's sentences, verbatim, is a good summary of the whole section.
2 Create a short summary of your own, independent of the words used by the speaker.

Both of these exercises can be done with transcripts and then later the spoken word. We take as our starting point the sections that we created a few pages ago.

Example 1* (Javid) – *summarized in my own words

Thank you for coming, and thank you for inviting me along today.	*Thanks*
It's always great to see young people getting engaged with the political process. I vividly remember my own experience of student politics. Back then I was a little younger. And a lot hairier . . . Who knows, maybe in a few years one of you will be standing here as a member of the Cabinet.	*Young people will be ministers*
After all, I never thought it would happen to me. I remember when I became an MP four years ago; I was driving home from the count. And I turned to my wife and said "Laura, did you ever imagine, in your wildest dreams, that one day I would actually be a Member of Parliament?" And she looked me in the eye and said: "Darling, in my wildest dreams, you don't feature at all".	*He couldn't believe he was elected MP*

It's not the only time I've been put firmly in my place. My first ministerial job was Economic Secretary to the Treasury. And my very first task in that job was to welcome an important Japanese delegation that was visiting Westminster. I was introduced to them alongside the Permanent Secretary, the department's most senior civil servant. But after the translator explained who we were, our guests looked a little confused. Afterwards I found out that he had translated my job title, "Economic Secretary", as "Cheap Typist". It could have been worse. The Permanent Secretary was introduced as the "Typist With No Hope Of Promotion".	*Interpreter called me cheap typist*

Example 2* (Javid) – *summarized using words taken from the original

Now of course I'm Culture Secretary. It's a job that's nothing if not varied. On Monday I was watching the Godfather Live at the Royal Albert Hall. Yesterday I was at the Hawthorns for West Brom against Villa. This afternoon I'm here with the Union of Jewish Students. And right after this speech I'll be off to the X-Factor final. And that was a pretty quiet week! The range of events I find myself attending shows the incredible size and scope of this country's cultural life. From local theatre groups operating out of church halls to international hits like Doctor Who and Downton, our creative sector really is the envy of the world.	*Culture Secretary job shows scope of country's cultural life*
Not so long ago many parents would despair at the thought of their children working on stage or screen. "You need to get a proper job – be a doctor or a lawyer. . ." But today, the creative sector is big business, a serious career choice. It's worth more than £70 billion a year to the UK. That's something like £8 million an hour. And the creative industries are growing faster than almost every other part of the economy. That's no mean feat when you consider that, overall, we're already growing faster than any other G8 nation. I want to support this phenomenally successful sector.	*Creative sector is big business*
That's why the government is creating all kinds of opportunities to develop and nurture our young talent. Earlier this year I had the pleasure of visiting the National Film and Television School. It's funded by the taxpayer and has a seriously impressive track record. But we're also investing in the grass roots. For example, we're spending up to £76 million a year on music hubs in schools. . .	*Government is creating all kinds of opportunities*

Further practice

IDENTIFY THE SKELETON OF MEANING C.42

A variation on the exercise above is to take the transcript and highlight only the words from the speech – taken from any part of the section – which together make a summary of each section. Then read back only the highlighted words and see if they really do give you a (very basic) summary of the speech.

EXAMPLE (JAVID)

> It's not the only time I've been put firmly in my place. My first ministerial job was Economic Secretary to the Treasury. And my very first task in that job was to welcome an important Japanese delegation that was visiting Westminster. I was introduced to them alongside the Permanent Secretary, the department's most senior civil servant. But after the translator explained who we were, our guests looked a little confused. Afterwards I found out that he had translated my job title, "Economic Secretary", as "Cheap Typist". It could have been worse. The Permanent Secretary was introduced as the "Typist With No Hope Of Promotion".
>
> Now of course I'm Culture Secretary. It's a job that's nothing if not varied. On Monday I was watching the Godfather Live at the Royal Albert Hall. Yesterday I was at the Hawthorns for West Brom against Villa. This afternoon I'm here with the Union of Jewish Students. And right after this speech I'll be off to the X-Factor final. And that was a pretty quiet week! The range of events I find myself attending shows the incredible size and scope of this country's cultural life. From local theatre groups operating out of church halls to international hits like Doctor Who and Downton, our creative sector really is the envy of the world.

Over and above being great analysis exercises, mini-summaries can also be used as a set of speaking notes to make practice speeches from as well as a fall-back option when note-taking – if you can't note down as much as you'd like, just note three words for a section.

Section diagrams

Section diagrams are a continuation of the way of splitting up a speech that we've just seen above, in sections. Once you have broken down a speech into sections, you can go further and break it down into sub-sections, mapping them out on a page. For each section and sub-section note a single word if possible, a few at most.

A section diagram gives a very clear visual representation of the structure of the speech and can serve as a set of notes to interpret from for a very quick

speech, or a speech which you can easily remember. In the example below each hyphen in the section diagram denotes the beginning of a new section or sub-section.

Example **(Lumumba)**

> I want to just mention a few things why I think African agriculture will never be transformed unless we change. Number 1. When the Vice-President of Burundi was here the entire press corps was around. They have now gone. And what is going to be reported tomorrow in the newspapers is that he opened the conference and after that what you are doing for the next one week will never be mentioned except on 13th when the Minister for Agriculture will be closing. That is Africa's tragedy, number 1.
>
> Number 2. The other reason why I don't think we'll go far – and with all due respect to those who are funding this organization, it is DFID, USID, all non-African institutions. I invite you to read Dambio Moyo's 'Dead Aid'. Africa will go nowhere as long as Africa depends on friends of goodwill whose names we keep on changing from donors to development partners we'll never go anywhere.
>
> Number 3. I've gone around here and collected a lot of literature. I can assure you that very few Africans know about the literature. In my village I'm considered a very serious farmer, which is a tragedy, because I'm not. I'm a lawyer. And as long as that continues to happen and you have these conferences where you sit and write good papers but there is no umbilical cord with the African farmer, Africa is going nowhere.

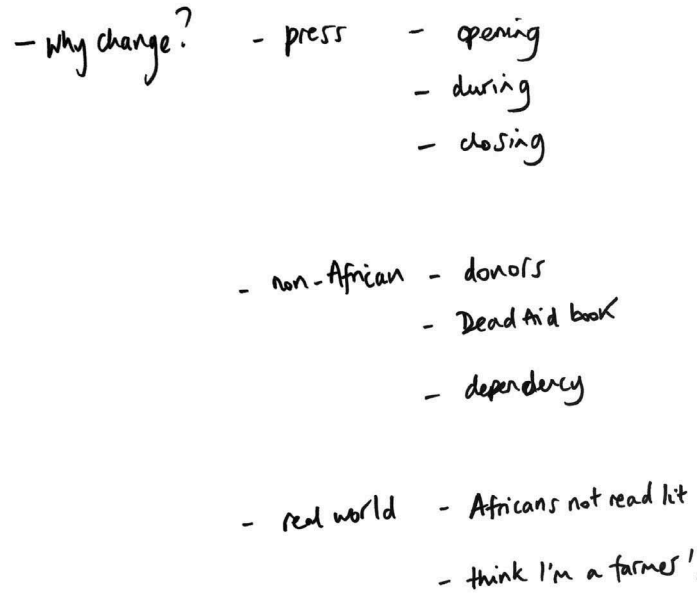


Figure 4.7

If you want to find out more about this sort of analysis you can find a similar exercise to this in the information grid in SCIC (2013: 23). Setton and Dawrant also discuss this sort of analysis in discourse outlining (Setton & Dawrant 2016: 94).

LINK	PRIMARY INFO	SECONDARY INFO	DETAIL
	Obesity a problem	children	Shortness of breath
Why? Because 1)	Eating wrong food	Too much fat and sugar	Problems with labelling
2)	Not enough exercise	No playing outside on the streets or walking to school	

Figure 4.8
(SCIC 2013: 23)

Discussing the results of your work in the exercises above with your teachers and fellow students is an excellent way of seeing if your analysis is sound and improving it. So don't just work alone. Get together with others and see if you can explain and justify the way you did the exercises above.

Logical analysis

The logical prompt technique described on p. 44 of the previous chapter is often considered as an analysis technique as much as a memory technique. By recreating the logical links between different parts of the speech, you are analysing and understanding the original speech.

Recognizing and splitting ideas

We've split speeches into sections and sub-sections above. Now we are going to split speeches into an even smaller unit – what we will call an *idea*. This is useful as a further analysis exercise, but will also lead us into the next chapter on note-taking. The *idea* will be the smallest division we make in our notes. First, though, beware of the fact that interpreters use the word idea rather loosely, to mean a variety of things, so let's clear that up first . . .

Three types of ideas

When interpreters or your teachers use the word "idea" they may be referring to any one of three different things. First of all, there are the "ideas" that we are going to deal with in this chapter; that is, "parts of the message" (Thiéry 1981), those which tell us "who did what (to whom)". We will carry on calling these "ideas".

Secondly, there are "ideas" described by Rozan (1956), meaning the underlying meaning of a word or expression as being more important than the actual word(s) chosen to represent that meaning. For example, the words *declare, say, tell* and *express* can be considered synonymous: they have the same underlying meaning and would all be noted with the same symbol as a result. We will come to this a little later in the book. We will call these underlying meanings "concepts".

Thirdly, there are many interpreters who consider "ideas" to be what we called "sections" on p. 57.

(Gillies 2017: 37)

You can strip down pretty much anything anyone says into a sequence of *who does what* groups (or *what does what* or *to whom*).

Have a look at the example below. You can do this exercise on paper but it's more effective either in a word-processing file, where you can hit return between each idea to show the break, or when taking notes, as in the next chapter, where you'll have a line across the page to show that separation of ideas.

Example **(McCulley)**

Each year, more than one billion people participate in Earth Day-related activities in more than 190 countries, making it the largest civic observance in the world. Regardless of where you are from – here in Abidjan, or the state of Oregon, where I grew up – the Earth below our feet is our most precious resource. However, earlier this month, an alarming report was released by the United Nations which highlighted that the damage we are causing our planet through global warming is much more severe and the effects moving far more rapidly than we previously believed. The report outlines potential disasters that could happen in the immediate future if changes are not made. The list of catastrophes includes massive flooding of coastal cities, highly unpredictable and dangerous weather patterns and widespread famine as a result of drought.

Example* (McCulley) *with ideas in bold

> Each year, **more than one billion people participate in Earth Day-related activities** in more than 190 countries, making it the largest civic observance in the world.
>
> Regardless of where you are from – here in Abidjan, or the state of Oregon, where I grew up – **the Earth below our feet is our most precious resource.**
>
> However, earlier this month, an alarming **report** was released by the United Nations which **highlighted** that the damage we are causing our planet through **global warming is much more severe** and the effects moving far more rapidly than we previously believed.
>
> The **report outlines potential disasters** that could happen in the immediate future if changes are not made.
>
> The **list** of catastrophes **includes** massive **flooding** of coastal cities, highly unpredictable and **dangerous weather patterns** and **widespread famine** as a result of drought.

Notes

You may be surprised to see a heading on notes in a chapter on analysis, and we will look at notes in more detail in the next chapter. However, I want to mention them here because note-taking is also an exercise in analysis. Most authors agree you should reflect the structure of the speech in your notes (Rozan 1956: 32; Thiéry 1981: 101; Jones 2002: 40, Andres 2000: 249; Gillies 2004: 9; Dingfelder Stone 2015: 165 etc.), and doing that is to engage in an analysis of the speech. Also, because we cannot note everything down, we have to choose what to note and what not to note. That is one of the most important exercises in analysis the interpreter does and it requires an understanding of what is more and less important in the speech. This mental processing enhances both recall and your understanding of the structure of the original speech. But more on all of that in Chapter 6.

Further practice

You will have seen that the practice exercises for this chapter are described above in each of the chapter sections – mind maps, sections, mini-summaries etc. I suggest that you first tackle the exercises in this chapter with the transcripts of authentic speeches – so the written word. (You can find out more about where to find speech material online on p. 87.)

Skills combining

When you've worked through this chapter once, you can go back and repeat the exercises but this time remembering and applying what you have already learnt

in the previous chapters on memory and presentation. *The aim is to interpret well from memory a speech you've analysed whilst also giving a good presentation.* In this way you will be adding two and then three skills together – presentation, memory and analysis – and doing two and then three at the same time, much as you would when doing full consecutive interpreting.

Mind maps or section diagrams can be used as the basis for speeches to give to other students. It will be simpler and less detailed than the original written speech, and that is exactly what we want at this stage. You can then practise recreating the structure of a speech from a mind map or section diagram while also paying attention to your speaking skills. And you'll be providing the other students with spoken material to repeat the exercises from this chapter with (and/or use them as material to be interpreted consecutively without notes).

You may already have noticed that some of the analysis exercises in this chapter bear similarities to, or overlap with, some of the memory exercises in the previous chapter. Essentially in both chapters we have done two things: seen from the top down, we have broken up speeches into more manageable sections, while seen from the bottom up, the same exercises have us compiling smaller bits of information into larger chunks. Here are a few examples of how you can practise skills from Chapters 3 and 4 together.

In all of the exercises below you should notice that the deliberate act of analysing a speech, and in some cases choosing to note something as a result, reinforces your remembering it.

Structure and structural prompts: in using the structure of a speech to prompt your memory, you have to see the different parts of a speech – e.g. beginning, middle, end. This is analysis already! Try also assigning your own structure headings to a speech as you listen to it.

Mind maps and visual prompts: as you listen to the speech, try to create a mind map in your mind's eye using images rather than words. Alternatively draw a mind map using pictures rather than words.

Sections and visual prompts: go back to the picture speeches we used as visual prompts in Chapter 3. Can you see that each part of the picture we use as a prompt corresponds to what we've called a section in Chapter 4? Here again you were already doing some analysis in Chapter 3 without noticing!

Sections and narrative prompts: as you listen to a narrative-type speech, try to break up the story into sections. How many were there? Alternatively a speech might be made up of several stories, each one a section. See the Jobs speech on p. 245 for a good example of this.

And while you are doing the combined exercises above, you should also be paying attention to your presentation skills! Now we've got three skills being performed at the same time: public speaking, memory and analysis!

Further reading

Buzan (2010) *The Mind Map Book*.
Gillies (2017) *Note-Taking for Consecutive Interpreting*.
Perrat (2007) *Comment l'écrire et comment le dire*.
SCIC (2013) *Training Material for Interpreter Trainers*.
Setton & Dawrant (2016a) *Conference Interpreting: A Complete Course*, pp. 91–94.

5 Preparation and practice

In this chapter we'll look at:

- preparing topics for interpreting purposes
- how to remember what you've prepared when you're interpreting
- structuring practice sessions for maximum effect
- how to give useful feedback.

In the previous chapters practice exercises are described for each technique and preparation on specific topics has not been necessary. As you progress further through the course you will want to 1) focus on, and prepare for, a single topic for an entire practice session, or even several practice sessions in a row, and 2) structure your practice sessions around consecutive interpreting of more realistic speeches with some, or full, notes. Below are a few guidelines as to how to do that most effectively.

Preparation

In this section we will look at preparation from three angles – general knowledge, topic preparation and language activation[§]. This chapter tackles topic preparation during the early part of your consecutive course and with a view to interpreting in class or practice groups. Detailed, technical preparation for real-world assignments is dealt with in Chapter 12.

General knowledge

> This means a sort of general and ongoing preparation, practised out of habit and regardless of whether the interpreter has an upcoming assignment or not.
>
> (Ouvrard 2014: 109)

General knowledge is invaluable to the conference interpreter and also something the interpreter should continually strive to expand. *General knowledge is the background against which each speech is played out and it is an essential foundation on which to build your more specific topic-based preparation*. It is also the safety-net that helps us cope when the speaker departs from the topic announced.

General knowledge is slow to acquire. We do it over many years by reading and learning but also living our lives and taking in what is going on around us. This is perhaps why older generations can often be heard lamenting the lack of general knowledge of the young – they've forgotten that they are no longer 25 themselves and in the meantime have had 20, 30 or 40 years more to acquire so much more general knowledge! By the nature of our work, interpreters develop extremely broad and eclectic general knowledge.

To complicate matters, general knowledge, despite the name, differs somewhat from country to country. Yes, there is universal general knowledge – things like the laws of science, geography or economics that are pretty much the same everywhere in the world. But there is also culture- or country-specific general knowledge. The people and events that are, and have been, important in one country will not be the same in another, and the further the countries are apart, the less the overlap will be. If you want a practical demonstration of the truth of this, ask yourself which sports-people won gold at the last but one Olympics; who was Prime Minister at the time; and what was the biggest scandal of that year . . . for both your own country and then the countries of your working languages.

This all means that as a student interpreter you most likely have a double disadvantage. Older native speakers of your A language have a 20–40-year head start on you while even your contemporaries from countries where your B and C language are spoken will have a 20-year head start on you on culture- and country-specific general knowledge – because they grew up there and you didn't. As a consequence, you will be 1) starting from slightly different places for general knowledge in your A language and your B or C languages and 2) only moving forwards slowly and imperceptibly! But don't be discouraged; here are a few tips to help out.

The key to improving your general knowledge is . . .

- to be patient – you will not see the effects of your efforts for several years
- to create habits likely to expand your general knowledge so it doesn't seem like a chore
- to try to be curious about everything; keep asking yourself "why?" and don't take "I don't know" for an answer. Look up the answers!
- to write up what you discover in topic-specific files or mind maps. The writing will help anchor it in your memory, and give you a reference for future preparation work. Collect and write up not just individual facts and bits of information but whole systems and how they work.

Here are a few pointers for what you might like to regularly read, watch or listen to. Read first in your A language if possible – even when reading about a country of one of your other languages (so you understand a subject before you start reading about it in a foreign language):

- learn about the major elements of economics, science, how law-making and government work, and modern history. These all underpin a great deal of what is said in international conferences. A great way to do this in your B and C languages is to start with school textbooks for 14–16-year-olds – you get the major issues, highlighted and in simplified form, as well as the most important technical terminology
- watch films and read explanations on how-it-works-type websites (The Khan Academy, Howitworks.com, Wikipedia, etc.) in all your working languages. Seek out explanations of how the day-to-day things that many of us take for granted actually work. For example (but not only): how do planes fly; how does GPS work; where does plastic come from; how is unemployment measured; what is heart disease; etc., etc.
- read weekly news magazines for a more in-depth treatment of subject areas than you will find in the newspapers
- read semi-technical specialist magazines (and/or blogs) aimed at both experts and interested amateurs, e.g. Farmers' Weekly, Aviation Today,[1] EU law blog, etc., etc.
- keep up to date with the news (newspapers, news shows and news websites).

I've deliberately put the news at the end of this list because it tends to get too much emphasis in interpreter training. Yes, you should read the news regularly, but *current affairs* is only part of *general knowledge*. Also the national newspapers actually have quite a limited scope in terms of both vocabulary, subject matter and point of view. The first two of these can be countered by reading the sort of texts recommended above; the latter by reading news in your working languages from news outlets in countries whose media you don't usually consult. Because media outlets tend to cater for local audiences, their output treats their location as the centre of the world, which is reflected in the geographical spread of news items and is shown by the concentric circles in Figure 5.1 below. It doesn't matter which country's media you read, as long as what you're reading has been written by a native speaker. For example, an English-language newspaper from Poland will carry far more news about Russia than a British newspaper; and a French-language newspaper from Cameroon will have a very different news focus to one from Canada.

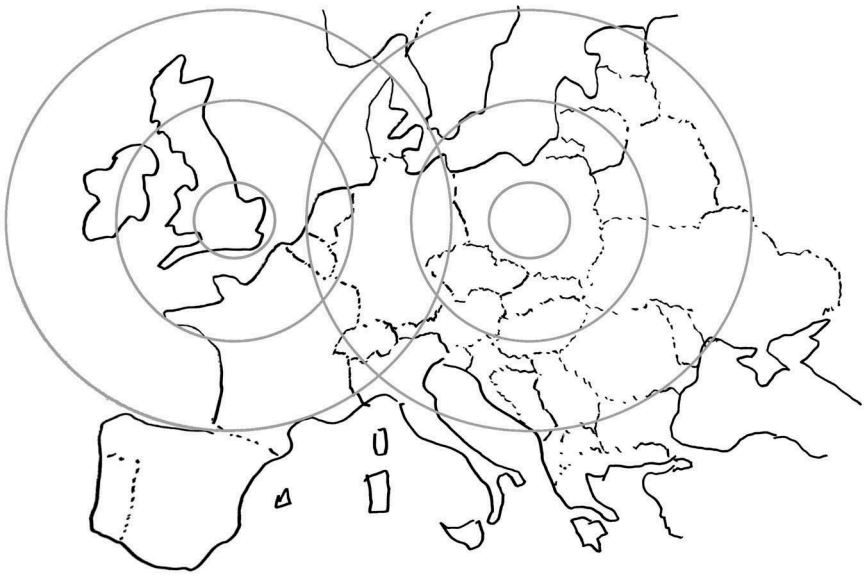


Figure 5.1

Further practice (general knowledge)

WHAT'S IN A NAME (B.17)

As you walk around the town you live in, look up at the street names, and the names given to public buildings and spaces. They are very often named for historical figures and events. Do you know who that person is, or was, or what that event is?

RE-INTRODUCING CONTEXT (B.16)

One person presents a newspaper headline. The others must then expand on the headline by adding in as much historical and contextual information as they can think of and by making explicit anything that is implicit. At first this can take the form of a group brainstorming session. But later each person should be able to do this immediately in the form of a presentation or speech. Prompt each other with questions if necessary.

GIVING PRESENTATIONS

Give short presentations to other students about subjects that you have learnt about. It will help you structure the information in your mind and can be used as short speech material for interpreting exercises as well.

(Kremer 2005: 787)

Topic preparation

It's not enough to know a word and its equivalent in the other language. You must also understand the concept or the object it refers to.

(Seleskovitch 1975: 43)

Before we come to how and why to prepare a topic, let's look briefly at why we would bother to set a topic for a class or practice session at all. Ideally, several practice sessions and classes over a week or more would be on the same topic.

First of all, setting and preparing for a single topic better reflects the interpreter's working reality in which whole days, parts of days or parts of meetings are devoted to a single subject. In addition, it's easier to interpret well topics that you are familiar with. The more speeches and sessions you have on a single topic, the better you will know that topic and its terminology. That means, for example, that it's harder to say something that doesn't make sense and reduce the effort that goes into trying to recall vocabulary, which in turn will mean you can concentrate on interpreting techniques. Interpreting speeches on random and unrelated topics in the same session is good practice for final exams and accreditation tests but should be avoided beforehand.

Preparation is time-consuming so you will want to get as much as possible out of it. So preparing for a single speech won't seem very worthwhile. You'll probably also make your preparation time proportionate to the interpreting time spent on a topic. That means that if topics are used only for a single speech or a single practice session, your preparation will not be particularly in-depth. So try to fix a topic for several practice sessions and classes in coordination with other students and your teachers. Now we've decided to set topics, let's look at *how and why to prepare*.

Topic preparation serves several purposes. Firstly, to build on the general knowledge you have of the subject of today's meeting or class with more detailed and/or semi-technical knowledge so that you understand the speeches you will hear both conceptually and linguistically. Hearing what you already know will reduce the effort required to understand what you're listening to; reduce stress levels; and make it easier to remember what you hear during the speeches (see Chapter 3). Perhaps most importantly, preparation also promotes the activation[§] of terminology and contextual information. That means that

knowledge and terminology can be recalled and reproduced orally more quickly. More on that later. Creating a long list of new words in several languages on the other hand is *not* the aim of our preparation work.

When preparing the topic in advance, there are two things to watch out for:

1 Start with an overview of the subject area. When asked to prepare a topic area, the temptation is to start looking for translations of technical terminology. I'm going to recommend, however, that you start with an overview of the subject area and that you only decide what terminology to look up on the basis of that overview. Start with your A language. You'll see that having encountered and understood words and subjects in your A language first, you will be able to understand foreign-language terms that you've never seen before from the context alone. It doesn't really work the other way around.
2 The Internet makes research easier in the sense that you can find almost anything, but the over-availability of information creates a new problem – finding the relevant information amongst the wash of unhelpful information.

To tackle these two problems, I'm going to suggest some basic strategies for preparation.

Preparation strategies

- A great place to start, for a general and accessible overview of almost any topic, is Wikipedia. When you are told what your topic is for the class, practice session or mock conference, just go and have a look at the Wikipedia pages that describe that, and related topics. NB: Wikipedia also has the advantage of having explanations of the same keywords in many languages without their necessarily being translations. There are other sites like Howitworks.com or The Khan Academy where you also watch and listen to accessible explanations of all sorts of things (rather than just reading about them). Similar sites exist in many languages. Don't limit yourself to one source or one medium. Consulting several sources has the advantage of repetition. Don't see repetition as inefficient; it's actually very helpful. It shows you what's most relevant because that is what will be repeated in different sources; gives you several chances to understand; and also promotes activation, as explained in Gile's gravitational model below.
- Find out if there is a connection between the country/ies where your languages are spoken and the topic.
- For any subject area, try to research the opposing views on the matter, so the *for* and *against*; views from the political *left* and *right*; or differing views from different countries. Most subjects are disputed in some way, shape or form so make an effort not just to research neutral, factual information, but also to find out what the various sides of the argument are saying and why.

- Read authentic speeches on the subject given by native speakers of your working languages. This will give you an idea of the register of language appropriate to the debate and some of the arguments related to the topic.
- Check the media to see if the topic you are dealing with is currently in the news and for what reason. Be aware that weekly magazines will carry more in-depth reports than daily newspapers or news sites. Speakers love to throw in references that make the topic appear topical, so check the news!

Vocab lists and glossaries

Glossaries and word lists may be a by-product of preparation but they are not the aim itself. The aim is to understand the topic and have knowledge and terms at our mental fingertips so we can interpret better. Also when we're working in consecutive mode, we can't use glossaries, vocab lists and dictionaries in the same way we can in simultaneous, where consulting a computer is discreet and does not hamper the interpreting process. Any vocab list we want to use while interpreting in consecutive mode has to fit on a third of a folded page as shown on p. 212. Glossaries and word lists can also be useful as a reference or to help with preparation the next time you cover the same topic.

If you are making a vocab list or creating a glossary, there are a couple of things that are worth remembering. First of all, don't only include the terms that are new to you. Also include important terms for that topic but which you already knew. Next, record terms in collocation, not alone. For example, let's imagine your topic is wind energy. You know the term *wind farm* but not the term *pitch*. You might record them like this . . .

commission	a wind farm
decommission	
build	
install	

pitch – set the pitch of a rotor blade

You will also find software available that extracts terms and information from documents for you and transfers them automatically to a glossary. This is probably a great tool for experienced interpreters working on very technical meetings with hundreds of pages of documentation. But for you, for the moment, I would argue that this sort of software defeats one of the main purposes of preparation – that is, activation. It's by doing the work yourself that you will 1) learn what terms occur most frequently and are therefore

most important for a given topic and 2) remember the same, having read and extracted the information and terminology yourself.

Activation

The main reasons we prepare at all are:

1 so that we understand (conceptually as well as linguistically) what we are listening to and talking about when interpreting; and
2 so that the required terms and expressions for any given topic area come quickly to our minds when interpreting.

Making the latter happen is called "activation". Activation is why long vocab lists and pages of notes should not be the only result of your preparation if you create them at all. When you're interpreting, you will need to find this information in your mind, not in your notes! This is far truer for consecutive interpreting than it is for simultaneous interpreting. In simultaneous we can have notes and a laptop spread out in front of us and consultable while we interpret. In consecutive the biggest glossary you can have with you has to fit on a third of a folded notepad page (see p. 212).

Something else that is very important when we try to activate knowledge and language is to not focus only on the new and unknown terms and processes you've come across while preparing, but also to activate relevant known terms and phrases so that they trip off the tongue when required (AIIC 2000).

If you've followed the preparation strategies in the previous section, you will have noticed that some of the explanations, concepts and technical terms relating to a day's topic come up again and again. And you may also have noticed that these are the ones that you can remember most easily. Repetition will help you both anchor the terms you need in your memory and make them easier to recall from your memory. The clearest description of how this works is Gile's gravitational model of language acquisition (Gile 1995: 217) in which Gile shows how repetition drives language centripetally towards the active centre the more it is used. In contrast, lack of use/exposure has the opposite effect and drives language outwards from active to passive (and eventually to being forgotten entirely).

Figure 5.2 shows why many of us can read a text and look up all the terminology, but not remember much or any of it the next day. Repetition, coming back to the source text and your notes repeatedly, will help you remember and recall the terms you need by driving them towards your active knowledge centre. You can engineer repetition into your preparation cycle in the way described in the box opposite.

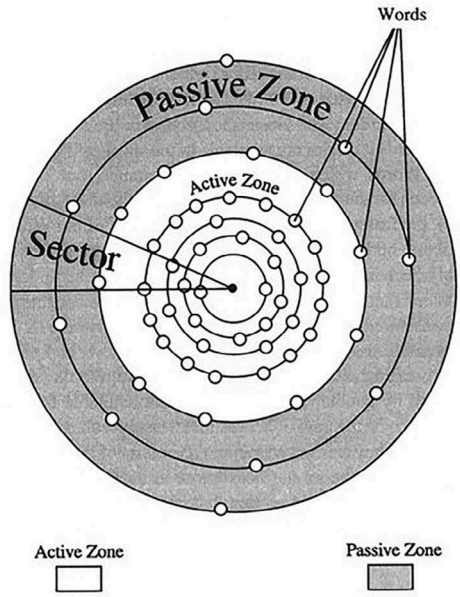


Figure 5.2

Context preparation and repetition

1 Read a number of source texts related to the topic. This should be done in an annotatable format – e.g. pdf or paper. Highlight but don't look up or note down terms and expressions that are important in this context and unknown topic-related terminology. Highlight major substantive declarations and explanations in a different colour. Then for each text do the following one at a time:
2 Look up any highlighted terms you don't know. Jot down* the translations on the document itself (paper or pdf), not elsewhere.
3 Read only the highlighted substantive declarations.
4 Test yourself on the translations of highlighted terms – important terms and unknown terminology and ideally in collocation. (This has the advantage of testing in context, which vocabulary lists do not.)
5 Go through all of the source texts again, writing* the terms into a glossary compilation and testing yourself on them as you go along. (This is not for use while you're interpreting but will help activate the terms and be useful for future preparation.)
6 Turn the terminology into flashcards (digital or paper) and test yourself on them. Test both your understanding of the subject in question and

whether you can interpret it from source to target language. You only need to test yourself in the direction you interpret.

7 Reread only the highlighted substantive declarations. (This should give you a summary of the text.)
8 Try sight translation from any of the texts you've read as part of your preparation.

In this way, you've created several repetitive stages that will activate the concepts and major terminology (several languages) so that it comes to you more quickly when you have to interpret. This is not the only way to create this sort of repetition and you don't have to use all of the steps every time; it's just a suggestion.

*NB: For the purposes of recall and activation, it is probably better to write out terminology by hand rather than copy and paste or type (Ouvrard 2014: 109; Mueller & Oppenheimer 2014: 1159).

Brainstorming

Brainstorming can be used to share and pool knowledge, but when unstructured it is often not an efficient way of doing so. Brainstorming's most useful contribution to the interpreting process is to recall and repeat – and thereby activate language and contextual information that has already been encountered during preparation. You should research and prepare any topic in the ways described above (and any others that you know work for you) and not rely on your colleagues' preparation to enlighten you during a brainstorming session. Anything you hear for the first time in a brainstorming session immediately before interpreting will not be very well activated. And just reading out your notes or a list of words will not be much use to you or others.

If we agree that brainstorming is an activation exercise, and that repetition increases availability of – activates – language, and that recall has to be fast, then logically we should try to make brainstorming sessions quick-fire and repetitive. You will want to react with one another, explain things to one another, ask questions of one another, etc. The others can react to what that person says by translating the terms into their active languages and adding further related information.

Also try brainstorming *without* a pen or computer/tablet. Writing, typing or researching everything you hear slows down a brainstorming session enormously and therefore hampers activation. Instead brainstorm orally and only write things down at the end. The writing stage then becomes a further repetition of the expressions brainstormed, which will further promote activation.

Brainstorming checklist

- work in a group of no more than four people
- prepare in advance; don't expect to freeload off others
- try to react to one another's comments, with questions asking for more information, or translations or associated ideas (you could even make an association game out of it)
- give any terms in collocation, not alone, e.g. not *satellite* alone but *insert a satellite into orbit*
- explain or ask for explanations (even if you know already yourself. This promotes activation)
- don't write things down during the session; it will slow everything down
- close or turn off computers, tablets and phones during the brainstorming session
- write down anything new at the end of the session. Can you remember what was said? This repetition will promote activation
- look up anything unresolved at the end of the session
- set a time limit and stick to it, e.g. not more than one-sixth the length of the practice session.

Further practice

IMPROVISE SPEECHES FROM PREPARED INFORMATION (ACTIVATION) C.92

Take a topic that has been prepared by everyone and on which you have read a good deal of material. Improvise a short introduction to the subject.

ANTICIPATE WHAT THE SPEAKER IS GOING TO SAY

Before the speaker starts giving the speech, ask the interpreter(s) to pretend to be the speaker and improvise a speech for a minute on the topic on the basis of what they know about the speaker and the topic.

SYNONYM ASSOCIATION (B.82)

Play word association games with your fellow students in your active languages. One person says a word; a second must offer a synonym or associated word as quickly as possible. A third person then does the same on the basis of the second person's offering.

RE-INTRODUCING CONTEXT (B.16)

One person presents a newspaper headline. The others must then expand on the headline by adding in as much contextual information as they can think of and by making explicit anything that is implicit (Kremer 2005: 787).

Exam preparation

Although your exams are still a long way off, I will briefly touch on exam preparation here, as it more closely resembles the classroom and practice group format for which I've described preparation above than it does real-world interpreting and preparation for that, which is covered in a separate chapter later. Also, for those of you on two-year courses, the consecutive exams will only be the halfway stage to the real world. In some respects, you can't actually prepare specifically for an exam. It's the whole year or more's work that prepares you, and if you've been doing all the things described in this chapter over the duration of your interpreting course, then you will be fairly well prepared for your exam. There are a few things you can do immediately before your exam, however.

The standard exam format for the consecutive part of your final interpreting school exams or later institutional accreditation tests varies very little from one place to another. The interpreter will be told the general subject area of the speech and given 5–10 minutes to prepare. The subject matter will be fairly general, non-technical and something you should have heard of or worked on already. Immediately before the speech the speaker will state the subject again and from whose point of view they are speaking. The speech will last 5–7 minutes; it will be self-contained and not part of a broader discussion. The interpreter is expected to interpret immediately after the speaker finishes. One or a maximum of two questions from the interpreter to the speaker are usually allowed if required – see below.

Before the exam

1 On the day of your exam do a little practice interpreting before you go in. If your test is early in the morning, get up a bit earlier and, using a recording or a colleague as source material, interpret one five-minute speech each in consecutive. The idea is just to wake you up and warm you up. Don't get up at 5am and practise for two hours! If your test is in the afternoon you could do two speeches in consecutive, but *don't* practise all morning. You will wear yourself out. Your peak for interpreting performance will be in that period when you have warmed up sufficiently but not yet got tired.
2 In the 10-minute preparation time, try to recall the major issues relating to that subject, the sides to any argument surrounding it and the key expressions. Don't waste time trying to look up a series of relatively obscure terms that most likely won't come up.If you're allowed help during this time, work either alone or with a maximum of one other person. Too many people will lead to unhelpful discussion and delay.
3 Bring three pens and two notepads.
4 Dress smartly but comfortably. The tie is no good if it is strangling you!

In the exam itself[2]

1 Start straightaway once the speaker has finished. Don't wait to be asked to start your consecutive, and don't keep the jury (the examiners) waiting while you pore over your notes.
2 Take a deep breath just before you start speaking.
3 Make sure you start the consecutive in the right language! Many candidates (usually those who work into a foreign language) will start off in the wrong language. Even if it only gets a smile from the jury rather than outright disapproval, it will throw you off balance.
4 Make sure you are clearly audible to all. That means speaking clearly and loudly (without deafening anyone).
5 Look at the examiners; eye contact is crucial.
6 Keep an even pace throughout. Don't rush when the end is in sight.
7 Get a move on; don't bore the jury; aim to make your consecutive shorter than the original. As a rule of thumb your version should be about 20% shorter in terms of time than the original (Jones 2002: 35), although this may not hold for all language combinations.
8 Avoid any unnecessary rephrasing and/or repetition.
9 Be business-like and professional. Think of a swan on a lake. Above the water it looks majestic, in total control; underneath, the feet are paddling away furiously. Even if you are not enjoying a difficult technical speech, *don't* sigh, and don't look like you are not enjoying it. You will only get sympathy for your professionalism, not for your suffering! The jury will know that the text is difficult and you will be rewarded for your attempts to deal with it in a professional manner.
10 Register. Is the speech a dry, technical one, or a jokey story? Get the right register but don't overdo it. If in doubt, keep it formal; avoid slipping into the colloquial.
11 If at the end you ask a question, make sure you understand the answer and don't ignore it or forget it. Don't ask more than two questions, and make them clear and specific (i.e. "Could you please repeat the name of the Mayor of X?" and not "What was that bit about the factory? I didn't catch that").
12 Take care to note down the ending if you can! The last words of a speech will often contain some important message that the speech has been working towards. Don't miss it! You may even want to note it in longhand.
13 When you've said your bit, get up and leave. Don't hang around; you will be asked to leave anyway so the jury can consult. Leave with a polite smile.

Practice

To become a competent consecutive interpreter, you are going to need to interpret a lot; get a lot of feedback on that interpreting; and act on that feedback. That means practising! A lot. And you're going to need to practise with other people. Here are a few tips to make that practice as useful as possible.

Groups

- Practise with other student interpreters. Firstly, because you will need someone to give you speeches at this stage in the course (because authentic recordings are too difficult) and secondly, because you should have an audience for consecutive. I recommend groups of 2–5 student interpreters, ideally 3–4. (Students who are only attending to give speeches or only to listen don't count in that number.) If you have any more students taking turns interpreting, some students will either not get a turn or the last ones to interpret will be too tired and/or bored to interpret properly. (See below on timing.)
- Have a "real" listener – someone who doesn't understand the source language – to attend your practice sessions. Failing that, have one of the group go outside the room while the original speech is given and come back in to listen to the interpreted version only. The "real" listener listens and gives feedback in a more holistic way – *Did the interpreting makes sense? Was it on the whole convincing? Or well delivered?* Those who heard both the original and the interpreting tend to focus on details. Also the listener will themselves see interpreting from a new point of view – namely that of the customer.
- Practise several times a week, if not most days. However, give yourself at least one day off each week.
- Practise with an aim. Set yourself an aim for each practice session. For example, "Today (or this week) I'm going to concentrate on good delivery".
- Stick to one topic for a practice session; better still, for several practice sessions. Make it the same topic you have been working on in class.
- Prepare properly for practice sessions. That means preparing the topic area and preparing speeches to give for the others *properly.* If you are badly prepared, the practice session is less useful for you and the other students. Repeat offenders may find that the others no longer want to practise with them as a result.
- Start with a quick topic brainstorming session of 5–10 minutes. (See above for how and why to organize a brainstorming session, p. 78.)
- Each speaker should briefly introduce their speech immediately before giving it so that the interpreter has time to focus in on that part of the topic. The speaker should not give away the content of their speech, but give the interpreter some useful clues so they can anticipate the likely content of the speech.
- Turn computers, tablets and phones off during the practice session. Don't check facts and terminology during the session unless it's absolutely key to understanding something. At this stage in the course that shouldn't be the case as we are not interested in terminology and technical information but rather basic interpreting techniques. This sort of checking takes too long in a short practice session. It also dilutes your focus as a group if everyone is constantly running Internet searches on their laptop rather than participating

in the interpreting session. Make a list during the session and agree to check them afterwards and share the results. This will accustom you to finding information in your mind and concentrating only on the speaker.

Timing

- Practise in shorter rather than longer sessions. Concentration flags – so aim for sessions between 60 and 120 minutes depending on how many people are taking part.
- Be disciplined with timing and don't get dragged into long discussions. Try the following format:
    - 10 minutes to brainstorm (once at the start)
    - five minutes for a speech
    - five minutes for the interpreting
    - 10 minutes for feedback

This format makes for a 90-minute session with four students, each interpreting once; 110 minutes with five students, etc. It is based on a stage in the course where you are already interpreting five-minute speeches. Earlier in the course you may start interpreting with speeches of two to three and then three to four minutes. You should adapt the model above accordingly.

Feedback

Feedback serves two main purposes for the person receiving the feedback:

1 to evaluate your interpreting performance and
2 to help you improve that performance in the future.

For the person giving feedback, listening to and analysing the performance of another interpreter can also help you understand the process of interpreting in ways that are also useful to you (the person giving the feedback) later when you come to interpret.

Of 1) and 2) above, the second is by far the most important, and as students (rather than teachers) the first will be very difficult for you to do well. As such, your feedback should focus on helping the interpreter improve, so here are a few ideas to help do that.

Before the speech

- set (or have the interpreter set themselves) a goal for the interpreting performance, e.g. good presentation, or getting the links, etc.
- assign specific listening tasks to different members of the group. For example, one person listens specifically to assess the goal set by, or for, the

interpreter above; someone else listens for accuracy; one person leaves the room for the source speech and returns to listen only to assess whether the interpreting makes sense.

NB: When practising with others it's useful to make notes about another interpreter's performance in a very different colour pen on your own consecutive notes. That way the structure of your consecutive notes is still clear on the page, allowing you to recall parts of the speech yourself or rewrite your notes according to the exercises in Chapter 6.

Before giving your feedback

- Go through your notes on the interpreter's performance and identify three main points (positive or negative)
- Compare briefly your planned feedback with another member of the group and see if you agree on the main points.

When you give your feedback

- Try starting by *not* giving feedback at all but by asking the interpreter to either explain any part of the speech that wasn't clear in the interpreted version or to repeat their interpretation of that part of the speech. Often it is enough to indicate that there was a problem for the interpreter to correct themselves (Sainz 1993: 138).
- If this doesn't help the interpreter arrive at a correct version, offer them some prompts. Don't just tell the student interpreter what they missed. That won't help them solve whatever problem caused the omission.
- If important content or sense is still missing, have the speaker repeat the relevant part of the source speech and the interpreter interpret again.
- Focus on technique issues rather than listing content errors; particularly those the interpreter set as specific goals before starting and goals relevant to where you are in your course.
- Be positive and constructive. That means suggesting or eliciting solutions, not just highlighting problems! If you don't know what the problem or solution is, make a note to consult your teacher or relevant books.
- If someone has already mentioned the important points you were going to raise in feedback, then don't repeat them. And don't add more points just to say something – that way you keep the focus on a few main points.
- Don't get bogged down in discussions of terminology and arguments about the finer points of language, politics and philosophy that may crop up. Find the answers to any such questions outside of class and practice sessions.
- Stick to your time limit (see above)

During and after feedback

- Try to avoid getting defensive and disputing feedback you are given. It's natural and we all do it but it's not helpful for anyone. Soak up the comments and if necessary discuss them later in the day or the next day when you've had some time to get a bit of perspective.
- If you find that you often don't understand the feedback you're being given, or you just plain disagree with it, try filming the source speeches and your interpreting performances and then watching that, if possible together with the fellow students who gave you feedback. If necessary do this a few hours after the performance in question. That will give you more perspective and reduce the chances of your being naturally defensive about your performance.
- Recap with each of your listeners the main points of their feedback so you're sure you've got it.
- Write it down. Ideally write down two or three major technique issues. Memory is selective and we tend to remember what we want to remember, so if you don't write things down you risk forgetting what you've been told, making the same mistake week after week.
- Keep a logbook. That is to say, write down all of your feedback in the same place so you have a record of the feedback you were given over a number of weeks and months that can be consulted at a glance. This way you can see if you are solving problems or not. I find a small, passport-sized physical book very useful, but a logbook can equally be a dedicated document on your laptop or tablet.

Speeches for practice

So far speech preparation has not really been an issue, as we have been working with practice exercises for which the way to prepare speech material was described in detail in each section of each chapter. As we progress through the course, however, you will want to work initially with speeches that resemble more closely the types of speeches you will have to interpret in your examinations, and then those you will have to interpret when you start work. These speeches should be prepared by you and your fellow students. *Authentic speech recordings will mostly be too difficult for you at this stage* (because they will be too dense and the context will be unfamiliar). For the same reason, don't read authentic transcripts aloud as practice material. Also, we tend to read less well than we speak. Lastly, reading deprives the speaker of the benefits of preparing speaking material. Instead we will work from transcripts of authentic speeches and create speeches ourselves! Creating your own speeches is a great way to practise the skills taught elsewhere in this book whilst also helping out your colleagues by creating speeches for them. Creating your own speeches means:

- you're practising analysis in reverse by building up speech structures
- deciding what is primary and secondary information in your speech will make it easier to identify the same in other people's speeches
- having a chance to practise your note-taking technique without any time-pressure

- practising public speaking
- improving your general and technical knowledge of relevant topics.

How do you go about creating a speech to give for other students to practise interpreting from?

First of all, before you work through any of stages 1–5 below, to create a speech you should familiarise yourself with the topic you're going to talk about in the way described earlier in this chapter. When you've learnt about the topic, then create speaking notes according to one of the five structures listed below and then give your speech! If there are topics that you are already knowledgeable about, then give speeches on those as often as you can. We all speak better about things we know well and really understand.

1 Structured speeches

On p. 43 in Chapter 3 we saw a number of very simple speech structures, ideally suited to created speeches of two to four minutes. Start by using these structures to create topic-specific speeches once you have done the topic preparation described above:

– past, present, future
– for, against, conclusion
– beginning, middle, end
– problem, failed solution, new solution
– tell them what you're going to say, say it, recap on what you've said
– introduction, development, conclusion
– introduction, argument, counter-argument, (argument2, counter-argument2), conclusion

A number of the exercises elsewhere in this book offer an easy introduction to producing your own more abstract speeches.

2 Mind maps
3 Mini-summaries
4 Structure diagrams (later)

Using these techniques, you should end up with a page or two of minimal notes from which you can deliver a speech of two to four minutes. The minimal notation is enough to remind you of what you already know or now know after preparation and will promote free delivery and even some improvisation.

5 One-point speech

Another useful rule of thumb that can be combined with all of the above is to first decide on one major point you would like to make with the speech, and then prepare and structure the speech with that point in mind.

6 Speaking notes from authentic speeches

Take a speech transcript as your starting point. Using the transcript (or even spoken speech), create a mind map, mini-summaries or a section diagram. When you've done that, put the transcript away and give the speech from your notes. You should be able to deliver a simplified version of the original that will make ideal practice material for your colleagues. (The aim here is not to recreate the original speech as in the transcript, but rather to create a simpler similar speech with some of your own input.)

7 Consecutive notes from authentic speeches

Later in the course, when you have learnt and practised note-taking, you can start taking notes from the transcripts of speeches and use those notes as speaking notes to give speeches for colleagues to interpret. These notes will not correspond exactly to what might have been noted from a spoken speech, but this can still be a very useful exercise. See p. 117.

Where can you find authentic speech material?

In Chapter 1, p. 7, we saw the following list of the type of speeches most often interpreted in consecutive. However, not all will be readily available online for you to use here when creating speeches. I've struck through those types for which – for one reason or another (usually confidentiality) – you will rarely find transcripts online.

- ceremonial speeches
- ~~site visits/guided tours~~
- ~~working meetings~~
- ~~high-level bi-laterals~~
- ~~negotiations~~
- ~~depositions/court testimony~~
- press conferences
- interviews, TV or ~~refugee with administration~~
- ~~focus groups~~
- lecture, keynote speech
- ~~company in-house training courses~~

The headings "key note speeches" and "ceremonial speeches" include many different types of speech – award ceremonies, inaugurations, commemorations, etc., so take that into account when you search for material online. You can also search by the type of person who might be speaking – ambassadors, ministers for trade, development and foreign affairs are, by definition, often talking to audiences abroad. Don't overlook the deputies! Very often the deputy ambassador or deputy ministers' speeches are less formal and therefore both more interesting and easier for consecutive practice.

Remember that a lot of speeches for which transcripts are available will not actually have been transcribed but rather will have been written first and then

read out by the speaker. (This is usually the case when the transcript includes words like "check against delivery"). These speeches will often be too dense for consecutive at any stage in your training, so don't bother with them. There is no benefit to getting yourself down by using material that is unhelpfully difficult. If in doubt, ask your trainers what they think. Try to avoid speeches of more than two A4 pages, which is already quite a long speech.

You can find more guidance about practising in my book *Conference Interpreting: A Student's Practice Book* (Gillies 2014).

Notes

1 These are fictional magazine titles given by way of example.
2 I first compiled these tips, suggested by colleagues from the European Commission and Parliament, for the Interpreter Training Resources website: http://interpreters.free.fr/misc/examtips.htm#consec.

6 Note-taking

> The oft repeated argument that notes are an entirely personal affair, and the implicit suggestion that they cannot therefore be taught, does not hold water.
>
> (Andres 2000: 58)

In this chapter we will look at some of the fundamentals of an efficient, effective and consistent note-taking system, including:

- abbreviations
- verticality and diagonal notes
- noting links
- symbols
- distinguishing important and less important information in your notes.

Note-taking is an essential part of consecutive interpreting, but it is not the only part. It is inseparably linked to what we have seen in the previous chapters on memory and analysis, and what will follow in the chapters on effort management and advanced presentation. However, for this chapter we will look briefly at note-taking in isolation.

Abbreviations

Before you learn anything about how to organize your notes for consecutive interpreting, we can save a good deal of time and space on the page if we immediately start using a few basic rules for abbreviation. The basic approach to abbreviation used in Western Europe was described first by Rozan (1956) and has been little changed since …

The rule of thumb is that unless a word is short (four to five letters), the interpreter should note it in an abbreviated form.

If we have to note "specialized" it is more meaningful and reliable to note *sp*^{ed} than to write *spec*.

Other examples:
Stat. could be read as "statute" or "statistics" whilst *St*^{ute} and *St*^{ics} are unambiguous.

Prod. could be read as "production", "producer", "product" or "productivity", while *Pr*^{on}, *Pr*^{er}, *Pr*^{ct}, *Pr*^{vity} are unambiguous.

Com. could be read as "Commission" or "Committee" while *C*^{on} and *C*^{tee} are unambiguous.

(Rozan 1956: 9)

Abstractions

SUFFIX	NOTE	EXAMPLE	
-ition -ation -ution -ision	*n*	constitution institution production	*const*^{n} *inst*^{n} *prod*^{n}
-ize, -ise	*z*	re-nationalize privatize monopolize	*renat*^{z} *priv*^{z} *monop*^{z}
-itive -isive -ative	*v*	executive comprehensive inclusive	*exec*^{v} *comp*^{v} *incl*^{v}
-ivity	*y*	productivity competitivity exclusivity	*prod*^{y} *comp*^{y} *exclu*^{y}
-ment	*t*	government development	*gov*^{t} *dev*^{t}
-able	*b*	fashionable biodegradable	*fash*^{b} *biodegrad*^{b}

Plurals

If you are noting in a language which has a plural marker (e.g. *s* in English), don't note it raised as you have for the end of the abbreviated word. For example, if you note *institution* in the singular as follows …

inst^{n}

… then you should note *institutions* in the plural like this:

inst^{n}*s*

The *s* is not raised because it is not part of the abbreviation and to note it raised might create ambiguity.

The technique of raised end letters for abbreviations is only to be used when the note would otherwise be ambiguous. If a word has few or no other plausible variations, an abbreviation of the first three letters may be enough to make it unambiguous to you, e.g.,

sat satellite
doc document (because you use *Dr* or another symbol for *doctor*)

The examples given here and by Rozan are based on French and English and the suffixes that are typical of word forms in those languages. Your language might have other suffixes that you can deal with in the same way, e.g. *-ung* in German or *-owość* in Polish. For some languages, like Russian, noting the first and last letters in this way may not produce unambiguous abbreviations. Consequently Russian interpreters often abbreviate by removing all the vowels from a word instead (Minjar-Beloručev 1969: 211). *However you abbreviate, the result should be unambiguous and its meaning clear.*

Ideas

In Chapter 4 on analysis we split up speeches into sections in order to make their structure easier to understand. We'll continue doing that here, and to show the section breaks and therefore the structure of the speech in our notes, we will use this symbol // to denote a section break. We also learnt to split up those sections into yet smaller parts – ideas. Remember, the term "idea" is used differently by different interpreters – have a look at p. 65 to see how we are using it here. We will separate ideas with a horizontal line across the notepad page. As soon as we have worked out *who does what* (a *subject verb object* group), we note those elements, and only those – *who does what* – down. Object is used in a far looser sense than normal here and includes Complements. As such, *who is what* is just as likely a result and adjectives may be "objects". We then draw a line across the page to show the division between ideas. Inevitably information, some of it important and some of it hard to remember, will not be noted and may not be remembered when you are interpreting a few minutes later. Try not to worry about it now. At this stage we are trying to create consistent and structured notes; the detail and a less rigid approach to what to note will follow in this and the next chapter.

1 Use the words denoting the SV and O of the original speech

The first way to identify and note the subject, verb and object (SVO) – *who does what* – is to take the words from the speech itself. This can be done initially by highlighting them in the text

Example **(McCulley)**

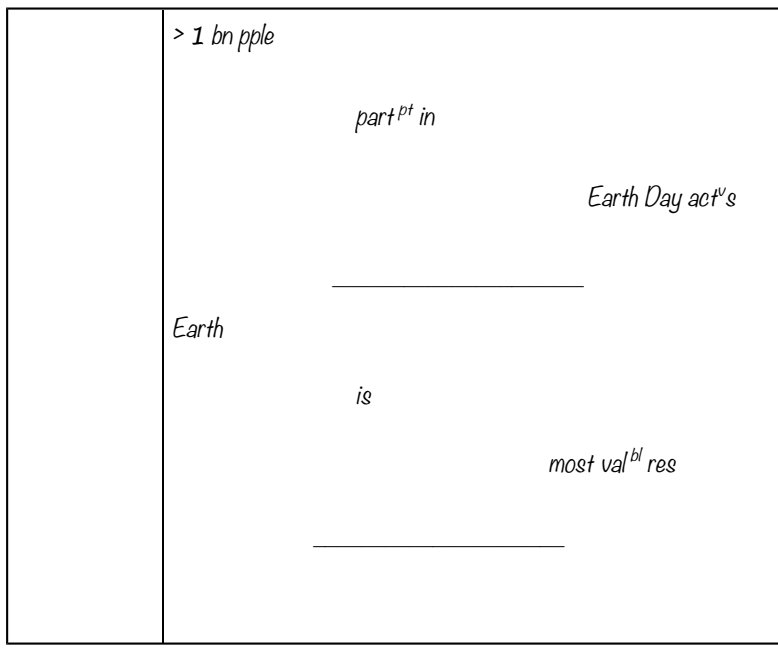
S V O

Each year, more than one billion people participate in Earth Day-related activities in more than 190 countries, making it the largest civic observance in the world. Regardless of where you are from – here in Abidjan, or the state of Oregon, where I grew up –

S V O

the Earth below our feet is our most precious resource.

You can see immediately that most of the text is *not* underlined – but the main point is. When you're comfortable with this, try noting the SVO onto a notepad instead. Note diagonally from left to right (for languages that read left to right). This creates an easily readable format with plenty of space on the page for the note-taking techniques we'll learn later in this chapter.



Try this exercise from speech transcripts and spoken speeches. Remember, we're not trying to get the detail at this stage, but only the backbone of the message, which is found in the SVO groups.

You could also note SOV if that is the normal word order in one of your working languages, but it's important that the structure of your notes be consistent. That

means the SVO elements should therefore *always* be in the same order and place on the page. If you work from a language which uses a different word order (sometimes or always), don't mix up SVO, OVS and SOV in a single set of notes. Likewise you should either note left to right or right to left, but not both in a single set of notes. That also means turning passive voice constructions into indicative ones to avoid confusion when reading back notes; cf. p. 94).

In trying to note down an SVO group you are certainly not bound by the speaker's words or sentence structure; only by their message. And that leaves you a series of options, below.

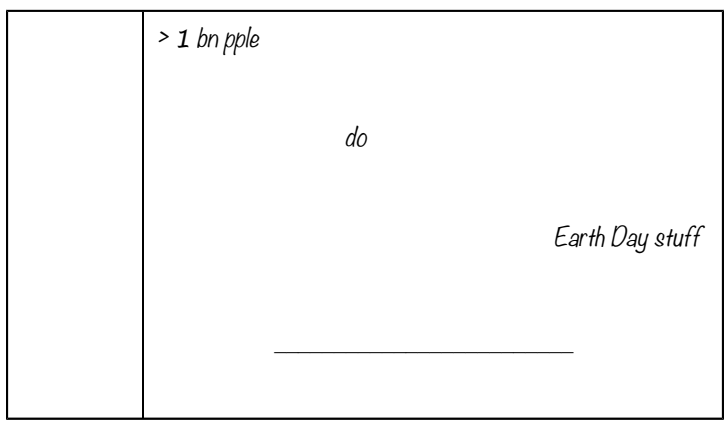
Ways of noting SVO groups

1 Use the words denoting the SV and O of the original speech (see above).
2 Note shorter synonyms (simplified or generic versions).
3 Note a different SVO group with the same meaning (reformulate and possibly reorder).
4 Note only two of the three elements in SVO.
5 Make several short sentences out of one long one.

2 Note shorter synonyms

For each of the elements in your SVO group, note a simplified or more generic (and shorter) word that is more or less synonymous with the original meaning. For example, *help* for *assistance*.

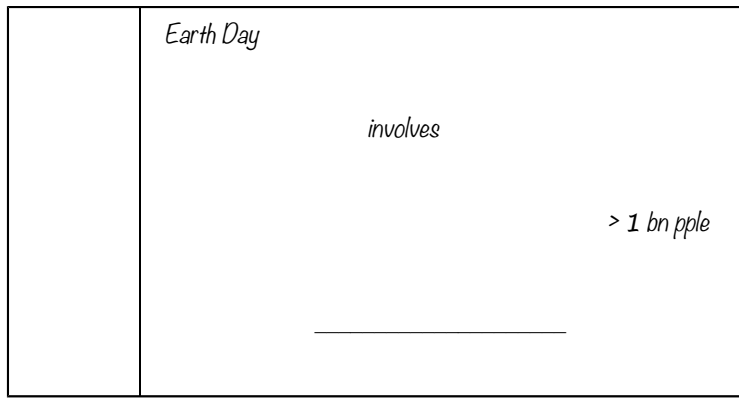
This technique, together with 3. below, will be a major part of your note-taking technique. It will give you a summary of the message of each idea in your own words, and that processing of the idea into your own SVO group is a form of analysis that will anchor the information not noted in your memory – aiding recall of that information later. It will also promote reformulation as you have not noted the words from the original or their cognates – thus reducing language interference.



3 Note a different SVO group

You can note the same meaning with an entirely different set of SVO elements, possibly also in a different order or grammatical construction.

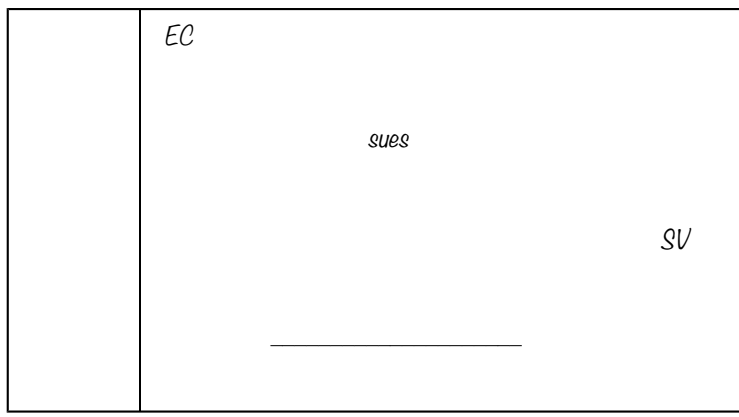
This technique, together with 2. above, will be the backbone of your note-taking. It will give you a summary of the message of each idea in your own words, and that processing of the idea into your own SVO group is a form of analysis that will anchor the information not noted in your memory – aiding recall of that information later. It will also promote reformulation as you have not noted the words from the original or their cognates – thus reducing language interference.



NB: I would include here the technique of making passives into actives wherever possible. In a note-taking system where the order is consistently SVO, a passive form may not be clear. Turning it into an indicative as in the example below eliminates any chance of an unfortunate inversion of who is doing what to whom when reading back the notes.

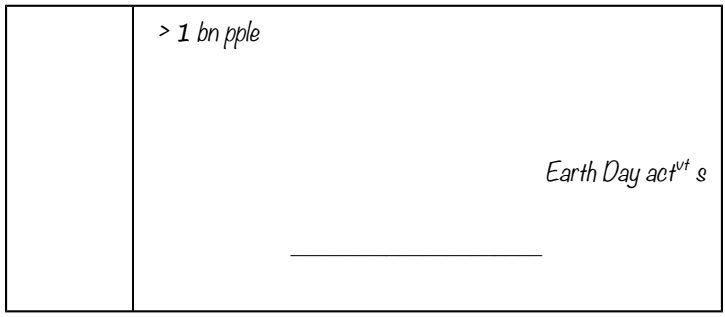
Example

Sweden taken to court by European Commission over gaming regulations



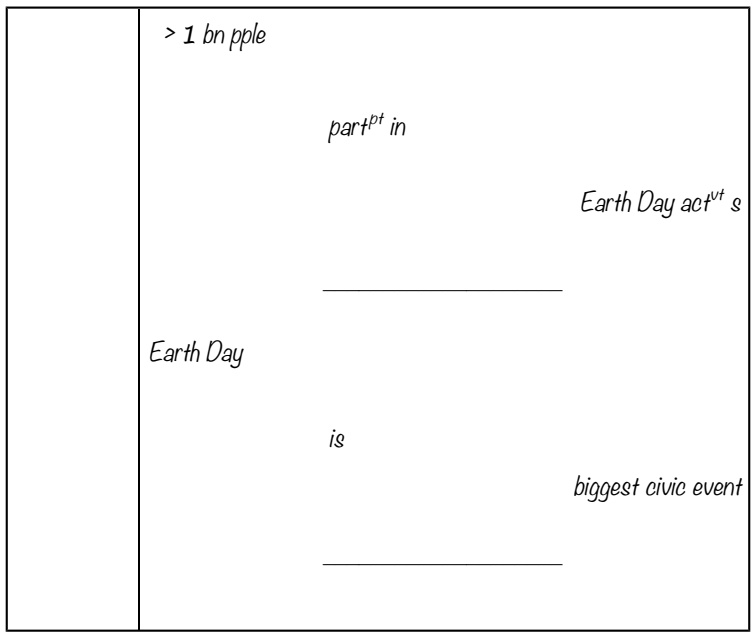
4 Note only two of the three elements in SVO

Where one of the elements is obvious in context or in collocation with another element, then there is no need to note it. Here the verb *participate* might be considered obvious and left out. Because we note diagonal SVO groups, it is clear from the layout that a verb is missing. This is enough to get us thinking about which verb it might be.



5 Make several short sentences out of one long one

Speakers often make their sentences long and complicated. That's difficult and unhelpful to recreate in your notes. So chop up the original into small ideas, as below. You are perfectly entitled to turn it back into a long, complicated sentence later when you are reading back your notes.

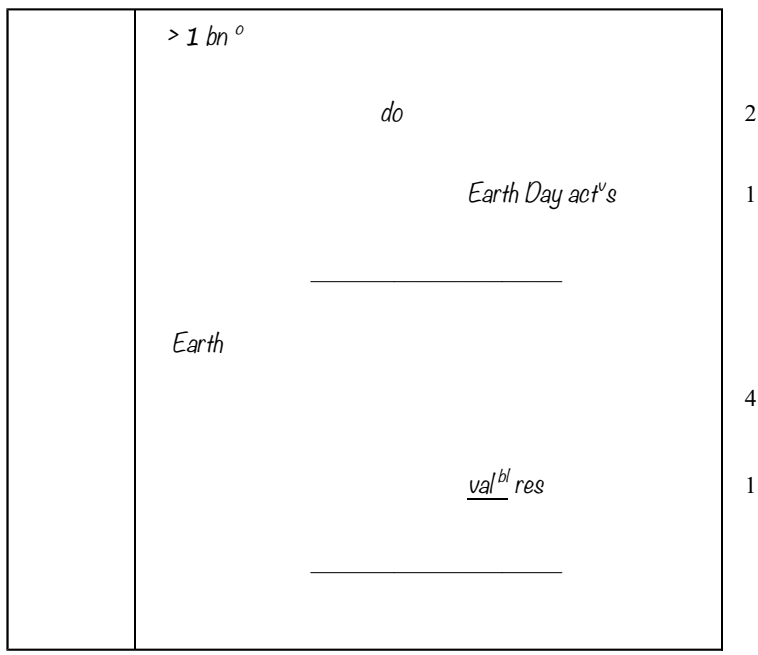


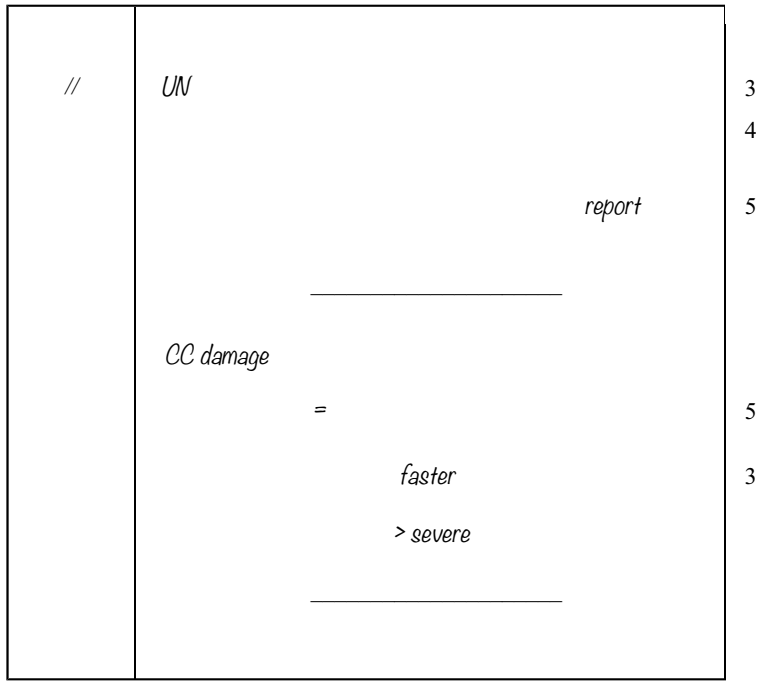
Doing any of the above is an additional analysis stage that will help create more concise notes, anchor the information in your memory and facilitate reformulation later.

Techniques 1, 2 and 3 can be practised in isolation, but while you're actually interpreting you will use whichever technique is best suited to a given idea, so you will end up using all of the techniques during any one speech and even combined to note single ideas. In the example below, you'll see a number next to each idea in the right-hand column indicating which techniques described above I've used.

***Example* (McCulley)**

> Each year, more than one billion people participate in Earth Day-related activities in more than 190 countries, making it the largest civic observance in the world. Regardless of where you are from – here in Abidjan, or the state of Oregon, where I grew up – the Earth below our feet is our most precious resource. However, earlier this month, an alarming report was released by the United Nations which highlighted that the damage we are causing our planet through global warming is much more severe and the effects moving far more rapidly than we previously believed. The report outlines potential disasters that could happen in the immediate future if changes are not made. The list of catastrophes includes massive flooding of coastal cities, highly unpredictable and dangerous weather patterns and widespread famine as a result of drought.





EXERCISE

Try the same with the next part of the same speech. Remember, it is only about finding the core message, *who does what*, or subject verb object of each idea, and you can note that information in a number of ways, as described above. The detail will be added later in this chapter or will be remembered thanks to the techniques elsewhere in the book.

When you've tried this out from speech transcripts a couple of times, move to simple and slow spoken speeches and try to do the same thing.

> In the United States, average temperatures have already increased by two degrees Fahrenheit in the last 50 years. While that may not sound like much, another recent report found a very high probability that unless we act now, temperatures could rise by nine degrees Fahrenheit by the end of this century. The effects on agriculture, water sources and energy would be disastrous if this were to happen. The good news is that there is much we can do to address these challenges.
>
> President Obama has announced a comprehensive action plan which includes actions to reduce carbon pollution, prepare the United States for the impacts of climate change, and lead international efforts to address global climate change.
>
> Last week the Government of Côte d'Ivoire sponsored a workshop that outlined efforts to reduce pollution in the ocean, lagoons and along beaches. I commend the government's efforts.

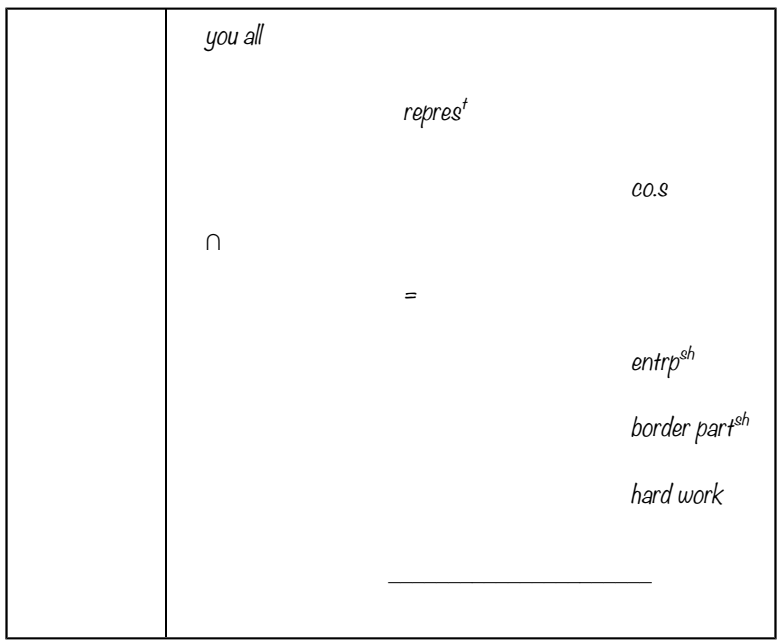
Clauses

You'll also have noticed that speakers do not always (or even often) present us with simple sentences that can easily be broken up into SVO groups. You'll very often come across clauses. These can be dealt with in three different ways in our notes depending on how much space you need for noting the clause and how much space you think it deserves. (See below, section on "Values (more and less important)".)

1 The clause symbol – ∩

***Example* (Jacobson)**

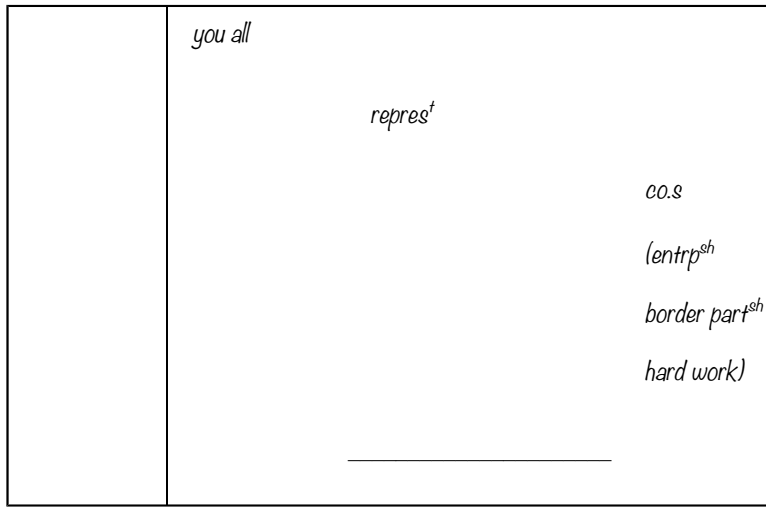
Each of you today represents a business that embodies entrepreneurship, cross-border partnership, and hard work.



2 Brackets

***Example* (Jacobson)**

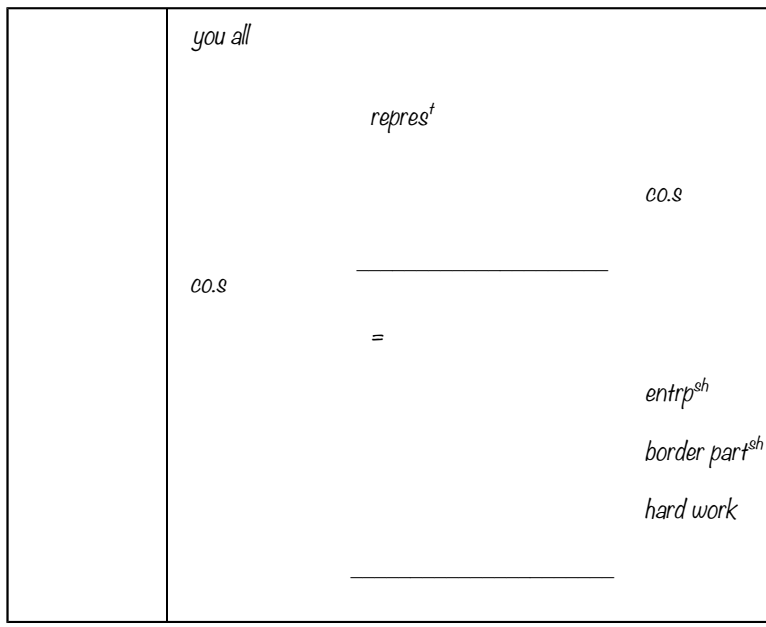
Each of you today represents a business that embodies entrepreneurship, cross-border partnership, and hard work.



3 Splitting the sentence into two ideas

***Example* (Jacobson)**

Each of you today represents a business that embodies entrepreneurship, cross-border partnership, and hard work.



This is of course a very straightforward example. In reality you will have to recognize such clauses from much longer and more complex sentences as well.

What's important to remember, though, is to recognize the relative importance of the clause in the sentence and note it accordingly – splitting a sentence with a clause into two sentences or using the ∩ symbol means using more space, suggesting that the clause is important. Using brackets means using less space, suggesting the clause is of lesser importance. Another way of looking at it is to think of using the clause symbol ∩ for longer, more detailed additions, whereas the brackets are better for things that can be recalled from single words or symbols in our notes (see section on "Values (more and less important)" later in this chapter).

Verticality[§]

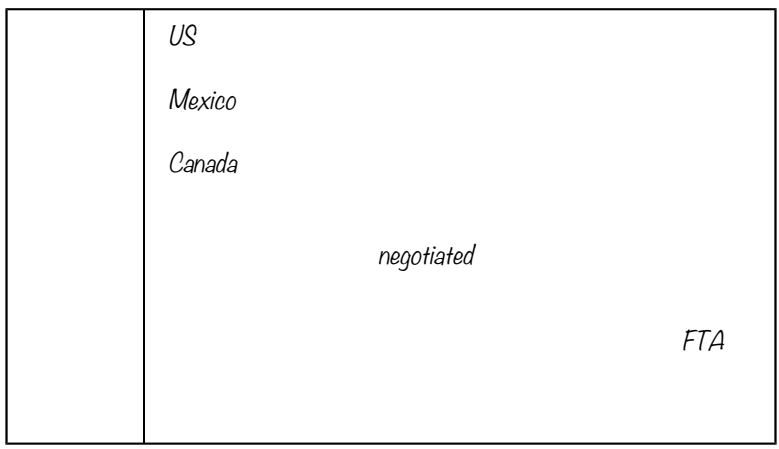
Verticality is a technique that works very well together with our diagonal note-taking. You may have noticed when taking notes diagonally that SVO groups often contain more than one subject, verb or object; or indeed more than one of all of the above. Whenever you have a two or more elements doing the same thing, you have a list. Unless otherwise stated, the elements in a list are of equal importance and you can use verticality to portray that clearly in your notes.

Let's imagine that we are faced with the following sentence …

Example

The US, Mexico and Canada have negotiated a free trade agreement.

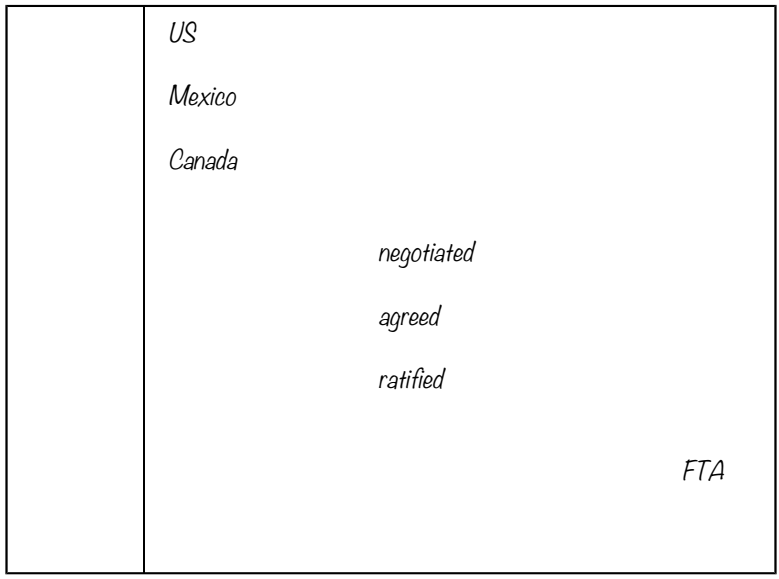
In this sentence we have three subjects. They can be noted as follows:



You might say: well, I could note them horizontally! Give it a try and you will see how much less clear it is on the page that the three elements are all equally subjects of the same verb. What if the list had been of ten countries, rather than three?

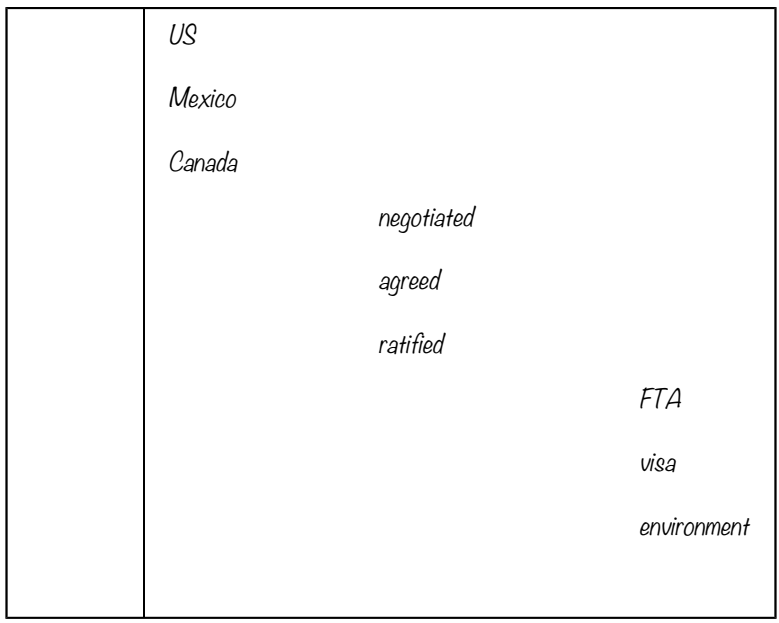
Now imagine the sentence was as follows:

The US, Mexico and Canada have negotiated, agreed and ratified a free trade agreement.



Practised together with the diagonal notation of the SVO structure, verticality makes it very clear on the page who is doing the doing (subject) and what they are doing (verb). Finally, have a look at this example:

The US, Mexico and Canada have negotiated, agreed and ratified a free trade agreement, a visa program and an environmental cooperation agreement.



In fact, the technique holds up to any number of permutations. This last example shows another reason why noting lists horizontally is a bad idea. There simply isn't space on the right-hand side of the page to note three objects horizontally. So you would end up with an inconsistently structured set of notes (below), which creates ambiguity that we want to avoid.

	FTA visa environment

EXERCISE (BETT)

Try the same with this short extract:

> Tea industry in Kenya remains a success story as it is the leading foreign exchange earner and a source of livelihood for the tea-growing population. The industry indirectly supports about 5 million Kenyans and contributes to employment and wealth distribution, rural industrialization and infrastructure development.

Horizontal qualifiers

A natural extension of the verticality principle above is to note qualifiers (usually adjectives, adverbs and modal verbs) horizontally on the page next to what they qualify.

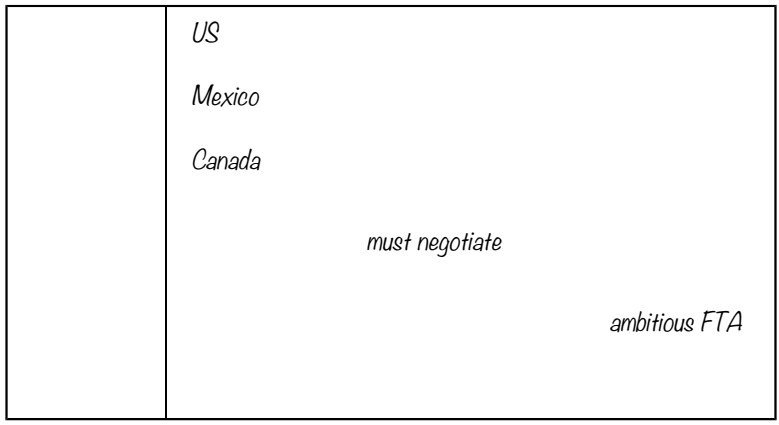
The US, Mexico and Canada have negotiated an ambitious free trade agreement.

	US Mexico Canada negotiated ambitious FTA

I mention this because there is a tendency – once you begin taking diagonal notes according to the SVO pattern above – to start noting everything in a diagonal. But in the example above *an ambitious free trade agreement* is a single thing, so we note it in a single space on the page, and that space is horizontal, not diagonal or vertical.

The same principle applies to modal verbs and adverbs: modal verb and the verb it qualifies. So …

The US, Mexico and Canada must negotiate an ambitious free trade agreement.



Links

Once you've recognized, noted and split the ideas on the page, you will see that although they give you the most important information from the speech, without information about the relationship between the ideas, the ideas don't make enough sense alone. That is where links come in. Links tell us how one idea relates to the previous one, or the next one (Baker 1992: 190). Usually they are conjunctions, but not always.

Let's have a look at an example. I've underlined the links.

***Example* (Homdens)**

> Hayley exemplifies what Coram does. Because Hayley was born drug addicted, at the moment of her birth she started with the most intense adversity imaginable and her sorrowful mother had herself lived an immensely difficult life. But because Coram had prepared wonderful people to be adopters who were prepared to take all the risks, Hayley actually was passed into the arms of a loving family within 10 days of her birth. Now what that meant to Hayley, she drew for us. And she drew a little picture with little stick figures of her with a Mummy and Daddy. And that of course is birth right, the birth right of a child to be loved and depend on adults. But unfortunately for so many children that isn't the case, and Hayley is one of 5,000 children last year who were adopted.

We note links in the left-hand margin, so this might give us the following set of notes:

	Hayley	exemplifies	CORAM
cos	Hayley	born	addicted
	she	started	in adversity

+	mother	had	tough life
but cos	CORAM	prepares	adopters
	Hayley	went	to family

There are far fewer links than expressions used to express them. For example, *however, but* and *on the other hand* all mean more or less the same thing and represent the same link of opposition of one idea to the previous one. Here is a list of links with some of the expressions used in English to represent them. I've also suggested a symbol for each link, but you should feel free to come up with your own symbols if you like. Create a similar table for your working languages.

B	*but, however, nonetheless, on the other hand, in spite of this, all the same*	contradiction or limitation following an idea
tho	*although, despite (the fact that), even though, while, whilst, notwithstanding*	contradiction or limitation preceding an idea
cos	*because, the main reason for this, what is causing this, what's behind this?*	effect → cause
→	*hence, this means that, the result of this is, the consequence of this is, so that, because of this, therefore, this is why, not surprisingly then*	cause → effect
to	*(in order) to, in such a way as to, so that, with the aim of, the purpose being to*	purpose
if... →	*if then ... (or inversion of same), had I known, were this to happen (and other similar conditionals), provided that, given a ... then b*	condition and consequence
eg	*For example, in particular, i.e., e.g., amongst other things, inter alia, like, not least the, and* for announcing lists	examples of the preceding idea often in the form of lists
+	*also, in addition, and, not only, on top of that there is, furthermore*	addition
//	The paragraph mark: decidedly no link, end of section	no link

(Gillies 2017: 66–67)

Some people (Baker 1992: 192) also like to consider temporal links, where ideas are linked to one another by their relationship in time, for example …

|→	*then, next, after that, subsequently, following that*	after
→|	*before, in advance of*	before

One word of warning: don't get stuck on where the words appear in the table above. The table is just a guide. Sometimes speakers use words like *so* and *and* – which would normally be used as links – as simple fillers, in which case we don't note them as links. Sometimes speakers may also use conjunctions unconventionally, for example using *and* to express something like *but*. And sometimes the link

words are not there at all but the link is implicit in the speech. So don't get stuck on the words; try to note down the link you think the speaker wants to make.

Try noting the following speech – separate the ideas and note the links in the left-hand margin.

EXERCISE (BETT)

> Kenya tea is exported to 68 destinations … Despite the good performance, the tea industry faces many challenges. These include issues of climate change, high costs of production, low levels of value addition and product diversification, low domestic consumption and fluctuating market prices, among others. I note that this conference brings together key players in the global tea sector to address issues relating to the production, processing and marketing of tea. Indeed, if we have to create opportunities for the African tea industry, as the theme of this conference suggests, then we must take bold steps to address these challenges to enhance the performance and sustainability of the industry.

Symbols

Symbols are a way of quickly noting information that can easily be read back. When used as part of a consistent and structured note-taking system, they can help make your notes clearer and more efficient. Symbols can be pictorial, or just letters (from any alphabet), and they should represent the underlying meaning of what you hear rather than only the word you hear. (See three types of idea, p. 65.)

Why use symbols?

Symbols
- are **quicker and easier to write** than words
- are **quicker and easier to read** on the page than words
- represent **concepts, not words**
- can **save space** on the page, so the structure of your notes is clearer.

What to note with symbols

Concepts that come up again and again

speak, say, announce, declare etc.	„
want, wish, desire, hope for	♡
think, consider, hold the view, be minded to, be of the conviction	Õ
propose, suggest, put forward, move to, nominate	≫

Concepts that will recur on a given day

In any one meeting certain terms or concepts will be particular to that day's subject matter. For example, if you are preparing to work at a meeting on competition in telecommunications services, it might be useful to have a symbol for "telecommunications", "unbundling" or "last-mile" as these are longish to write and may come up dozens of time in a debate on the subject. After the meeting has finished, though, you may not need to use them again for weeks and they will be forgotten. See p. 212, folded notepad technique, for a way to make sure you remember these new symbols while you're interpreting.

EXERCISE

In the table below collect expressions that have come up regularly in the speeches you have recently heard in class or in practice. Remember to create just one symbol for synonymous expressions, as above.

speak, say, announce, declare, assert, report, tell, express	

How to use symbols

Symbols must be …

- **clear and unambiguous**
- **quick and simple to draw**
- **prepared in advance**, and instantly familiar to you. Don't improvise mid-speech
- **consistent**; if *E* is *energy* today, make sure it stays *energy* always and find yourself another symbol for *environment* and *economy*
- **organic**. See below for an explanation of organic symbols
- **and they must mean something to you**. Copying symbols from other people can be a good idea, but symbols work because they create associations in your mind, not anyone else's.

(Gillies 2017: 105)

A great example of a symbol meeting all these rules is the arrow. It's quick, versatile and represents an underlying meaning. Here's what Rozan (1956) showed was possible with just one arrow:

country's ↗	= a country's development
↗ duties	= an increase in duties
↗ science	= scientific progress
↗ patient	= the patient's recovery
↗ salaries	= a rise in salaries
↗ living st^{ard}	= an improvement in the standard of living
↗ prices	= inflation

(Rozan 1956: 32)

Organic symbols

"Organic" means that one symbol should be the starting point for other related symbols. A group or family of symbols will grow from a common root. In this way the repeated use of those root symbols reinforces your recognition of the symbols you know, and by having a smaller number of "basic" symbols, you will tax your memory less.

Nation, country, state = □

□ ^{al}	national (adjective)
□ ^{ally}	nationally
□ ^{ze}	to nationalize
□ $^{z+n}$	nationalization
□ ^{o}	national (noun), citizen

The last of these symbols, the circle for the human head, can be applied to any noun to mean the person associated with it, e.g.,

sci	science	*sci* ^{o}	scientist

It also gives us useful smileys like

☺	pleased.
☹	annoyed, unhappy, unimpressed, etc.
Õ	to think, believe

Underlining

You can underline anything in your notes to add emphasis:

say	confirm
poor	very poor
poor	grinding, crushing poverty, destitution or poorest,with the double underlining denoting the superlative
poor	fairly poor, more or less badly off

Values (more and less important)

In the section on verticality above we assumed that each item in a list of three was of equal importance. But an interpreter must also be able to identify, note and reproduce whether any two elements of a speech are more or less important than the other. The speaker will give you clues as to what is most important in a number of ways. Sometimes, but not always, they might actually say something like, "and this is important". More often than not, emphasis in the spoken word is indicated by one or more of the following things:

- the amount of time saying it
- how loud it is said
- the speed of delivery
- body language.

Logically enough, a speaker will usually spend longer on what is more important and less time on what is less important. And that applies at all levels in the speech – from sections to individual elements in a list (see "Lists", p. 177). Things that are important tend to be spoken more loudly and more slowly than what is less important. Less important things are said more quickly and quietly. *So listen out for pace and volume changes*. (This is why, by the way, interpreters often think some of the most difficult parts of speeches are spoken most quickly – because speakers rattle through background technical knowledge which is known to all the expert participants, but less familiar to the non-expert interpreter.) Speakers will also use body language and facial and hand gestures to underline important points or add emphasis or tone to their speech. If the consecutive interpreter is to receive this information, *we must look up*

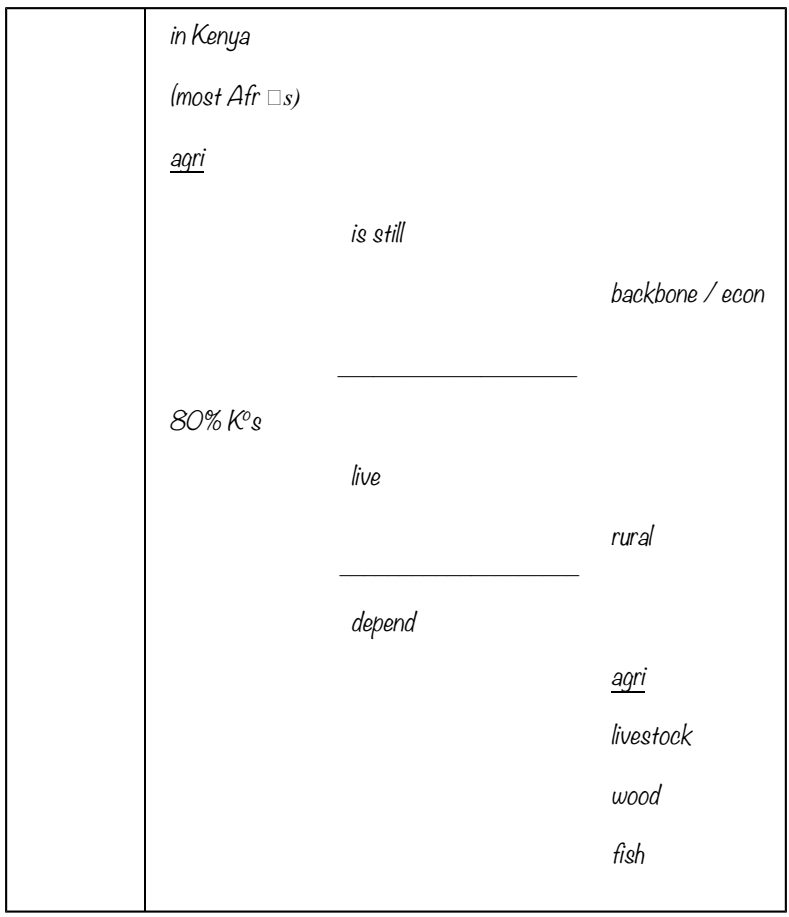
regularly at the speaker to get a feel for them and the speech. Having recognized the varying levels of importance of different parts of the speech and taken notes accordingly, you can make the same distinction when you are reading back your notes and giving your interpreted version of the speech.

More important 1: underlining

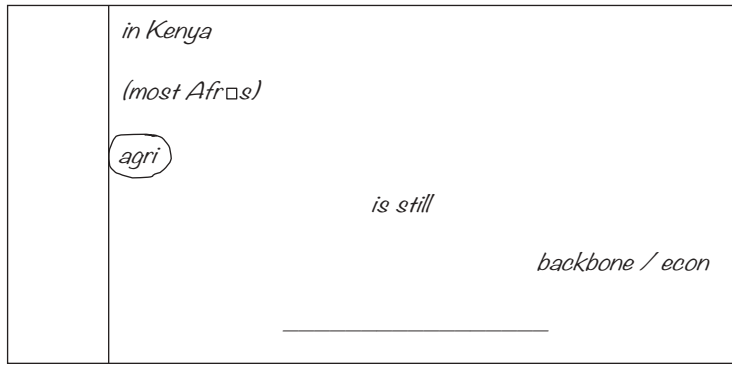
Underlining is what people do outside the world of interpreting when they want to emphasize the importance of something, and there's no reason we shouldn't borrow the idea for interpreting. In the following example the speaker might well stress the word "agriculture" both times it's mentioned, or you may feel it is the more important part of these ideas. You could therefore note it as follows …

Example (Bett)

> In Kenya, like most African countries, agriculture has continued to be the backbone of the economy. About 80% of the Kenyan population live in the rural areas and depend mainly on agriculture, livestock, forestry and fisheries for their livelihood.



Similarly, you could also circle the element you wish to highlight. This has the advantage of disambiguating from other uses of underlining in your notes.

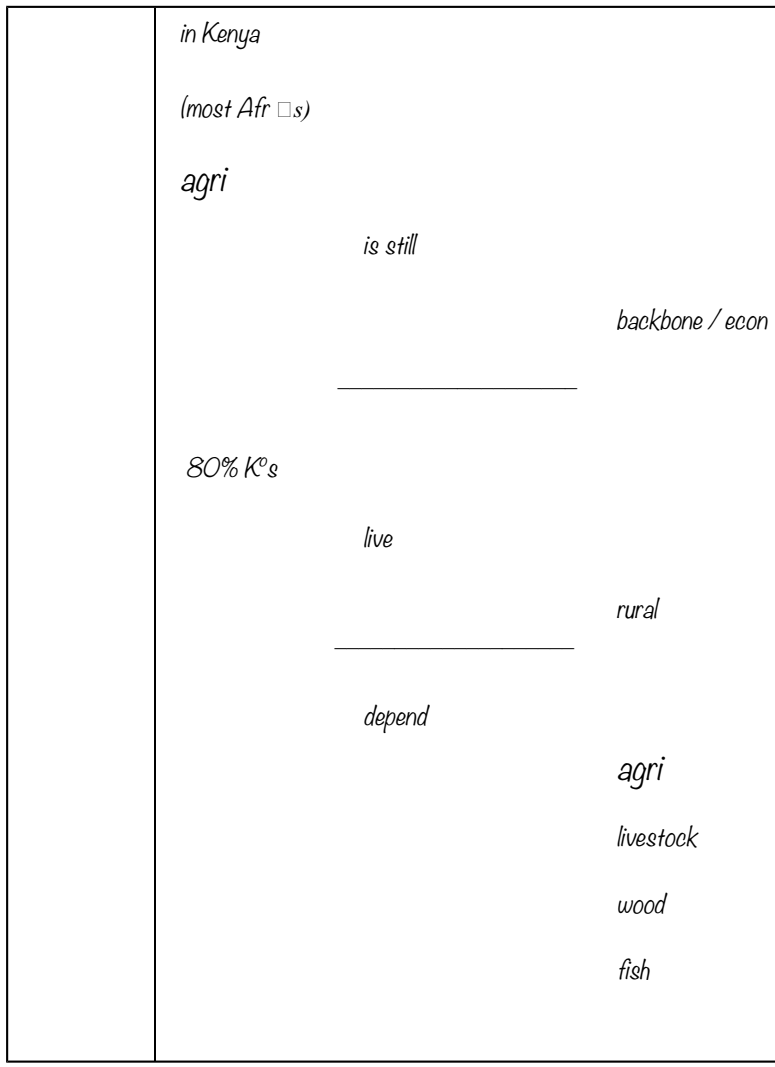


More important 2: size of notes

It's fairly intuitive to give more space on the page to important elements and less to less important. This goes for individual words as in the example below, but also for whole ideas. You may want to write something bigger to show its relative importance.

***Example* (Bett)**

> In Kenya, like most African countries, agriculture has continued to be the backbone of the economy. About 80% of the Kenyan population live in the rural areas and depend mainly on agriculture, livestock, forestry and fisheries for their livelihood.

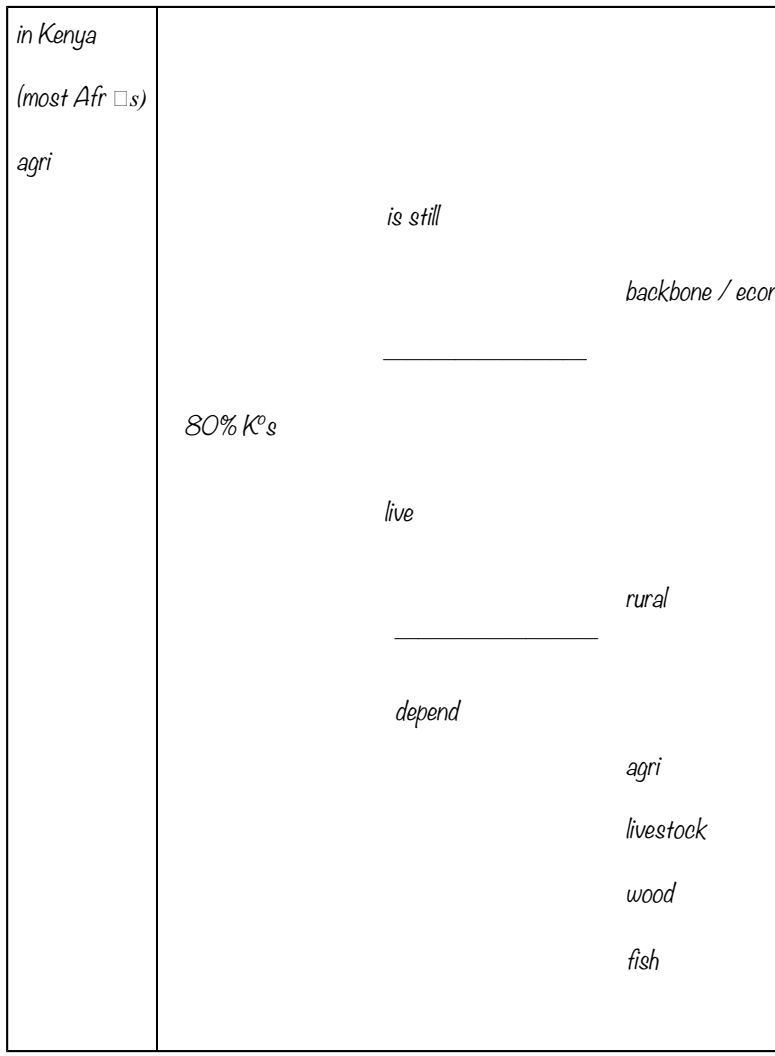


More important 3: shifting left

If you think that a whole idea is important and needs to be emphasized, you can shift it all left so that the subject appears in the margin already. So in the same example, we could only do this with the first idea.

Example **(Bett)**

> In Kenya, like most African countries, agriculture has continued to be the backbone of the economy. About 80% of the Kenyan population live in the rural areas and depend mainly on agriculture, livestock, forestry and fisheries for their livelihood.

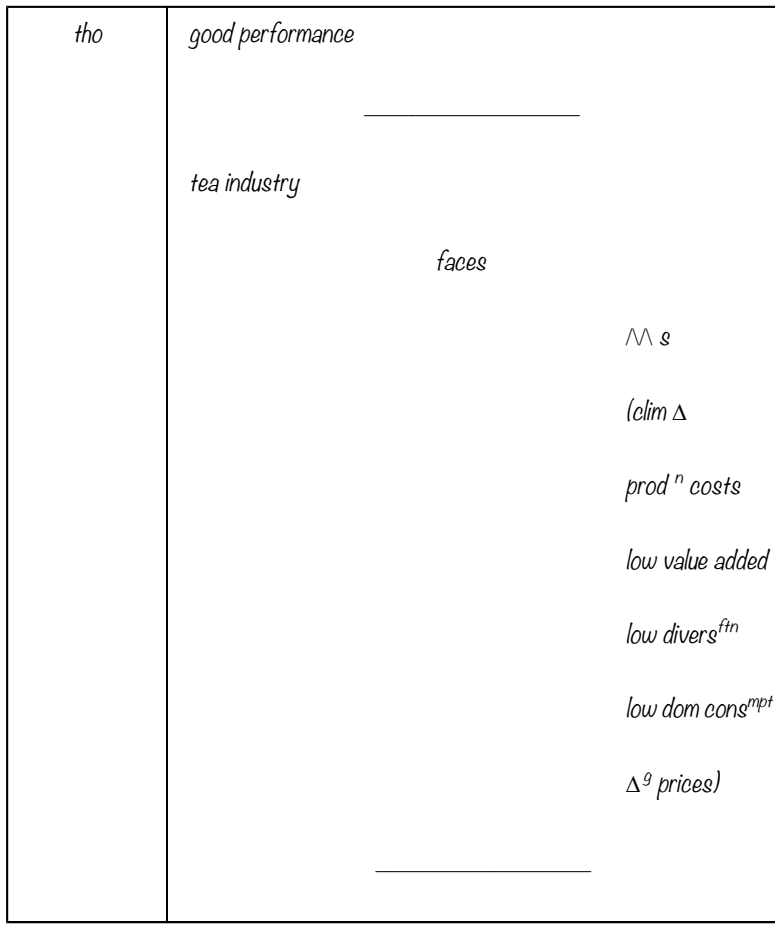


Less important 1: brackets

One way of noting information that is secondary or less important is by putting it in brackets under the element it relates to. In the following example, the main point is that the tea industry faces challenges. The examples given are secondary to that main assertion.

Example **(Bett)**

> Despite the good performance, the tea industry faces many challenges. These include issues of climate change, high costs of production, low levels of value addition and product diversification, low domestic consumption and fluctuating market prices, among others.



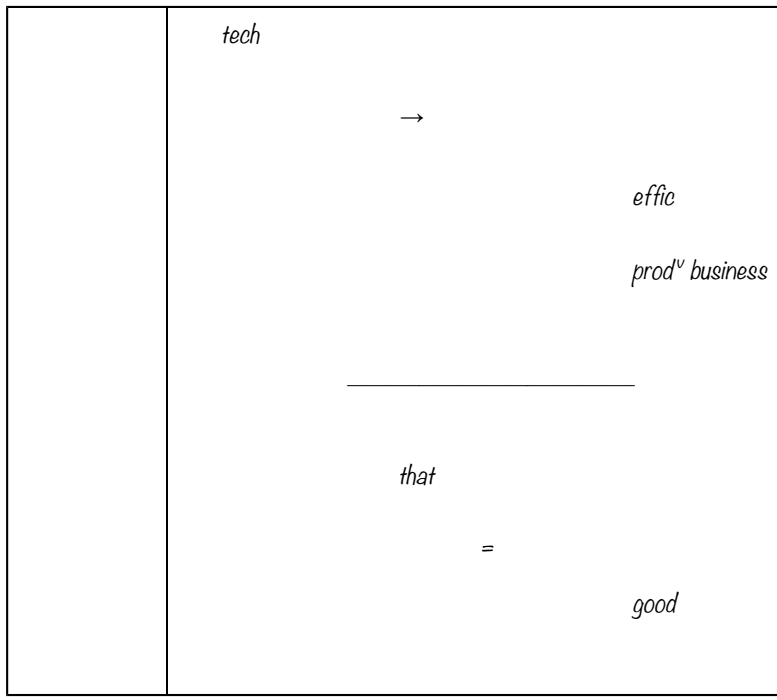
You can even put entire ideas and sections of your notes in brackets where appropriate!

Less important 2: shifting right

If you think that a whole idea is less important, particularly after a link, and needs to be downplayed in your notes and your interpretation, you can shift all of its component parts to the right so that the subject appears further from the margin already.

Example (Obama)

> New technology has made businesses more efficient and more productive, and that's a good thing.



What language to note in

Research and the literature don't give a clear answer to the question of what language to note in. So let's come back to the purpose of notes. As a student interpreter, you will want to put *as little mental effort into your notes as you can while still guaranteeing structured, clear and legible notes* that allow you to reproduce the speech accurately. At the same time, you will want to *do as much analysis, syntactical rearrangement and translation as you can into your notes without compromising listening*. This will often mean noting in the language you write the most quickly (which in turn is very often your A language).

But there is no hard and fast rule as to which language is best to note in or which is best for you. The answer will be different for different interpreters, with different language combinations and at different moments in each speech.

Let's look at a few examples. If you work from a C language as the source language (SL) into your A language as the target language (TL), then it seems likely that you will note mostly in TL with occasional notes in SL where you decide to prioritize listening and leave translation to phase 2. But if your A language is one with lots of long words (like Polish or Hungarian) and your C is one with lots of short words or pictograms (like English or Japanese), you may decide it's quicker to mostly note in SL and leave reformulation and translation

to phase 2. Notice that I say "mostly". The choice of language need not necessarily apply to *all* of your notes all the time, but only to *each part* of your notes. It's also perfectly plausible to note in a third language. An interpreter working from Finnish into German might note some parts of a speech in English because they find it quicker. Albi-Mikasa (2007) suggests that notes are themselves a third language.

The choice of what you note, including which language you note in, can be used to manage and coordinate the efforts by diverting effort to phase 2 when you approach maximum capacity in phase 1. See notes as an effort management, p. 149.

Further practice

SLOW NOTES

Take notes from transcripts (Gillies 2014: C110) or speeches delivered slowly (Setton & Dawrant 2016a: 157) with the aim of practising applying note-taking techniques you've been learning but without the time pressure that note-taking from a spoken speech usually involves.

REWRITE YOUR NOTES (C.118)

After taking consecutive notes from a speech, rewrite your notes, correcting them into an ideal set of notes that reflects the note-taking techniques you are learning. "Correcting" your notes like this will help ingrain those techniques so that next time, even under pressure, you use the techniques you wanted to use.

PREPARE SPEECHES IN CONSECUTIVE NOTE FORM (C.111)

Prepare speeches for lessons and practice sessions in consecutive note-taking style and use those notes to give your speeches. In preparing speeches this way, you will be practising note-taking techniques (i.e. brevity and clarity of notes, the use of diagonal notes or margins) but without the time pressure associated with note-taking from live speeches. When giving the speech to colleagues you are practising note-reading and delivery, while those interpreting the speech hopefully have a well-delivered, fluent speech to practise from. In this way you are using your practice time more efficiently.

Skills combining

When you are taking notes, you will not need your presentation skills from Chapter 1. They will be necessary when you read back your notes and interpret, and we will look at that in more detail in Chapter 10 on advanced presentation.

The work we did in Chapter 3 on memory will be combined with note-taking in the next chapter.

Note-taking also combines naturally with the analysis work we did in Chapter 4. Notes are a reflection of your analysis of a speech. So, for example, when you recognize a section (see p. 57, analysis), you note a section marker: //. If you hear a list, you note it vertically; additional information can be added in brackets underneath the element it relates to, etc. Almost all of the notes you take, and more specifically the position of the notes relative to one another on the page, should reflect some sort of analysis done by the interpreter.

Further reading

Andres (2000) *Konsekutivdolmetschen und Notation*.
Clifford (2015b) Are You Looking for a Fresh Take on Consecutive?
Dingfelder Stone (2015) The Theory and Practice of Teaching Note-Taking.
Gillies (2017) *Note-Taking for Consecutive Interpreting*.
Jones (2002) *Conference Interpreting Explained*, pp. 39–65.
Rozan (1956) *La prise de notes en interprétation consécutive*.
Setton & Dawrant (2016a) *Conference Interpreting: A Complete Course*, pp. 143–175.

7 Noting less

In this chapter we'll look at:

- using memory prompts in combination with notes
- how a consistent note-taking system allows you to note less.

We don't take notes in consecutive because we like taking notes, or because we have a note-taking system we'd like to try out. We take notes: to help us analyse and memorize the information we are hearing; to record information we can't memorize; and to help us deliver the speech properly (see Chapter 10). We can't and don't want to note everything down, so even in a slow, easy speech, we will always be looking for ways to note less. This chapter looks at some ways of doing that within the system of notes we learnt in the previous chapter. Taking fewer notes:

- frees up valuable mental resources we need to devote to listening, comprehension and analysis – more on that in Chapter 9
- leaves more space on the page, making the structure easier to see and your notes easier to read back (thus reducing the effort required to read them back and recall related information)
- means you can write more slowly, and more neatly, making notes easier to read back
- gives you time to look up at the speaker from time to time, which you'll find is extremely helpful in understanding them and the message they are trying to communicate
- can help us reformulate better by eliminating words and expressions in the source language and thus reduce language interference[§] in our version
- is less stressful than taking a lot of notes
- leaves you an extra gear to take more notes if necessary (for example, when a speech gets dense and detailed).

Initially it will be rather daunting to *not* note something and you will undoubtedly have to experiment to see what works for you – different people will find it

easier to remember different things. Try it out when practising. What you'll usually find – if you've chosen the thing not to note well – is that *deliberately NOT noting things down will help you recall them later.* That's because deciding what not to note and associating that information with a note you have taken and/or a space you've left on the page is a form of processing that anchors information in your long-term memory (so you can recall it when speaking your interpretation later).

Memory prompts

Wherever part of a speech lends itself to being remembered using any of the memory prompts we saw in Chapter 3, then you should use that as an opportunity to take fewer notes. Just to remind you, they were:

- what you already know
- narrative prompts (stories and jokes)
- visual prompts
- structural prompts
- logical prompts (latent memory).

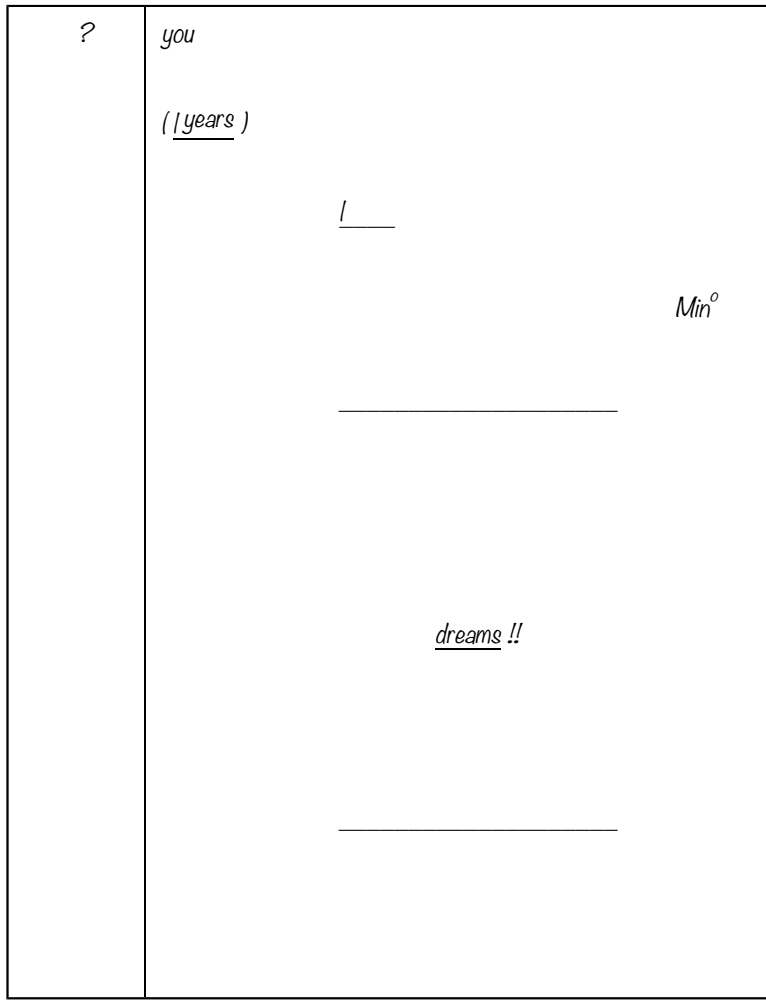
You don't have to do without notes entirely. In fact, it's probably best to note one word, symbol or picture to represent the larger section of the speech that you are remembering with the techniques above. That way it's clear when you read back your notes that you must call on memory for something. Otherwise you may forget not the information you remembered, but that it had to be reproduced at a given point in the speech. Just as with choosing what not to note, above, choosing a single thing to note is also a process that helps you remember the information associated with that note.

> There is rarely a thought, whether it is to be expressed in one sentence or two paragraphs, that cannot be brought to mind by *one* word or phrase.
>
> (Lorayne & Lucas 1974: 32)

Let me give you just one example of the prompts above: a story/joke given by a speaker, but the same would apply to any of the prompts above.

Example **(Javid)**

> Who knows, maybe in a few years one of you will be standing here as a member of the Cabinet.
>
> After all, I never thought it would happen to me. I remember when I became an MP four years ago; I was driving home from the count. And I turned to my wife and said "Laura, did you ever imagine, in your wildest dreams, that one day I would actually be a Member of Parliament?" And she looked me in the eye and said: "Darling, in my wildest dreams, you don't feature at all".



In this example I've decided to note the short story told by the speaker with what to me seems like the key word that will help me remember it.

The same thing can be done with all of those techniques, so please go back to Chapter 3 and have a look at them again.

EXERCISE

Practise noting only a single word, symbol or picture for a larger section of a speech that corresponds to one of the memory prompts in Chapter 3. Repeat the exercise many times to learn which prompts work best for you and to practise memorizing in this way.

Things in front of you

There are plenty of situations where you will be interpreting consecutively and the speaker is talking (at least for some of the time) not about abstract notions but about something physically present and visible to all participants. It might be an object they are holding in their hand, a painting on the wall, an image on a large screen, a piece of machinery or even a whole building or landscape. In such cases you would be well advised to look and listen, and associate what is being said with parts of the visible object in the same way we did for picture speeches on p. 39–40 rather than only taking notes. You will be amazed at how easily it all comes back to you. In the example below the speaker is both holding the object they are talking about and standing in front of a big screen displaying the same object (as is often the case for product launches).

Example (Sinovsky)

> Now, as I'm holding the tablet, I'm going to show you a few things. And since I'm talking about the screen, let's talk about the aspect ratio. This is a 16×9 aspect ratio, that's important for a couple of reasons, and I'll share that with you. I've opened the kickstand, you have may noticed. Behind the kickstand, if you want to just take a closer look, and I'll show you, this is a micro SD card. We didn't talk about this much before, but I do want to show it to you because it's a really important feature to me. I use it all the time, and here's why.
>
> I travel to China quite a bit. On this 64-gigabyte micro SD card, I can store over 40 of my HD movies. On my device, I have another 64 gigabytes. I have 128 gigabytes that I'm holding just right here. I can store, of course, photos or pictures or songs. What you choose, whatever is great for you, that storage is super fast, pretty seamless, you'll love this.

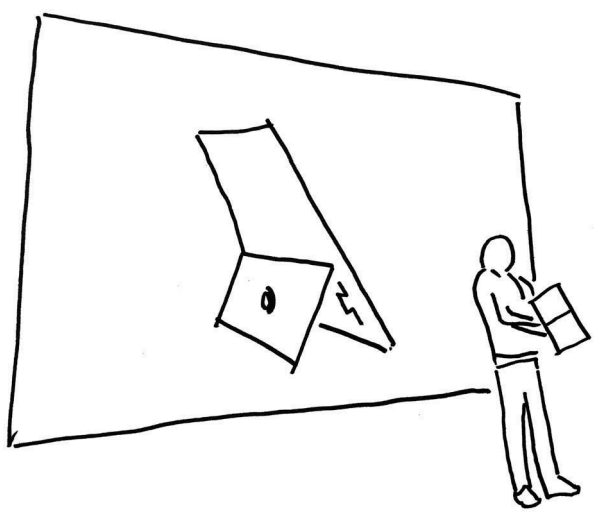
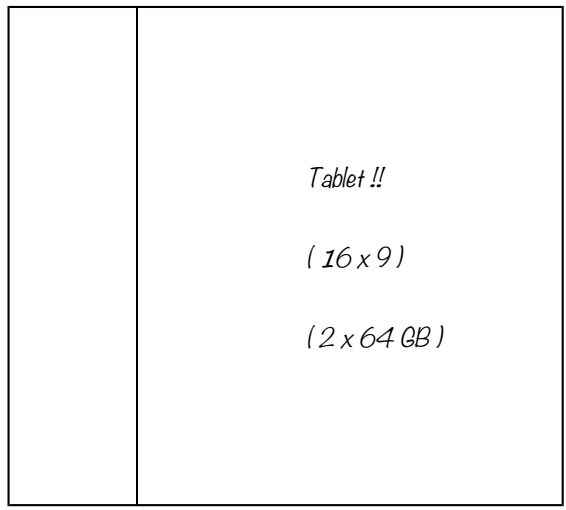


Figure 7.1 Sinovsky.

I would argue that it would be enough to note only a mark that refers you back to the object you can see. From that you will remember all of the information presented because it is visible to you. Perhaps with the figures, if you think, you will forget them. You might end up with something like this . . .



If you combine this technique with that of not noting what you know, you probably don't need to note GB which is the standard unit of computer memory or even (2 x 64 GB) either, as you can see two objects and 64 is an obvious number in computing where memory storage rises by powers of 2 (32, 64, 128, 256, etc.), and the numbers 33–63 and 65–127 could not occur.

Obvious in context

There are two types of context in which something that is said may be obvious: the general context of the world at large and your knowledge of it; and the context of the speech itself. For note-taking or memorization purposes, the former comes under the heading "What you already know" above. But there is also a context within the speech itself. As a speech goes on, it builds its own new context, and as we listen we *know* more. By extension we should need to note less and less over the course of a speech (and over the course of a day's assignment on the same subject).

Noting the speaker as "we" or "I"

Speakers usually represent an employer or institution, and usually we will know which one – if not at the beginning of the speech, then after the speaker has

explained who they represent the first time. So if a speaker representing the Roma Education Fund says something like, "The Roma Education Fund believes . . .", you can simply note "we" or "I" and leave the rest to memory, knowing that they represent that organization today.

Obvious collocation

When a speaker talks about the *UK government*, the interpreter can simply note *UK* as it should be obvious in context. Similarly, if a speaker talks about *global warming*, it should be enough to note *warming* without risking a mistake (and if you don't already have some other abbreviation or symbol for that concept).

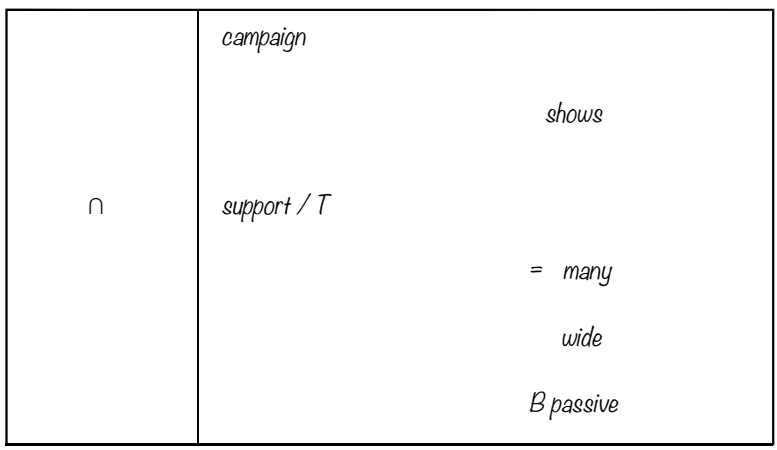
Opposites, reasons, repetitions and examples

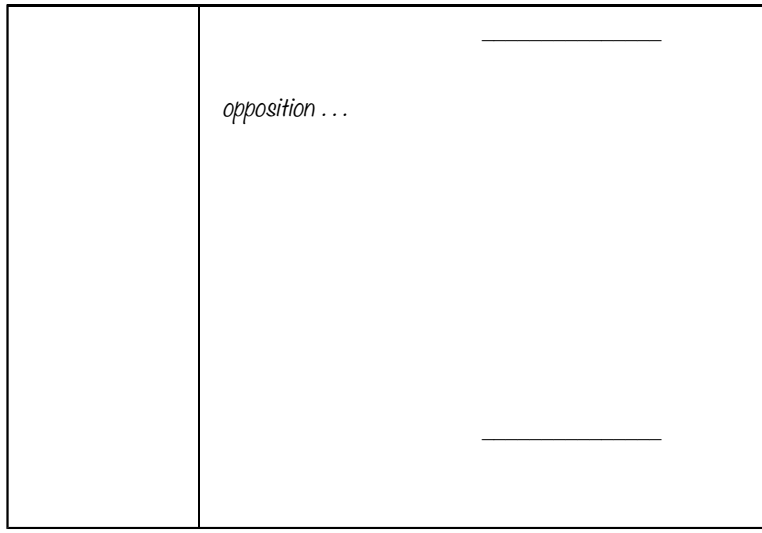
When a speaker juxtaposes opposites – a frequent rhetorical device – then it is enough to note the first half of the pair and leave a sufficiently large space, and/or three dots, on the page indicating that the other half is to be reconstructed from the notes and memory.

Example (Froman)

> But, as the most recent campaign demonstrates, while public support for trade is high and widespread, it is largely passive, while opposition to trade – though perhaps held by only a minority – is often vocal and passionate.

The same might apply to reasons, repetitions and examples. It may be that the reasons as the speaker sees them become obvious during the speech and therefore they don't need to be noted in full – likewise for examples and repetitions.





Obvious from the structure of the notes

One of the advantages of having a consistent note-taking system – where similar structures (grammatical or rhetorical) are noted in the same way and/or on a specific part of the notepad page – is that if we then leave that part of the page blank, the blank itself gives us information about what might have been noted there. And that can be enough to trigger recall of the information.

Noting two of the three elements in an SVO group

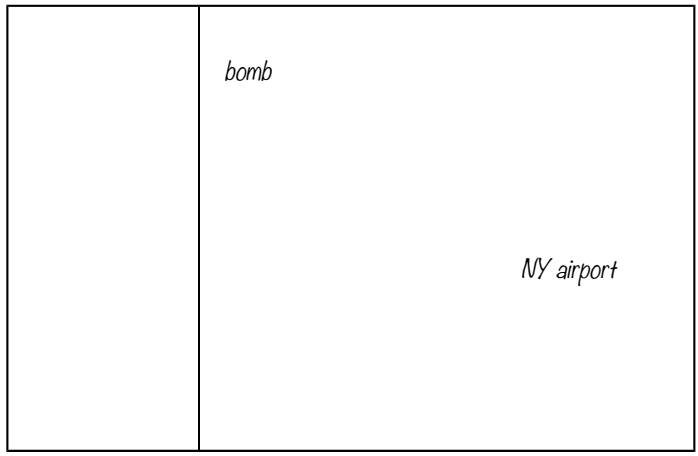
If any of the three elements in a given idea is obvious in context, or in collocation, then there is no need to note it down.

Example

A bomb has exploded at JFK airport in NY.

Since bombs tend to do very little other than explode, it is not necessary to note the verb here. Because *bomb* is in the place we reserve for the subject and because there is a blank in the place we usually put a verb, we just have to work it out from the context or remember what verb goes with *bomb*.

Similarly, it will often not be necessary to note the verb *to be* or the construction *there is/are*.



The recall line

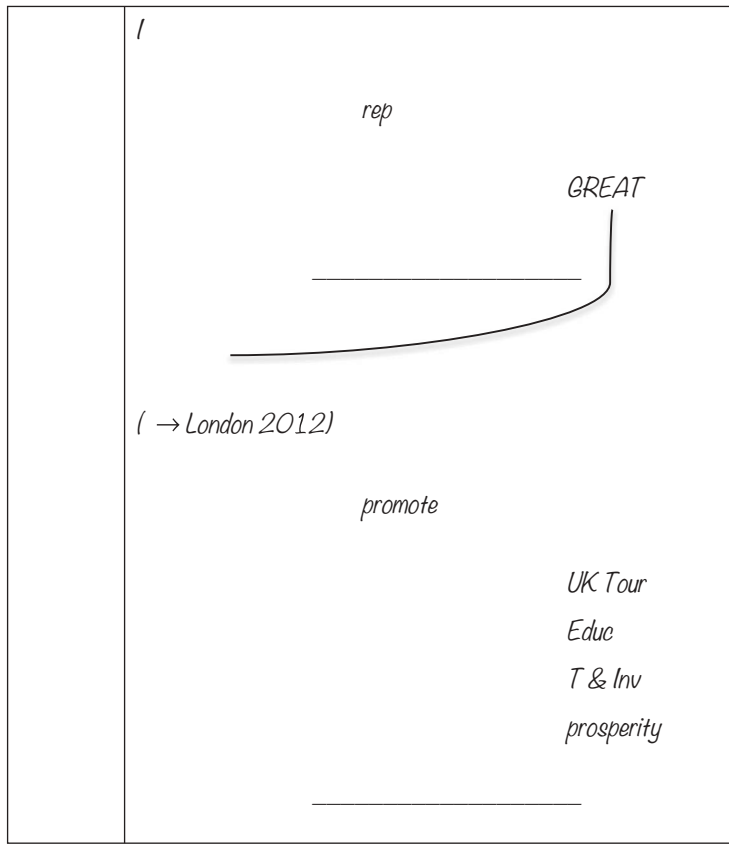
You should never need to note the same word or symbol twice on the same page. It will almost always be quicker and perhaps also clearer to draw a line from where that word, symbol or construction first appears in your notes to where it appears the second time.

Example **(Kyles)**

> I am here today representing the GREAT campaign. This campaign was developed in the run-up to the London 2012 Olympics and Paralympics Games, to promote UK tourism, education, trade and investment, and to support the growth of our country's prosperity, under one common banner.

When drawing a recall line, make sure you don't obscure notes that you have already written – the recall line does not have to be straight, so you can go around other notes on the page. Don't put an arrow on the end of a recall line as it might incorrectly suggest chronology or consequence.

A recall line can even stretch across two pages of the notepad. As long as you are using the using the page-turning technique described on p. 172, it won't create any difficulty in reading back your notes.

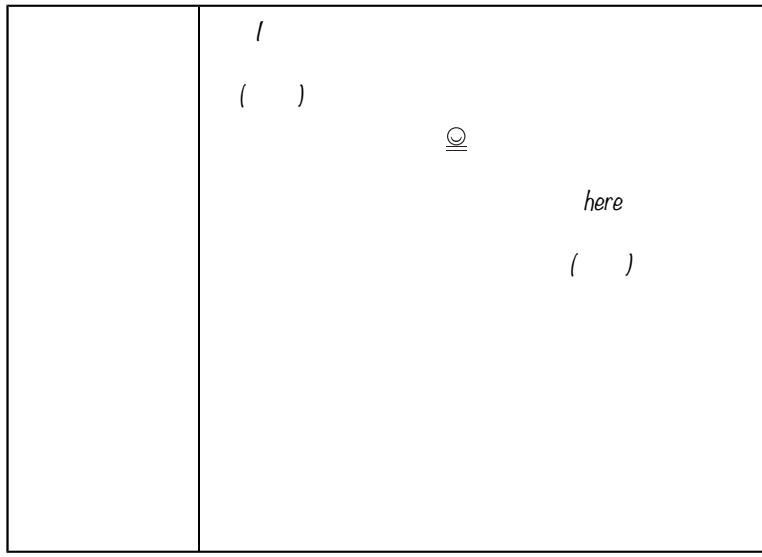


Brackets

In the previous chapter we saw how secondary information and clauses could be put into brackets. We can also leave the brackets empty and just rely on the context and the presence of the brackets themselves to remind us what was in them. In the example below, the interpreter, having prepared properly and using the folded-page technique on p. 206, has decided that they can remember both the speaker's job title and the name of the event, so they have noted only empty brackets as a prompt to trigger recall of those two pieces of information in the production phase.

Example **(Kyles)**

> Please allow me to start by saying how delighted I am to be joining you here today for the launch of Fit for Fashion as the UK's Acting High Commissioner in Malaysia representing the UK Government's GREAT Campaign.



Repetitions of units of measurement

In the example below, once you have noted *1959* and *44k*, you have already established a "context": the century for the dates and the order of magnitude of the figures. As long as there is no risk of ambiguity, you don't then need to waste time repeatedly noting *19* or *k*. Note that the position of the elements parallel on the page reinforces the context – we know the numbers aligned vertically on the right are dates and those aligned vertically on the left are numbers of people (see also "Comparisons", p. 176), and therefore they decline in the same units.

Example **(Green)**

> In 1959 net migration was 44,000. In 1960 it was 82,000. In 1961 it was 160,000. A doubling of the numbers every year led inevitably to the introduction of some restrictions.

1959	migration =1 44k
'60	82
'61	160

EXERCISE

Take several sets of notes that you have taken in consecutive recently. Go through them and identify everything that you didn't need to note. Now either rewrite your notes on a new notepad or Tipp-Ex out the offending notes. Read through your new notes. Aren't they clearer on the page? Can you still recall the information they relate to?

Further practice

In addition to all of the techniques and exercises described above in this chapter and Chapter 3, you might like to try the following exercises, all of which involve limiting the number of notes you take. That will force you to take decisions about what to note and what not to note, which is a great way to learn which notes trigger recall best for you.

NOTING LEFT-HANDED (C.88)

Once in a while, take notes writing with your "other" hand. Because you write so much more slowly with your "other" hand, you will have to think much more carefully about what you note down. That careful "choosing" should also anchor the information associated with each thing you note in your memory, meaning you are less likely to forget it.

NOTES ON ONE PAGE ONLY

As a practice exercise, limit yourself to taking notes for an entire speech on a single page of A4 or even only a part of the page. Taking fewer notes can help you practise choosing which parts of the speech to note and which to store in memory.

TELESCOPING

Take a set of consecutive notes you have just produced while listening to a speech. Go through them and try to create a shorter set of notes from which you would still be able to reproduce the original speech.

Under pressure, we often note things that afterwards we realize were of no help to us at all. Revising your notes after the speech, without that time pressure, you will find there are many "improvements" and shortcuts that you can make in your notes. Regularly doing this exercise will help you to note more succinctly while listening in the future.

(Rozan 1956: 58)

8 Reformulation

> [S]trip this message of all superfluous linguistic forms, and then . . . express it in their target language in the same way as a native speaker of that language would have presented this message spontaneously.
>
> (Weber 1989: 32)

In this chapter we'll look at:

- what reformulation is
- why we reformulate
- how consecutive helps us to reformulate.

This chapter is an exception in this book in that it is not designed to be worked through with practical exercises. It is instead an attempt to explain why it might be easier to arrive at a natural-sounding target version in consecutive than simultaneous.

What is reformulation?

In other (usually monolingual) disciplines, *reformulate* means expressing the same meaning in different words and is roughly synonymous with the term *paraphrasing*. However, both terms have developed slightly different specific meanings when used in the context of conference interpreting. *Paraphrasing* in conference interpreting has come to mean describing a concept for which you don't have the exact word translation even though one exists – for example, the *fairing* on a satellite launch vehicle might be paraphrased to become *protective cover* if you don't know the correct word. As such, paraphrasing describes a coping strategy[§] and has slightly negative connotations.

Reformulation, on the other hand, is distinctly desirable and positive and has come to mean *not translating word for word with dictionary translations in the order elements appear in the source speech* in order to better adhere to grammatical and stylistic norms in the target language. Reformulation is not, therefore, for the purposes of this book, the same as translation. The interpreter

will have to translate from one language to another and they may also need to reformulate. To reformulate, the interpreter must thoroughly understand – conceptually and linguistically – what is said in the source language and have an exceptional mastery of the target language.

Let's look at an example of reformulating and not reformulating. In the following examples I've given a French expression, its literal translation in italics and an English target version. In the first example we don't really need to reformulate as a straightforward translation gives an acceptable result.

> Le taux de **chômage** aux Etats-Unis est **tombé** . . .
> *The unemployment rate in the US has fallen . . .*
> The unemployment rate in the US has fallen . . .

In the following example, however, the literal translation makes no sense at all and would not do as a target version even though all of the words exist in English.

> la généralisation du travail précaire
> *the generalization of precarious work*

This example needs to be reformulated, for example as follows:

> more and more jobs with little or no job security

There are of course many ways to express any message in any language. As Rozan (1956: 16) famously wrote, "Take any French text and give it to ten excellent English translators. The result will be ten very well translated texts, but ten very different texts in as far as the actual words used are concerned". That means that there are always several ways to reformulate any given chunk of source language successfully. This was nicely illustrated by Gile in an experiment on translation fidelity. Gile's experiment starts with the information to be transmitted, the message:

If the versions in the target language (T1, T2, T3) correctly transmit the message, M, and the source language versions (S1, S2, S3) do likewise, then in theory any one of the sentences S1, S2 and S3 could be translated by any one of T1, T2 or T3. In this way Gile demonstrates that the interpreter can both be faithful to the original *and* reformulate in several different ways. Gile's

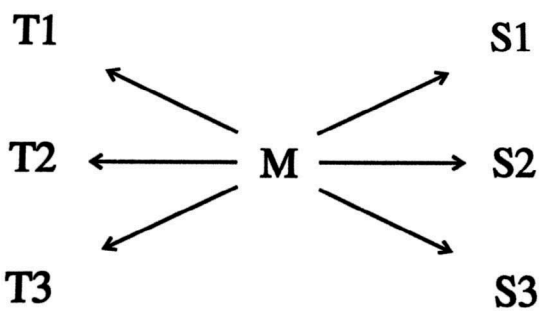


Figure 8.1

conclusion (1995: 58) is a little more complex but this diagram is a very useful model for us in consecutive, as we will see a little later when we attempt to show how the consecutive format helps us reformulate.

Why reformulate?

There are a number of reasons that you will want to reformulate when interpreting . . .

- The interpreter should produce a natural-sounding (idiomatic) and articulate target language version of the source speech. This is easier on the listener's ear and also improves the communicative effect of what the interpreter says.
- To achieve a version "with the same meaning and equivalent effect[§] as the source speech) . . . reformulation is essential" (Jones 2002: 82). The hierarchy of points, the force of the presentation and the register of the language should all come across as the same regardless of whether the listener is using interpretation or listening to the original. For example, you can sometimes translate the French word *déontologie* as *deontology* in English, but in most contexts the word would appear rather unusual to an English listener as it belongs to a different register of language than its French counterpart. An English speaker would more likely have used the term *ethics* in the same situation, e.g. *professional ethics*.
- A one-to-one translation of a given word may not exist (or may be stylistically incorrect – see previous point). For example, *précarisation* in French means (in some contexts) the erosion of job security in the labour market, but there is no single word for this in English.

Reformulation is also useful for you as a student of consecutive interpreting because it . . .

- hinders word-for-word translation and therefore promotes analysis of the speaker's intended message and idiomatic production
- teaches reformulation in a context that is less demanding on mental capacity than simultaneous. You'll then be better prepared to reformulate in simultaneous.

(These lists are considerably inspired by (in chronological order) Weber 1989: 32; Shlesinger 1994; and Jones 2002: 81–95.)

For students, reformulation is a good reflex to try to develop as most of us, when we learn to interpret, tend to stick too closely to the original; that is to say, we don't reformulate enough. Of course sometimes the dictionary translation will be the best translation. But since student interpreters tend not to have any problem producing a dictionary or literal translation, most courses and this book will focus on reformulation. You won't always have to reformulate, but you should always ask yourself: do I need to reformulate? Only later, when you're a seasoned professional, might you need to correct the opposite problem – reformulating everything all the time even when it wasn't necessary or even ideal.

How to reformulate

To describe how to reformulate would be to attempt to summarize translation theory in its entirety – something I'm neither qualified nor willing to try to do here. A simple but perhaps unhelpful definition would be that as long as the meaning is the same (and you achieve equivalent effect), any words or parts of speech in the source language can be replaced by any others in the target language. In practice there will be certain types of reformulation that recur frequently within given language pairs. Polish is likely to use more nouns and verb nouns where English uses more verbs. French might use a verb phrase where English would use an adverb. Japanese businesspeople use more formal terms of address in business meetings than Americans, etc. You may intuitively make such switches as you move between languages, but it is a good idea to find and read books that explain the characteristics of your working languages or even compare the differences between the languages. (See "Further reading" below.)

For the purposes of this book, let's take the breakdown of a speech we have learnt in Chapters 4 and 6 – concepts (words), ideas and sections – as a starting point for reformulation.

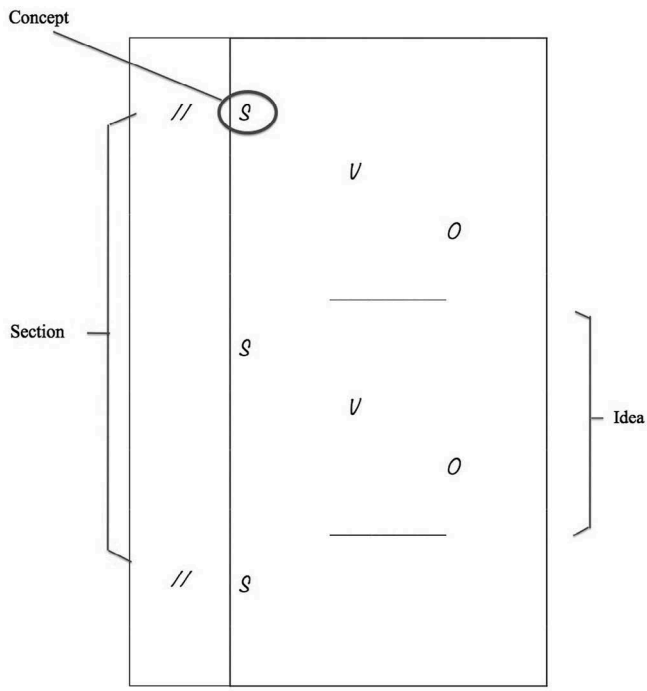


Figure 8.2

Reformulation at word level

We have several strategies available to us for the translation of words and expressions, which might be summarized as follows and in order of preference.

1 A good target language version
travail précaire – insecure employment

2 A description of the concept (paraphrasing)
travail précaire – jobs with little, or no, job security

3 Transcoding + explicitation[§]
The Hadopi Act, which aims to combat illegal downloading on the Internet . . .

4 Inverted commas + literal translation
travail précaire – what, in France, we call "precarious jobs"

The last of these is a coping strategy of last resort. The first three come under the heading of reformulation, with some overlap with paraphrasing. Below are just a few examples to show you the multitude of ways of reformulating at word level.

Reformulation type	*Original*	*Literal translation into English*	*Reformulation*
Idiomatic reformulation	sports de glisse	*sliding sports*	board sports (and skiing)
Double inversion	niebanalny	*unmundane*	out of the ordinary
Nouns into verbs	keine Vereinbarung	*no agreement*	failed to agree
Adjectives into verbs	sont reéligibles	*are re-electable*	may be re-elected
Nouns into adjectives	c'est un problème de	*it's a problem to*	it's difficult to
Positives for negatives	plus que limité	*more than limited*	less than generous
Editing the irrelevant	en ce qui concerne les tarifs, nous sommes d'accord	*in what concerns tariffs we agree*	we agree on tariffs

You'll notice that reformulating at word level often creates new grammatical structures; even whole ideas. We are in no way bound by the breakdown of word/idea/section. I use them only for convenience and consistency. The aim is simply a natural target version. See also "Expansion" and "Compression" below.

Reformulation at idea level

There are at least two ways we can reformulate at idea level (the idea being, as we saw in Chapter 4, a Subject Verb Object group, so something like a sentence): firstly, within the idea itself, and secondly, by reordering two or more ideas.

The first is the bedrock of good interpretation and will concern almost every idea in the speech. To take the Subject Verb Object format that we've been working with, we can:

- reformulate one, several or all of these concepts individually within a given idea
- use a completely different trio of Subject, Verb and Object to arrive at the same meaning
- reorder Subject, Verb and Object within an idea – for example, when working from languages with other word-order options
- create several shorter ideas (sentences) from a longer one
- create one longer sentence from several short ones.

This is a very basic list based on the format of note-taking we are using in this book. There are many other ways to reformulate at idea (sentence) level, and some interpreters also recommend practising multiple reformulations as a way of improving one's ability to reformulate in general (Van Hoof 1962: 114; de Fortis 2013b: 9).

Example **(Paxman)**

Source	*Example reformulations*
The strength of our institutions has maintained Britain's reputation as a world leader in science, engineering and design.	1 The robustness of our institutions has kept Britain's reputation as a global leader in science, engineering and design. 2 It's thanks to the strength of our universities that Britain has kept its reputation as a world leader in science, engineering and design. 3 Britain continues to be known as a pioneer in science, engineering and design because it has such sound universities. 4 Britain's continuing reputation as a world leader in science, engineering and design is based on the excellence of our institutions. 5 etc (Gillies 2014: B58)

Reformulation at idea level 2

It is also possible to change the order of the ideas as compared to the original speech (if it serves to make the target version better; Setton & Dawrant 2016a: 102). Any changes to order are only allowed where the order itself is not fundamental to the message (Gile 1995: 65). It's also possible to merge two ideas into a single longer sentence; or to split a longer sentence into two separate ideas. This too is reformulation.

Example **(Javid)**

> I know that his name, Yehudi, is the Hebrew word for "Jew". But what I didn't know until recently was the story of how he came to be called that. You see, not long before Menuhin was born his parents were out house-hunting together.

It would do no harm to invert the order of the ideas in the original and combine the first two sentences into a single longer sentence and reformulate as follows, reordering the ideas:

> I didn't know until recently the story of how he came to be called Yehudi, which, I know, is the Hebrew word for "Jew". You see, not long before Menuhin was born his parents were out house-hunting together . . .

Reformulation at section level

Most of the reformulation at section level will already have taken place at idea level, but there is the possibility to change the order of sections in a speech, if necessary; although, as we will see, this is very rare. Imagine a situation where the speaker corrects himself and says, "I should have mentioned earlier . . ." Again, any changes to order are only allowed where the order itself is not fundamental to the message (Gile 1995: 65).

Expansion

Sometimes correct reformulation will involve turning a single word into a phrase or sentence in order to sound natural in the target language. For example, *Gesprächspartner* (literally *conversation partner*) in German might well become *the person you're talking to* in English. There will also be many situations in which a single word or short expression in the source language needs to be explained at greater length in the target language because of the different cultural and knowledge backgrounds of the speaker and listeners. Political addresses are a typical example of this, so *Whitehall* in British English will normally have to be expanded as an explanation of what it represents and become *the headquarters of the British civil service* in other languages in order for non-British listeners to understand it. This is also called explicitation. The amount of expansion required will depend on the context and audience, but should be independent of the notes you have taken. Our simple and structured

notes serve as a stepping stone to reformulation (see Figure 8.3) rather than a limitation on what we can say.

Compression

Just as expansion is a useful and sometimes necessary technique, so compression is also a tool in the interpreter's kit. In reformulating, the interpreter can omit redundancies in the speaker's version. They may be due to self-correction or redundant repetition by the speaker, or things you judge obvious to your listeners. Consecutive is well suited to this sort of omission as we can eliminate redundancies already at the note-taking phase, where we are looking to note the minimum anyway. The interpreter may also be concise where the speaker is long-winded. Again, good analysis and minimal notes should promote this sort of concision. Another example of acceptable compression is to use an acronym where the speaker used the full title of an institution (although this should only be done if you're sure there wasn't a good reason the speaker used the full title and that the audience understands the acronym).

How does consecutive facilitate reformulation?

Consecutive offers two enormous advantages over simultaneous when it comes to reformulation. Both the consecutive and simultaneous interpreters are trying to arrive at a natural target language version of the original speech's message – which will inevitably require reformulation. The consecutive interpreter, however, works in two phases. This means, firstly, that when they are speaking their version, they no longer hear the original language in their ears (or echoic memory) as simultaneous interpreters do. That means that language interference is much less of a problem in consecutive. Also the consecutive interpreter has two steps in which to arrive at the natural-sounding version where the simultaneous interpreter does not. This is something we can exploit to our (and our listeners') advantage. As we know, there is a listening phase (1) and a speaking phase (2) in consecutive interpreting. Whereas the simultaneous interpreter has to find a reformulated version almost instantaneously, the consecutive interpreter has two attempts, or steps, to do the same. That doesn't mean that you have to arrive at a good version entirely in phase 1 or entirely in phase 2, although you may, but rather the real advantage of consecutive is that the interpreter can take two incremental steps to get to the target version, building on a partial reformulation made in phase 1 when they get to phase 2.

Another way of depicting the same would be as follows, with 1 and 2 denoting two distinct reformulation moments:

Simultaneous	Source	→	Target

Consecutive:	*Phase 1 (notes)*	*Phase 2 (speaking)*
- two attempts 1.	Source → Target	-
or 2.	-	Source → Target
- stepwise	Source → Intermediate	Intermediate → Target

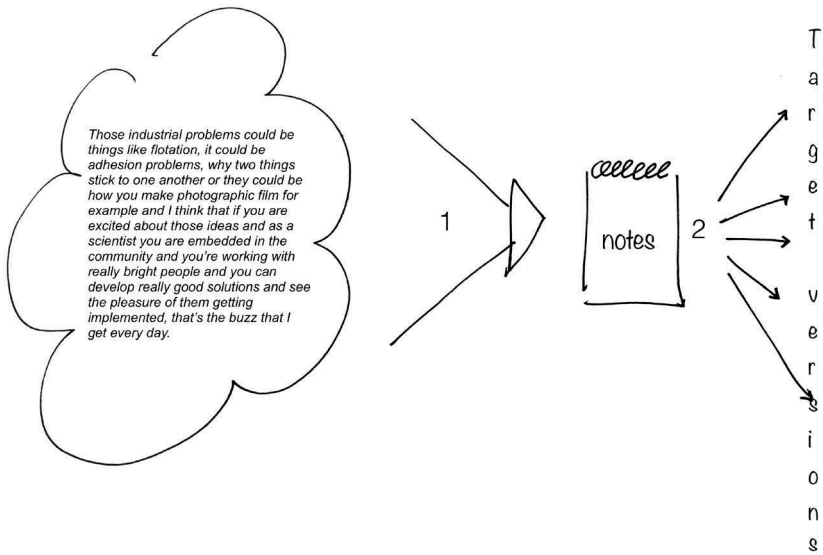


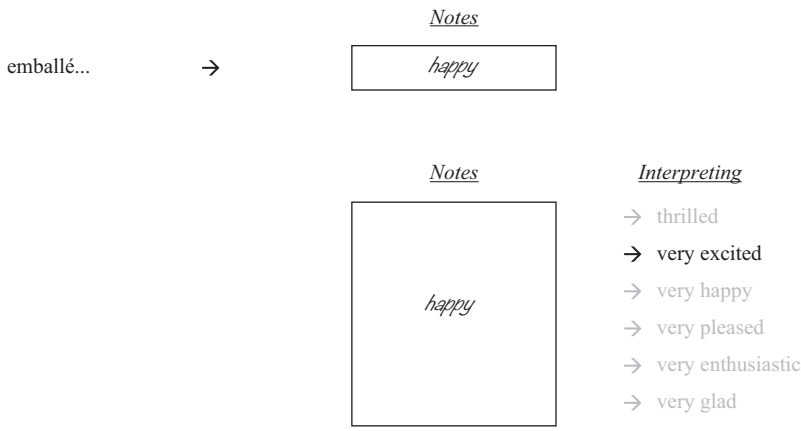
Figure 8.3 Reformulation moments.

You can translate and/or reformulate at both production moments – when you take notes and when you speak your interpretation. The first reformulation moment, 1 above, is the result of your analysis of the source speech and application of memory and note-taking techniques resulting in something on the notepad and/or a memory to be recalled later. Then later when you come to interpret the second reformulation moment, 2, this gives you the opportunity to choose from any number of possible target language versions (as represented by the arrows in the diagram).

You can see in the example below how the interpreter moves in two steps from the source to a reformulated target version. In phase 1 the interpreter notes a generic, simplified version of the source speech, partially reformulating it. That generic version is the springboard from which the interpreter can choose any number of final target versions in phase 2.

***Example* (Baird)**

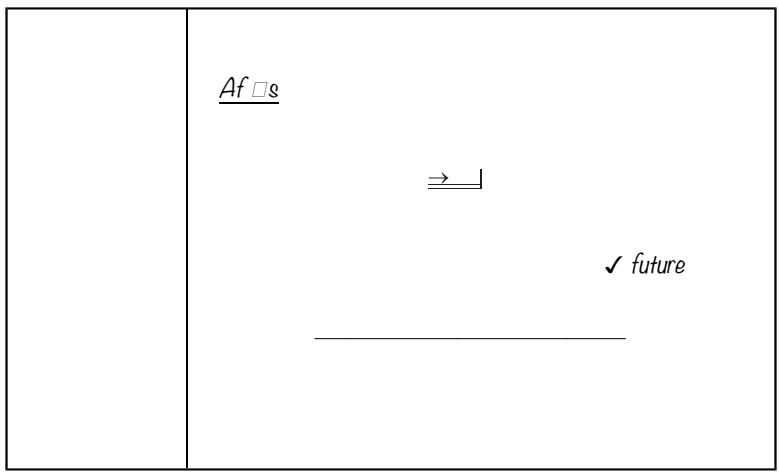
Notre gouvernement est emballé par les possibilités
Our government is very excited by the possibilities[1]



Because we don't write out or memorize fully grammatical target language sentences in our notes, full target version reformulation in phase 1 is only really possible at word/concept level. At idea and section level, partial reformulation is by far the more common practice and will probably be your default for note-taking.

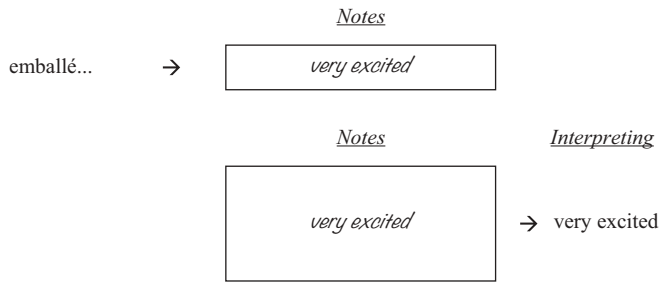
***Example* (Bishop)**

Many countries in Africa have made great strides towards a better future

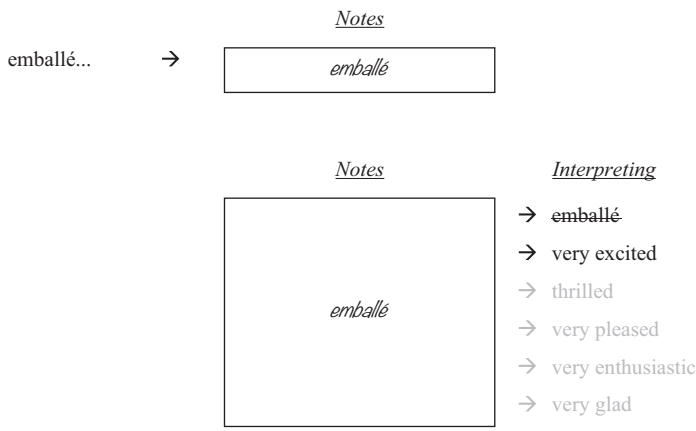


This two-step approach doesn't exclude the consecutive interpreter arriving at a good reformulation in phase 1 or leaving it all to phase 2, as we can see below.

Full reformulation in phase 1



Full reformulation in phase 2

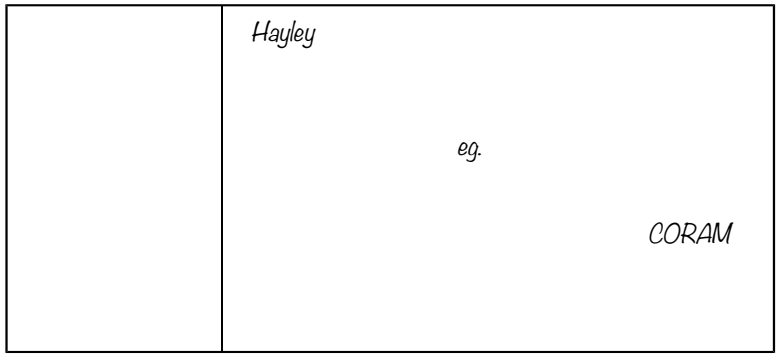


In addition, it's worth noting that you are not in any way bound by your notes. So even if you note *very excited* in phase 1 – fully expecting to use that word in phase 2 – you are still free to choose another word when the time comes.

Another way our note-taking system helps us to reformulate is that because we have usual spaces on the page for the Subject, Verb and Object, we can note a noun in the verb position, or vice-versa, and work out how to reformulate that correctly later. In the following example the verb *exemplify* is not one that we have a quick symbol for, and it's a long word to write out. But we may well already have a symbol or abbreviation for *example, eg.*, so we can note that in the verb position and know that in this idea *example* has to function as a verb.

***Example* (Homdens)**

Hayley exemplifies what [the] Coram [charity] does.



Further practice

RECORD AND TRANSCRIBE D.88

You will be much more critical of your performance when reading a written version than you would be if (indeed when) you were speaking. Consequently you will notice more reformulation and technique problems than when monitoring your interpreting as you do it.

WRITTEN TRANSLATION D.43

Translating (in writing) texts, including the transcripts of speeches, can be a useful tool for student interpreters. When translating we have more time to consider how to word something correctly in the target language.

PARALLEL TEXTS D.47

Read and compare articles on the same topic but written independently in both languages. Find examples of the same thing being described in both texts. Make a note of the two versions. In this way you avoid literal, or dictionary, translations because you can see how similar ideas are expressed independently in two languages without interference[§] from the source language, something that the interpreter must always seek to avoid.

TRY EXTREMES OF REGISTER D.63

Interpret not into the same register as the speaker, but into a different, extreme register instead. Interpret the same speech, for example, in very colloquial slang. Then interpret the same speech again in an overly formal register. You can also try to imitate different regional accents or certain types of people, e.g. police officers or doctors use a distinctive register in some languages.

Note

1 Official translation.

Further reading

As mentioned above, knowing how your working languages work – what the syntactical, lexical and stylistic norms are – is a useful foundation for translation and reformulation. Below is a brief and eclectic list, but there are many more books that will serve this purpose.

Baker (1992) *In Other Words*.
Lakoff & Johnson (1980) *Metaphors We Live By.*
Lewis (1986) *The English Verb*.
Suzuki (1984) *Words in Context*.
Vinay & Darbelnet (1958) *Stylistique comparée du Français et de l'Anglais. Méthode de traduction*.
Visson (1999) *From Russian into English: An Introduction to Simultaneous Interpretation*.

9 Effort management in consecutive

> Assuming CI is mainly a skill, very much like one of the more difficult sports, performed mainly by the interpreter's brain, it becomes important to realize that the most difficult exercises can only be performed by the interpreter if he can draw upon a solid reserve of automatic reflexes which allow him to free his mind for those parts of the interpretative process which need his fullest attention.
>
> (Weber 1989: 162)

In this chapter we'll look at:

- what effort is/why doing several things at the same time is difficult
- how to divert attention between tasks while interpreting
- how source, target and note-taking language affect effort.

What is effort?

Consecutive interpreting is a complex task during which we have to do a number of things at the same time. Each of those things is an *effort*. Effort management is the art of making sure we always complete all of the individual tasks and therefore also the ensemble of tasks (here, interpreting) satisfactorily. We only have finite mental capacity to carry out those tasks *and* the amount of effort required for a given task may vary, so effort management is not just about doing two or more things at the same time but also varying the amount of mental capacity that goes towards doing each thing as and when required (Gile 1995: 172).

Let's go back to the tasks the interpreter has to carry out in each phase. Starting from Gile's breakdown (1995: 179):

Phase 1	Listening and analysis
	Note-taking
	Short-term memory operations
	Coordination (effort management)
Phase 2	Recalling
	Note-reading
	Production

In the listening phase of consecutive the interpreter has no control over the factors affecting the difficulty of what they are listening to (e.g. speed or density). Meanwhile, in the speaking phase, they do control these things. So it is in phase 1, while listening (analysing, memorizing and noting), that interpreters are most likely to reach or exceed the total mental capacity available to them (Gile 1995: 180). What happens when we don't manage our efforts successfully? I'm sure you have already discovered that the most common consequence is momentary functional deafness – you don't hear part of the source speech. That of course is a major problem in interpreting.

In order to avoid this relative disaster, we must learn to vary the amount of mental capacity that goes towards the various things we are doing at the same time (efforts) as and when required.

Preemptive effort management

When we talk about effort management in interpreting, we tend to focus on the two phases of consecutive interpreting as described by Gile above. However, effort management can be addressed far in advance by ensuring that you have mastered each of the component tasks before you try to put them together in consecutive.

Language knowledge

It is often assumed – or at least formally required – that interpreting students acquire the necessary language knowledge and skills before coming on an interpreting course. In practice we know that this is not always the case and that in any case "the vocabulary of a language knows no bounds and our knowledge of it must be constantly updated" (Seleskovitch 1968: 133). However, having an incredibly thorough, and instantaneous, understanding of the source language is the first and best way to minimize the effort required for listening when interpreting.

If you find yourself straining to understand some speakers of a foreign language – for whatever reason – then that means you are having trouble understanding even when all of your mental capacity goes towards understanding. But of course just understanding is not enough; you need spare capacity for

analysis, working memory or note-taking if you want to interpret. Learning to interpret from a language you don't understand well enough is hard work (and very stressful) because it forces you to divert too much effort to understanding and away from analysis, memory tasks and note-taking. And ultimately it won't solve the problem that you will still have to go away and improve your language knowledge.

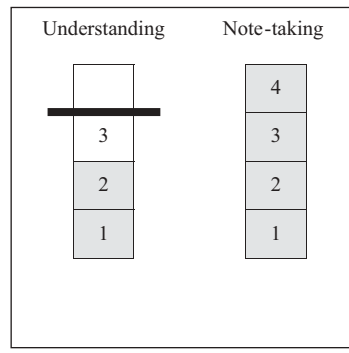
Automation of skills

When you have really mastered a skill you will have automated it, or internalized it. That means it can be performed with minimal effort. In the context of consecutive interpreting where we are trying to do a number of difficult things at the same time with finite mental resources, we must internalize (automate) as many skills and sub-skills as we can. Gile's breakdown of tasks above includes very broad tasks without going into the sub-skills, but based on what we've learnt in this book, we could list some of the sub-skills as follows:

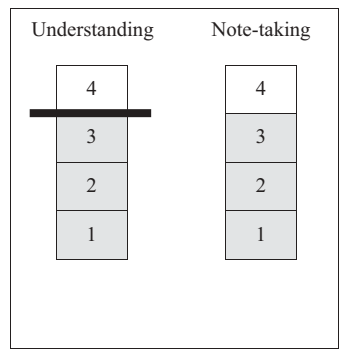
Phase 1	Listening and analysis	identifying sections
		identifying ideas
		identifying function
		identifying style
		short-term memory operations
	Note-taking	short-term memory operations
		abbreviation
		diagonal notes and verticality
		links
		symbols
		information value
		reformulation
	Short-term memory operations Coordination (effort management)	deciding what to note and what to commit to long-term memory
Phase 2	Recalling	
	Note-reading	page-turning
		Jones' technique
		looking up
	Production	reformulation
		public speaking

Each of the sub-skills can be learnt, practised and internalized. For example, you should not need to think about where to note a link on the notepad page. That sub-skill of the note-taking skill should be fully automated by now. If you do have to think about it, you will notice that that diverts capacity from other tasks, like listening. Indeed, the strongest argument in favour of learning and practising a consistent structured note-taking system appears to me to be that by internalizing that system, you free up mental capacity for other tasks that would otherwise be wasted trying to decide how to note something.

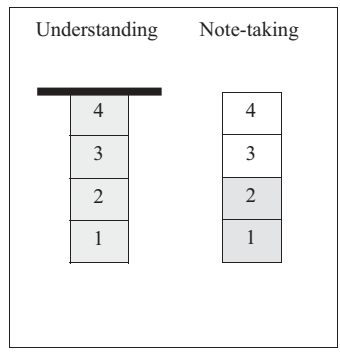
Let's imagine for a moment that mental capacity can be measured in units and that you have six units of mental capacity available for understanding and note-taking. Of the six you need a minimum of three to understand your foreign language. That leaves you three for note-taking. But when you start learning note-taking and it's all new to you, you will need four units to take notes. If you allocate all four units to note-taking, you won't understand the original (so there'll be no point taking notes anyway).



You need to practise your note-taking until it requires less effort to work out what to note and where to note it. First you will reduce that effort to three of our theoretical capacity units. What you'll see happen is that you listen to, take notes from and interpret well speeches that are not difficult.



But when a speech becomes difficult (so requires, say, more than the minimum three capacity units to understand), either your listening or your note-taking must deteriorate. That's because you don't have enough capacity to divert extra capacity to listening AND take notes. One or both will fail. One way of making capacity permanently available for possible extra listening and comprehension requirements is to practise your note-taking system to the point that it becomes internalized – so that it requires less capacity – for example, only one or two of our theoretical capacity units.



What I've said about automation of skills for note-taking applies equally to all of the skills and techniques described in this book: public speaking; analysis; memory techniques; note-taking; etc. Master them in advance so as to leave a maximum capacity free and available for when you are interpreting.

Another (quicker) additional preemptive effort-saving strategy for those of you who use a margin in your notes is to draw one on every page of your pad *before* your assignments. Drawing a margin *during* a speech is a waste of limited time and effort that could be saved by doing it in advance.

Preparation and general knowledge

Thorough preparation and broad general knowledge will reduce the amount of effort required to understand and memorize the source speech (Gile 1995: 178). Concepts will be clear to you and understanding the logic of the speech, not just the language, as well as chunking, will all be easier if you are familiar with the subject matter.

Directionality

The language direction you are working in will also affect effort management and therefore how you use the techniques below. We all understand our A

language better (and above all more quickly) than we do a B or C language. It follows that if you are working A into B, your listening effort will be less and you can therefore do more analysis, take fuller notes and/or reformulate more in phase 1 without compromising listening. Meanwhile, if you are working B or C into A, you will need to direct more effort towards listening and will have less capacity available for notes and reformulation in phase 1 as a result.

Notes as an effort management tool

If you look at the efforts described above in phase 1, you'll recognize:

1 that listening is our priority and cannot be reduced beyond the point of comprehension. That means we can't postpone understanding to phase 2, and
2 that the effort which we can most easily exercise conscious control over is note-taking.

One of the best-known methods and mantras of interpreter training is "stop taking notes and to listen" (e.g. Viaggio 1992/3). This is an effort management strategy aimed at diverting effort from note-taking to listening. Research appears to support the long-held view that student interpreters expend too much effort thinking about and writing notes and not enough on listening (Gile 1991), and the interpretation suffers as a result. You will see this happen when you start learning to take notes (so before you have internalized the note-taking skill) and your interpreting suddenly gets worse rather than better.

Diverting effort from note-taking to listening is a valid effort management tactic. However, this has been understood as a binary, in black and white terms – take notes *or* listen. This instruction poses a heavy burden on long-term memory and assumes that understanding (see the logical prompt of Chapter 3) is sufficient to remember any information. In the next section we'll look at how we can *vary* the amount of notes we take to manage our effort.

Noting less

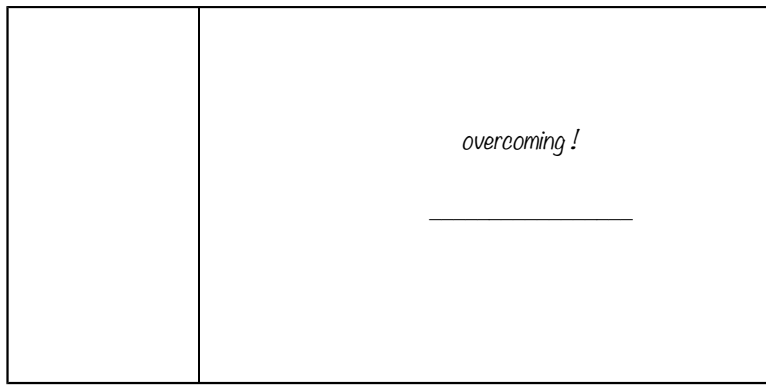
So how can we go about noting less than we normally would in order to divert that mental capacity to another task, like listening?

One word per SVO

A single, well-chosen word where we normally note Subject, Verb and Object can be enough given the context and our selection of that word in particular to note.

Example **(Yaar)**

> I would like to take this opportunity to assure everyone in this room that Afghanistan, today, is on the right track to overcome the legacies of the war and destruction that befell our country for over three decades.



In this example we can say that *Afghanistan* might be obvious given that the speaker is an Afghan ambassador talking about Afghanistan and that likewise the *overcoming what?* can also be reconstructed from memory. Of course you do not have to use a word from the speech itself. A symbol, a simplification or a generic will do as long as it represents that information for you. Needless to say, choosing the right thing to note is both crucial and something you'll have to practise.

One word per section

Similarly, a larger section could be noted with the same single note as above. Yes, it is more of a challenge, but the speaker here says nothing illogical or surprising. The use of the logical memory prompt technique from Chapter 3 will usually be enough. (In other speeches any of the other memory prompts from Chapter 3 can be used as and where appropriate.)

***Example* (Yaar)**

> I would like to take this opportunity to assure everyone in this room that Afghanistan, today, is on the right track to overcome the legacies of the war and destruction that befell our country for over three decades. Since 2002, we have come a long way towards the goal of a safer and better life for every citizen of our country. We have laid the necessary foundations required for building an inclusive society.

EXERCISE

Listen to and take notes from a speech as per usual but at some stage make a conscious decision to note a whole section with just a single word. Then go back to taking normal notes. Can you recreate that part of the speech from the single note?

All of the techniques in Chapter 7

Clearly there is some overlap here with the techniques described in Chapter 7 on noting less, and any of those techniques will also serve to divert effort away from note-taking to other tasks if required.

Noting differently

I argued in the previous chapter that reformulation took place in both phases of consecutive interpreting – when producing notes and when producing speech. In this section I want to show how the choice of *how much reformulation we choose to do in phase 1 is a tool for managing our effort capacity.* For that reason, I suggest that there are shades of grey between listening and note-taking rather than the binary approach of noting *or* listening.

How do we use reformulation to manage efforts? If you need to listen harder to part of the original because it's difficult, you can write the source language word(s) in the source language syntax on the page – so do no reformulation in phase 1. That leaves more capacity available for listening but leaves more reformulation to do in phase 2. Alternatively, if there's a simple or slow part of the source speech, you may have time to think more about reformulating a word or phrase and do more or all of the reformulation in phase 1, which will mean less work to do in phase 2. Very often a ready target language version won't come to mind and you will decide to prioritize listening to the next part of the source speech and leave thinking up a target language version (reformulation) to phase 2. This sort of variation assumes that you have understood the original and is something that requires a lot practice – so that you know your own mental capacity.

<table>
<tr><td rowspan="5">Source</td><td colspan="2">Reformulation done in notes</td><td colspan="2">Reformulation required in phase 2</td></tr>
<tr><td colspan="2">None</td><td colspan="2">Complete</td></tr>
<tr><td rowspan="3">Partial</td><td>not much</td><td rowspan="3">Partial</td><td>a lot</td></tr>
<tr><td>a bit</td><td>a bit</td></tr>
<tr><td>a lot</td><td>not much</td></tr>
<tr><td colspan="2">Complete</td><td colspan="2">None</td></tr>
</table>

1 Minimal reformulation in phase 1

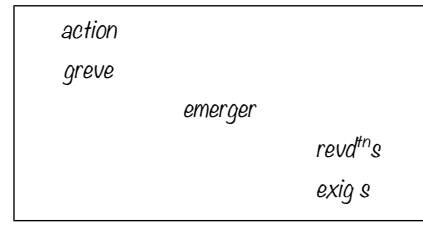
In the example below we have left all the reformulation effort for phase 2, leaving capacity free for other tasks. We can still make a natural-sounding target language version of it but we have more work left to do in phase 2, not only because of not reformulating at all in phase 1, but also because we now have to fight against language interference from the source language words on our notepad.

Example (Groison)

> Avec cette journée d'action et de grève, nous avons réussi à faire émerger les exigences et revendications pour la Fonction publique et ses agents.
>
> *With this day of action and strike we succeeded in making emerge the requirements and demands for the civil service and its staff.*[1]

Notes (your notes)

Avec cette journée d'action et de grève, nous avons réussi à faire émerger les exigences et revendications pour la Fonction publique et ses agents. →



The danger with this technique is that as a student interpreter, you may have done this to divert the spare capacity to note-taking and away from analysis. However, I suggest this as a way of diverting capacity from reformulation to listening and analysis because (as explained above) you will have internalized a consistent note-taking system that doesn't make extra capacity demands.

2 Partial reformulation in phase 1

In the following example we do considerably more reformulation, but we are still a long way from a target version. However, we have taken the source language words and the threat of calque out of the equation and the use of generic terms opens up numerous reformulation possibilities in phase 2.

Notes (your notes)

With this day of action and strike we succeeded in making emerge the requirements and demands for the civil service and its staff →

As we can see from the examples above, the more reformulation we do in creating our product in phase 1 – the notes and the memory – the less reformulation effort is required in phase 2.

We have two steps to get to the end product: a fluent reformulated target version at the end of phase 2. As a rule of thumb and in order to optimize effort and achieve this, we should try to do as much reformulation in phase 1 as is possible without compromising listening.

EXERCISE

Try varying how you note SVO groups, with more or less reformulation during note-taking. What effect does that have on your listening and analysis in phase 1 and your recall and speaking in phase 2?

3 The language of notes

Related to the technique of partial reformulation is the question of which language we take our notes in. In Chapter 5 I suggested that attempts to define what language once and for all may be unnecessary. As a general rule, the language of our notes will be whatever language we can write down most quickly. However, *we can switch languages in our notes in order to manage effort.* A difficult part of the source speech in a C language might be noted in the source language in order to make mental capacity available for listening. That shifts the reformulation effort to phase 2. An easier part of the same speech might be noted in the target language, so reformulation is done in phase 1. In between the two are symbols or pictorial representations.

EXERCISE

Take notes from slow, straightforward speeches but vary the source language and the language of notes as follows for part or all of the speeches. What effect does that have?

A → A
C → A
C → C
A → B or C

Noting sooner

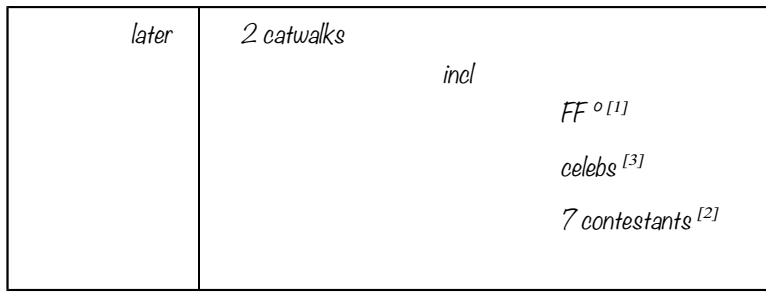
You can relieve the strain on working memory by sending certain types of information directly from echoic memory (so before we try to analyse the information) to the notepad.

1 List items in reverse order

This is one of the best known of the effort management techniques. When listening to a speech, imagine you hear a list in order: 1, 2, 3. You don't need to note it in that order. In fact, relieve the strain on your working memory by noting *1, 3, 2*. This is because if you note 1 and 3 the moment you hear them, they go straight from echoic memory (p. 33) to the notepad and never make it into or take up capacity in your working memory. The format of the list on the notepad is the same regardless of the order you noted it, e.g. *1, 2, 3* or *1, 3, 2*. In the example below I've noted in square brackets the order in which the list items were noted.

***Example* (Kyles)**

> Later at this event you will have the opportunity to watch two short catwalk shows featuring selected Fitness First members, the show's celebrities and seven of the contestants.



The same technique works for longer lists but you have more options for the order of elements and should experiment to see what works for you. For example, it might be *1, 4, 5, 3, 2* or *1, 2, 5, 4, 3* in a list of five.

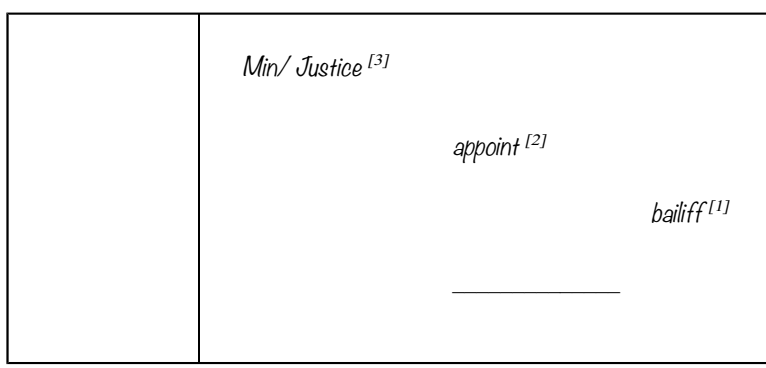
2 Changing word order

The following is a literal translation of part of a Polish speech with the word order as it was in Polish. You'll notice that the subject comes after both object and verb. However, this poses no problem to Polish speakers as the object is identified by a case ending. The interpreter can note the object immediately (and without any processing) in the object position on the notepad. That relieves the working memory effort the object represents and allows the interpreter to divert attention to the rest of the idea.

Example **(Romecki)**

> Komornika powołuje Minister Sprawiedliwości
> **The bailiff (Object) appoints the Justice Minister (Subject)*

This will give you the following notes even though you noted elements in the order you heard them.



3 Noting without analysis

Numbers, dates and names (to name but a few) are things that are difficult to fix in working and long-term memory. It's a well-known trick in conference interpreting to note them immediately as you hear them (from echoic memory rather than as part of a message that you have understood and analysed). This relieves the strain on working memory.

on notepad	from 1997
into working memory	But – – – – – net migration started rising fast

But from 1997 net migration started rising fast

Noting later

Given the note-taking system that we have learnt – with its combination of diagonal layout and verticality – you might think that we would always note what we hear in the order we hear it and from top-left to bottom-right. However, it is possible to use the structure we've given our notes to note in a different order and thus free up capacity for other efforts. There are three situations where this can be useful.

1 Adding to notes later

If we have decided to omit something from our notes at a given moment in time, that's fine. But it may be that a little later in the speech we either come to a clearer understanding of what was meant, and/or there is a lull in the intensity of the source speech and we have time to go back to something previously noted and add to the notes there. This is the reverse type of effort management. The lull in the intensity of the source speech leaves capacity available for *more* note-taking as we note the current passage and add something to previous notes (Andres 2000: 249). On the other hand, the extra note-taking in phase 1 will reduce the recall effort in phase 2.

EXERCISE

Try this out by deliberately not noting something and then going back to it later to add to your notes.

2 Correcting notes

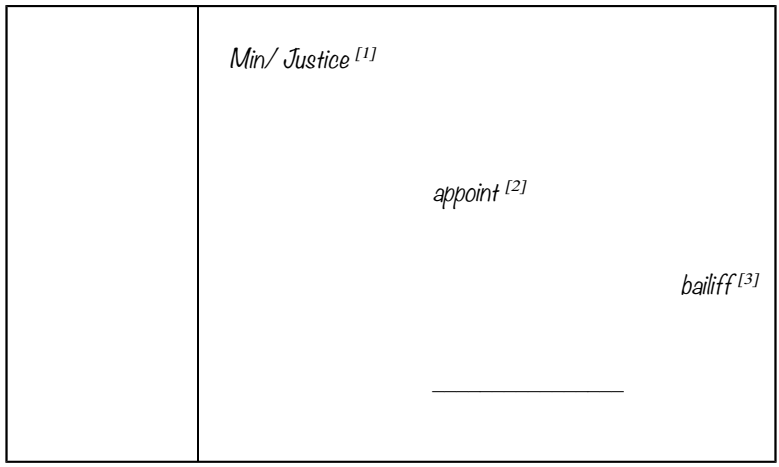
Equally, in hearing a little more of the speech, you may realize that you have misunderstood the previous part, and/or noted it in a way that might lead you to reproduce it inaccurately. You can go back and adjust your notes when there is a lull in the intensity of the speech.

3 Changing word order

Similarly, we can reverse word order in our minds before we note (which is analysis and reformulation). The same example we noted above could also be noted in the following order. In this case, you will have paused noting – diverting capacity to listening and working memory – and then noted after understanding the idea.

***Example* (Romecki)**

Komornika powołuje Minister Sprawiedliwości
**The bailiff (Object) appoints the Justice Minister (Subject)*



Effort management in phase 2

As we mentioned above, the interpreter is far less likely to reach capacity overload in phase 2 because it is the interpreter that controls the speed of delivery and because arguably the most difficult tasks – comprehension and analysis – have already been completed. There are a couple of situations where we may need to divert more mental resources to one or other task in phase 2 and a few ways in which we can do that.

Firstly, it is very common for student interpreters to find themselves struggling to read their notes. They will then divert effort from production – they stop speaking – while they decipher a note. This is not acceptable. We cannot stop speaking for more than the briefest of moments in consecutive. So what can we do? We can:

- learn and practise a consistent note-taking system which will ensure we have clear, easy-to-read notes
- read ahead in our notes as we speak, giving ourselves a little time to see the notes and decipher them in advance of having to oralize them. See the page-turning and note-reading techniques on p. 171 and 172. This will also help your reformulation and delivery as you will always know what you are about to say.

Once you're speaking, your options are very limited. They can also be applied to the other situations where you may need to divert attention from one task to another, e.g. to recall what was said, or how you want to reformulate. They are:

- speak more slowly in advance of the problematic part of your notes. NB: This assumes that you have been reading ahead in your notes and seen the problem coming
- add a filler immediately before the problem passage. Saying something like, *The next point I would like to raise*, or *Ladies and Gentlemen*, requires very little production effort and can win you a few seconds to think about the problem passage.

Note

1 Literal translation.

Further reading

Gile (1995) *Basic Concepts and Models for Interpreter and Translator Training*, pp. 159–183.
Gillies (2014) *Conference Interpreting: A Student's Practice Book*.
Weber (1989) Improved Ways of Teaching Consecutive Interpretation.

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Part II

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10 Advanced presentation

In this chapter we will build on the presentation skills outlined in Chapter 2 by introducing techniques for coping with real-life situations, as well as some advanced fine-tuning of your presentation skills, including:

- eye contact with the audience
- starting and ending a speech
- using the notepad to enhance delivery
- intonation in lists.

Differences between interpreting and speaking

In Chapter 1 we compiled a list of dos and don'ts for public speaking and I asked you to continue adding to it over time based on speeches you've heard and speaking guides you've read. But those guidelines were for speakers in general, not specifically for the interpreters. Since then, you may have noticed that not all of the guidelines given to speakers are directly applicable to interpreters working consecutively. Look at the following list of suggestions about body language. Which do you think should be ignored by interpreters?

- make eye contact
- control your mannerisms (tics)
- put verbs into action when speaking to an audience by physically acting them out with the hands, face or entire body
- move around the stage.

(Toastmasters n.d.)

If you thought that making eye contact and controlling tics were good advice for interpreters but that all the others were not, then you're on the right track. Interpreters should not physically act out verbs or move around the stage.

EXERCISE

What other tips for speakers don't apply to interpreters? Go back to the public speaking assessment table you created on p. 27 and adjust it accordingly. Repeat the exercises from Chapter 1 with your newly adapted public speaking guidelines for interpreters as a benchmark. Incorporate them into your interpreting practice as well.

One major difference between tips for public speakers and public speaking for consecutive interpreters is that much of the style will be defined by the speaker, not you. Inevitably your own style will be present in your performance, but you will essentially be trying to reflect the speaker's style (without mimicking them, their accent or gestures, which would be entirely inappropriate).

Another difference is that speakers are often told to make lots of hand gestures when speaking. Interpreters should limit theirs so that the few they use have maximum effect (ideally reinforcing the message).

Finally, a small difference that is often overlooked: the interpreter works in two phases. During the first phase they listen (and take notes) while the speaker speaks. The focus of attention will mostly be on the speaker, but the interpreter is likely to be in a fairly prominent position and should therefore be aware that some people may occasionally look at them during while they are listening and taking notes (phase 1). As such, you should try not to hunch excessively over your notes, look flustered or stressed, and try not to grimace at difficult bits or make any other gestures that might undermine the professional impression you are seeking to give. It's also useful to look up at the speaker from time to time. This will help you understand the source speech better but also demonstrate that you are very much involved with the speaker.

Style

Starting and finishing

When using a notepad always start as though it was the first page of a new pad, with all the previously used pages folded back behind the notepad. Like this . . .

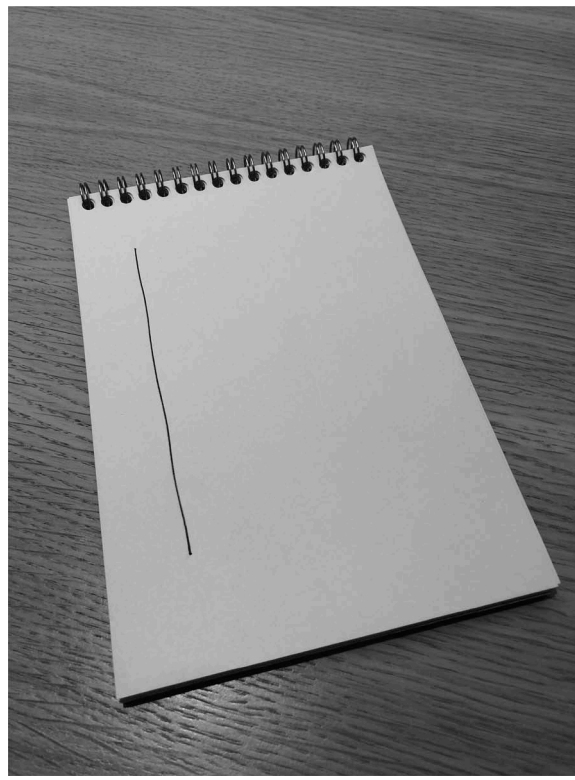


Figure 10.1 Starting pad.

As you take notes you *do not* fold the pages you've taken notes on back around the notepad, but leave them flat on the table or hanging above the spiral on the pad as shown in Figure 10.2 below.

In this way you can immediately find the page where your notes started for that speech or part of speech. When you finish interpreting, again turn over all the pages ready to start again.

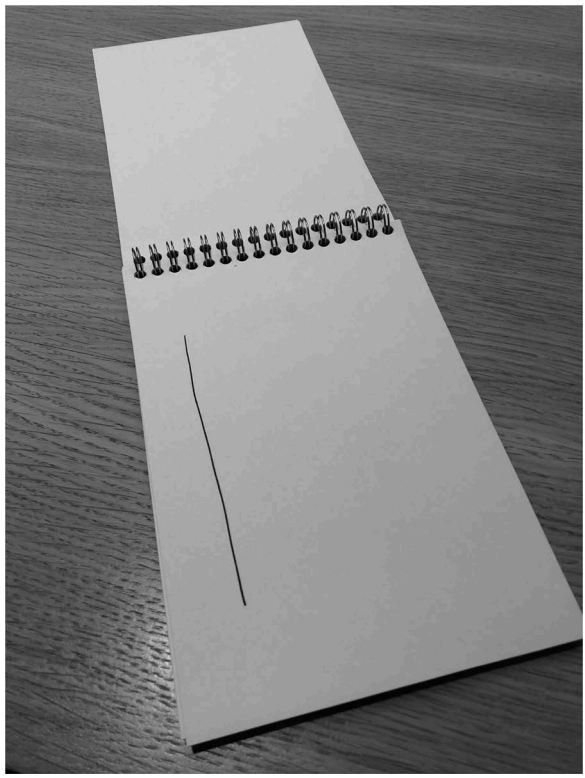


Figure 10.2 Continuing pad.

Start your interpretation within a few seconds of the speaker completing their speech. Don't make the audience wait while you fiddle with your notepad or re-read pages of notes. These seconds between the end of the speech and the beginning of the interpretation will seem like an eternity anyway, so get them over with quickly. Likewise, if you must ask a question of the speaker, do it quickly. (See p. 166 and p. 221 for more on questions to the speaker.)

Enjoy the beginning of the speech. Most speeches start with a word of welcome and thanks and something relatively uncomplicated (long lists of names aside). Enjoy that bit of the interpreting and let it get you into the swing of the speech.

End in style. The audience should hear that you are working up to the end of the speech and recognize the end as the end. To do that, the final words should be delivered with a little more force than what has gone

before, and probably more slowly as well. In order to make it clear where the end of the speech (or that part of it) is, draw several horizontal lines across the page, instead of the usual one. Combined with the page-turning technique on p. 172, this will give you clear advance warning of the end of the speech.

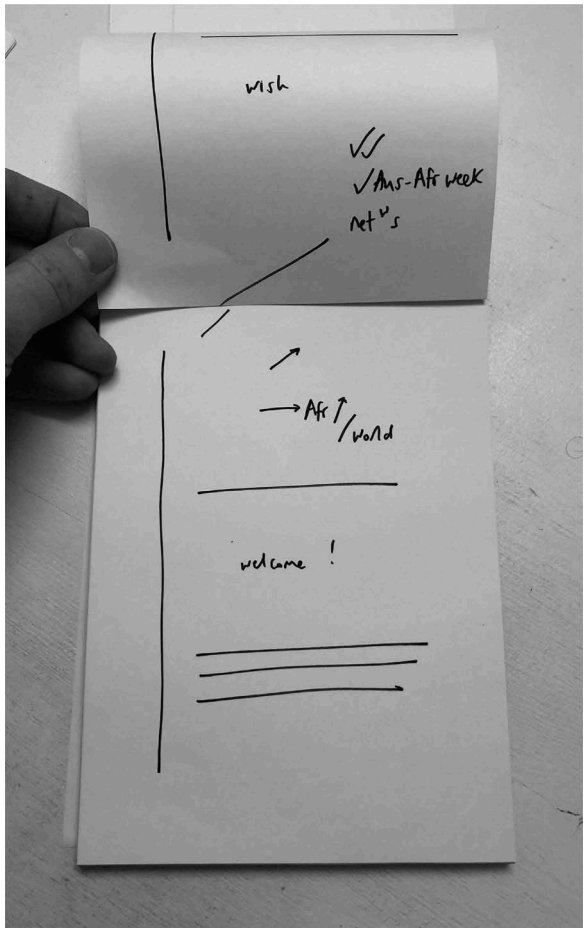


Figure 10.3

Questions to speaker

Mark a big X (or some similar striking and unambiguous sign) on the right-hand side of the page. A question mark may not be a good choice as it is a symbol you may use in your notes already to indicate the speaker asking a question. Make sure you can find the page in question instantly at the end of the speech by clipping a spare pen into that part of the pad or by folding the offending page of your notepad diagonally across itself so that it sticks out of the side of the rest of the pad as in the two illustrations below.

Whether or not it is appropriate to ask a question in a given situation is a different matter, discussed in Chapter 14.

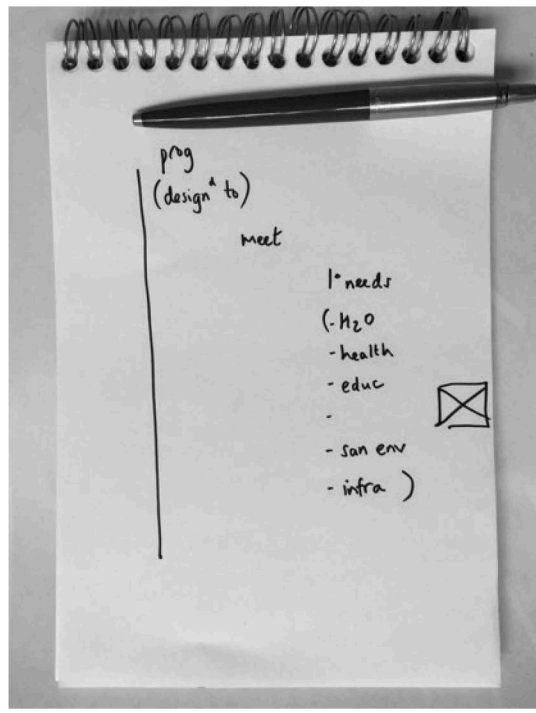


Figure 10.4

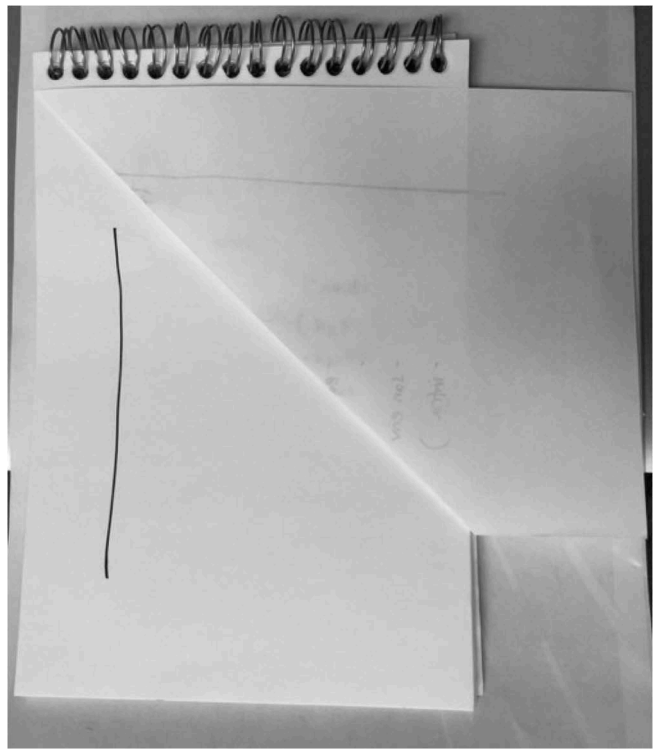


Figure 10.5

Register

To a great extent your register and style will match that of the speaker. But since we're aiming to achieve an equivalent effect, that may mean you need to make some adjustments depending on the cultural norms of the source and target languages. You may have to tone down an expressive Italian speaker when interpreting into a Scandinavian language; make an American speaker sound more formal for a Japanese listener; or vice versa.

Cultural differences aside, many interpreters will produce not an exact match of style and register, but rather a slightly toned-down or toned-up version of the speaker's style to bring them towards a stylistic centre-ground. A very flamboyant, emotional or rude speaker might be interpreted a little less so (without losing the force or message of the original) whereas a very flat, monotone and quiet speaker might be interpreted in a slightly livelier manner. In either case, however, the difference between the interpreted version and the original must be subtle and not stand out. We don't interpret the quiet monotone introvert as flamboyant and emotional! And the impassioned should not become soporific. The interpreted version will always be professional and well delivered.

You'll be much better able to gauge what register and style to use if you follow the preparation steps outlined in the next chapter.

Preparing for a real meeting room

Over the course of the year you will have probably become more comfortable speaking in public and giving consecutive in class. Don't be lulled into a false sense of security! Both your exams and your first days of professional consecutive will be nerve-wracking experiences. A little bit of controlled nerves is a good thing, though. In Chapter 1 we saw how rooting your feet firmly and flat on the floor, and holding the notepad with both hands, can eliminate the sort of unwanted gesturing or twitching that comes with nerves. Have another look at those tips now on p. 17–20. Being calm on the outside – that is to say, having a stable and steady body position without twitches and tics – will help you remain calm on the inside. It will also make you look more professional to the clients. Let's do the same in a more realistic consecutive setting. Try these exercises:

FAMILIARIZE YOURSELF WITH EVENTS

The chances are that you have not been to many events at which speeches were made. (Perhaps the odd wedding, but not more formal events.) And yet here you are nearly ready to go and do consecutive at them. If you can, try to attend events where speeches are made to get used to the atmosphere. Imagine yourself speaking there. Cultural institutes (like the British Council, Goethe Institute or their equivalents) are a good place to start as they often host such events. Embassies and expat community groups are also a good place to ask about events. Look out also for events in listings magazines (like *Time Out*) where someone might give a speech. Go to as many events as possible to get a feel for them.

INTERPRET IN A BIGGER ROOM

You can emulate some of the feeling of interpreting in the real world by practising in a bigger room, perhaps even with a stage. Interpret from a distance of 5–10 metres from your colleagues and/or get more people to come to the session as well so you also have a larger audience. This exercise is also a good way of learning to project your voice a little further than is usually required in class (Gillies 2014: C.20).

MOCK CONFERENCES IN BIGGER ROOM WITH OTHER STUDENTS

Many conference interpreting courses now offer mock conferences to their students. This is an excellent opportunity to work in a more realistic and more stressful environment. It can also be combined with the two previous exercises – working in a larger room, and familiarizing yourself with events.

Looking at your audience

For a small audience of just a few people you should try to look at each of the listeners in turn, as described in Chapter 2. For larger audiences, you will most likely be standing. The audience may also be standing. Look not at people in the front row, but a few rows back. Your gaze should move to and fro across the audience. In this way the whole audience gets the impression of your engagement with them and again, you avoid the awkwardness of catching the eye of a person very close to you in the front row or appearing to ignore those in the back rows. For a very large audience you may want to move your gaze in an M or W shape around the audience to engage with those at the front and the back better (Périer 2017: 24). Practise by getting your fellow students to stand (rather than sit) in front of you as you give a consecutive.

Holding the notepad

If you're sitting to interpret then it's quicker to switch your gaze from the notepad to the audience if you hold the notepad in both hands rather than leaving it flat on the table. That's because holding the pad like this reduces the distance your head and eyes have to move between looking at the audience and looking at the notepad.

This may seem like a tiny difference, but you will make that movement dozens of times in a single consecutive speech and cumulatively it will save you a significant amount of time – time that can be better used looking at the audience or at your notes. The reduced distance your eyes move also makes it easier to find your place in the notepad, again saving you time but also stress. Try it out – you'll see that the fluency of your delivery improves and you can spend longer looking up at, and speaking to, your audience.

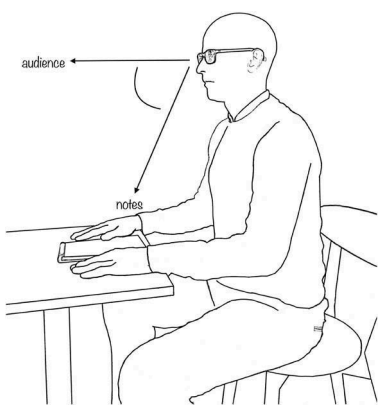


Figure 10.6

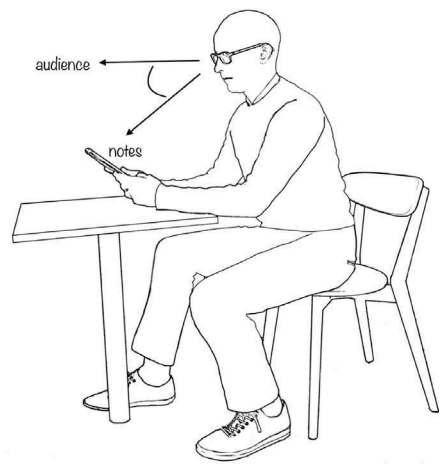


Figure 10.7

If you are standing to speak, hold the pad with both hands to stop yourself waving your hands about unintentionally! Keep the notepad in the same place rather than moving it up and down as your eyes move from it to the audience. This will help you find your place in your notes more quickly. And hold the pad high enough to minimize the distance your eyes have to move between the pad and the audience without having the pad become a visible barrier between you and the audience.

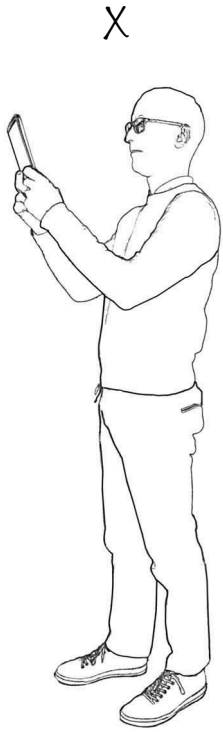


Figure 10.8

Figure 10.9

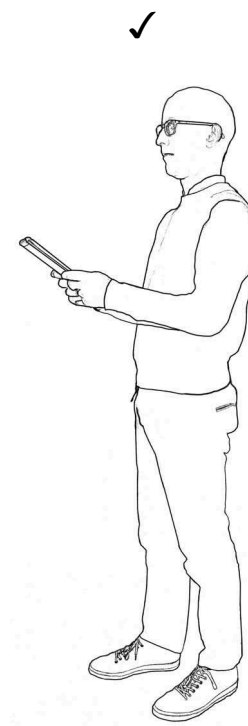


Figure 10.10

Hand gestures

Hand gestures can be extremely powerful when used correctly and in moderation. The rule of thumb is to use them very sparingly (let's start with no more than an arbitrary two per minute of your interpreting) and to use them to reinforce the meaning of the words you are speaking. For example, you can emphasize an increase or decrease in something by moving your hand upwards or downwards. Be aware that your range of gestures will be limited by the fact that you are holding a notepad and will have to gesture with one hand. If you

wave your hands around throughout the speech, none of the gestures will stand out and they will lose their force. You also run the risk of looking more like a police officer directing traffic than an interpreter. Not what you're aiming for!

Note-reading

The best description of the technique interpreters should use to read back from their notes when interpreting consecutively is that given by Jones (2002: 64), reproduced below. This is not a technique that you will master immediately ... With this in mind, you might re-read the extract below at regular intervals just to make sure you haven't forgotten how to use your notes effectively.

> It may seem strange to even mention how to read back notes. However, interpreters should be aware of the risk of communicating less well because of looking too much at their notes and not enough at their audience. This risk is particularly great if the interpreter takes relatively complete notes. Interpreters, like public speakers, must learn the art of glancing down at their notes to remind them of what they are to say next and then delivering that part of the text while looking at the audience. The clearer the notes, both in content and layout, the easier this will be. And the clearer the ideas in the interpreter's mind, the more cursory the glances down at the notes can be.
>
> There is a specific technique that interpreters can try to develop, and which can be compared to a pianist reading music while playing but not sight-reading. The pianist who has practised a piece is in a similar situation to the consecutive interpreter: essentially they know what they want to play but the sheet-music is there to remind them. The pianist looks at the opening bars and then starts playing, and continues reading ahead of the notes they are playing, their eyes on the music always being a little ahead of their fingers on the keyboard. Similarly the interpreter should look at the first page of their notes then start speaking while looking up at their audience. As the interpreter moves towards the end of the passage they have looked at, they glance down at their notes again to read the next passage. In other words they do not wait until they finish one passage to look again at their notes, which would mean that the interpretation would become jerky, reading then speaking, reading then speaking. Rather the interpreter, while still talking, is already reading ahead, preparing the next passage, thus providing for a smooth, uninterrupted and efficient interpretation.
>
> (Jones 2002: 64)

When applying the note-reading technique above you will notice that you are constantly reading ahead in your notes, but that at the bottom of each page your continuity is broken as you turn over to a new page. To avoid this inconvenience and the shock of not knowing what is coming on the next page, try turning your pages as described in Figures 10.11 and 10.12 below. This will be doubly useful as speakers are unlikely to break their speeches into notepad page-size chunks for the benefit of the interpreter.

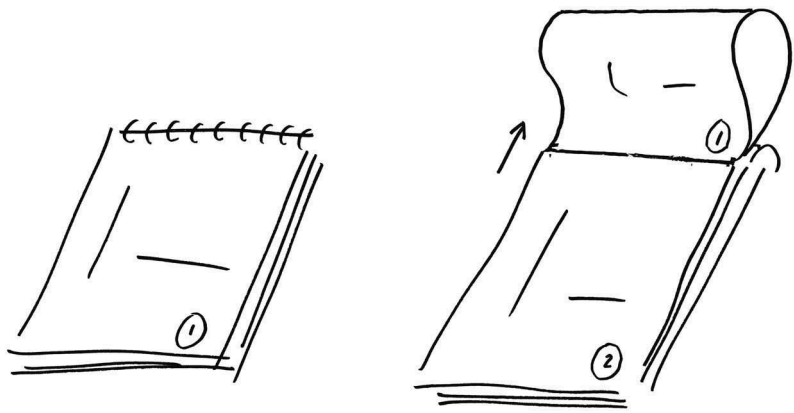


Figure 10.11

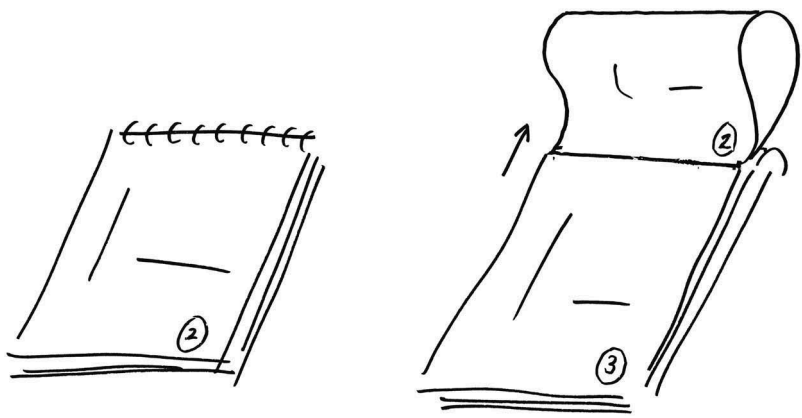


Figure 10.12

As you approach the bottom of the page, use the finger and thumb of the hand not holding the pad to slide the page upwards. While you're doing this, you can check between your finger and thumb that you are only turning a single page. Turning two pages at once is a classic but avoidable disaster. Keep the bottom half of the page flat on the pad and let the top half curl up into itself. This will reveal the top of the next page, while you can still see the bottom of the previous one. In this way you can turn page after page fluidly, reading ahead all the time, without ever being interrupted by the end of a page in your notes.

Notes as stage direction

> Notes are not just there to store the information in the speech but also to help you re-express it.
>
> (Seleskovitch and Lederer 2002: 147)

When actors read the script of a play it will sometimes include notes, not to be spoken aloud, which tell the actor *how* that passage is to be spoken. For example,

Student 1: **(shocked)** A five-minute consecutive without notes? Impossible!
Student 2: **(smugly)** You obviously haven't read Chapter 3!

Your notes in consecutive should perform a similar function. While listening and analysing, you have created a set of notes that reflect the structure and relative importance of the different parts of the speech and the elements within them. Reading back from those structured notes allows you to speak each part of the speech appropriately – for example, by stressing what is more important. Let's have a look at a few specific note-taking tricks that serve to promote good delivery.

Pausing

When we write a text, the punctuation and emphasis are visible in the shape of commas, full stops, italics and underlining. When we are speaking, the role of punctuation has to be played by your voice. We do it naturally – we all learn to speak before we learn to write, after all – but when we start doing something as complex as interpreting, we often forget about intonation and emphasis and our delivery becomes an uninterrupted stream of one-paced monotone words. When speaking, we need to pause – that's the spoken equivalent of punctuation – and vary our pace and volume to show emphasis.

We pause at the beginning and end of sentences and sections (see below). We speak what is more important more slowly and perhaps a little more loudly. We speak the less important more quickly.

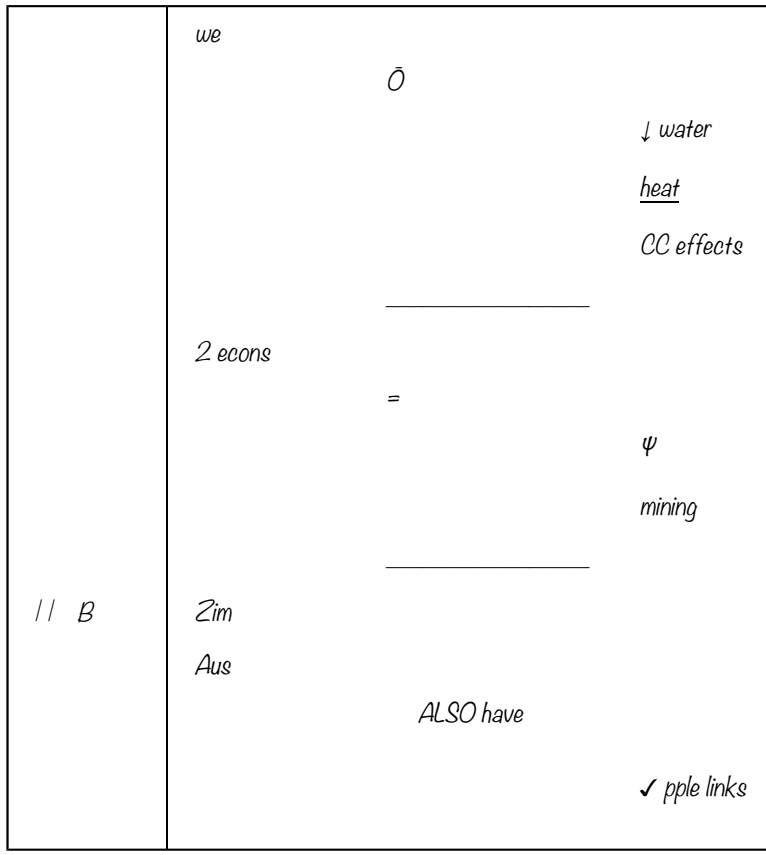
Sections and ideas

Pausing while speaking is a much under-rated part of good speaking practice. You may be a naturally quick speaker, your nerves may cause you to speed up or you may just want to get to the end of your speech as quickly as possible. Either way, your listeners will thank you for pausing occasionally in the appropriate places to punctuate the speech. In Chapters 5 and 7 we saw the importance of and a way of noting section breaks in a speech. For each section break we noted // in the left-hand margin. When we come back to reading our notes that mark should be a sign, a stage direction, telling us to pause. Some people find it more difficult to pause than others. If you're one of those people who tends to charge through the speech seemingly without breathing, let alone pausing, then try this little trick. Every time you see this symbol in your notes – // – say *Ladies and Gentlemen* while looking at the audience – either out loud or silently to yourself. This will create a break in the speech for your audience and train you to pause when a pause is required.

The length of pause you use for sections should be consistently a fraction longer than the one you use between ideas. So in the example below there will be a pause at the horizontal lines, a little bit like the pause when reading a full stop. But there will be a longer pause at the // symbol.

***Example* (McCourt)**

> We in Australia are also all too familiar with water shortages, the beating heat, and the effects of climate change. Our two economies are grounded in agriculture and mining.
>
> But there is much more than just physical similarities connecting Zimbabwe and Australia – because our countries have strong people-to-people connections and we know, Minister, that it is these links that are the bedrock of good, strong, enduring bilateral ties.



Similarly, you can *not* pause between elements in your notes. That shows the listener that those two things go together and quite possibly that the second thing you say, after the non-pause, is less important.

Speed of delivery and volume

In Chapter 6, in the section on "Values (more and less important)" (p. 110), we said that the speaker will use one or more of four ways to show emphasis when speaking: the amount of time saying it; how loud it is said; the speed of delivery; and body language. Speed and volume often go together. What is important will be said more loudly and more slowly. What is less important will be said more quickly and quietly. In the same chapter we saw a number of techniques for noting relative value (importance) of parts of a speech. Those techniques were:

- underlining
- size of the note

- shift left
- brackets
- shift note right.

Go back to p. 110 to look again at those techniques. Practise varying your delivery speed and volume to reflect the varying importance of parts of the speech.

Comparisons

Speakers love to make comparisons, and you'll find comparisons in pretty much every speech you hear. Figures and dates are often paired up in order to be compared with one another. It is useful for the interpreter to line up those pairs not only vertically but also horizontally on the notepad page so they can be read back with the correct intonation.

***Example* (Green)**

> In 1959 net migration was 44,000. In 1960 it was 82,000. In 1961 it was 160,000. A doubling of the numbers every year led inevitably to the introduction of some restrictions.

1959	migration	44k
1960		82k
1961		160k

Tone of voice

The subtler tones of voice are difficult to represent in your consecutive notes (and you most likely won't have time to write much to indicate tone). However, there are a few very frequent and useful tones of voice that can be easily indicated in your notes: questions, surprise and humour. Try noting one of the following in the left-hand margin to indicate questions, surprise and humour

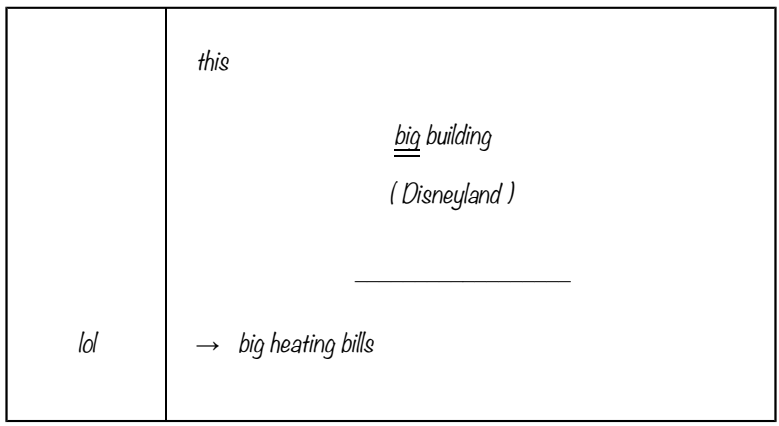
respectively. (We put them in the left-hand margin, not at the end of the idea, because it's best to see them first and therefore know in advance if what you're about to say is a question or a joke, etc.)

? *!* *lol*

The following line about heating bills could easily be delivered in a deadpan manner and an injustice done to the speaker as a result.

***Example* (Obama)**

> I've been told we're standing in the biggest building in the world, so big you could fit Disneyland inside. Your heating bills must be crazy.



Lists and intonation

There are lists in almost every speech so it's worth making sure you are noting them in your notepad in a way that makes it clear to you that it's a list (see p. 100, "Verticality"), so that you can later make it clear to your audience that it's a list through your delivery. Generally speaking, the listener should be able to hear that the interpreter is delivering a list, and where each new point of the list begins (even when there are no obvious markers like "firstly, secondly, thirdly"). Lists come in different shapes and sizes but correspond more or less to our breakdown of the speech as a whole. That is to say, each item in a list might be a section of our speech, it might be an idea in the speech or it might simply be a concept within an idea. The most common are section and concept lists.

Section-sized lists

When each item in the list is a whole section in the speech, the speaker may preface each item with a *first, second, third* but even when they don't, the interpreter is entitled to add markers to their notes and in their spoken interpretation to make it easier for the listener, e.g. "secondly", or "next". The latter is particularly useful if you think that you, or the speaker, may have made a

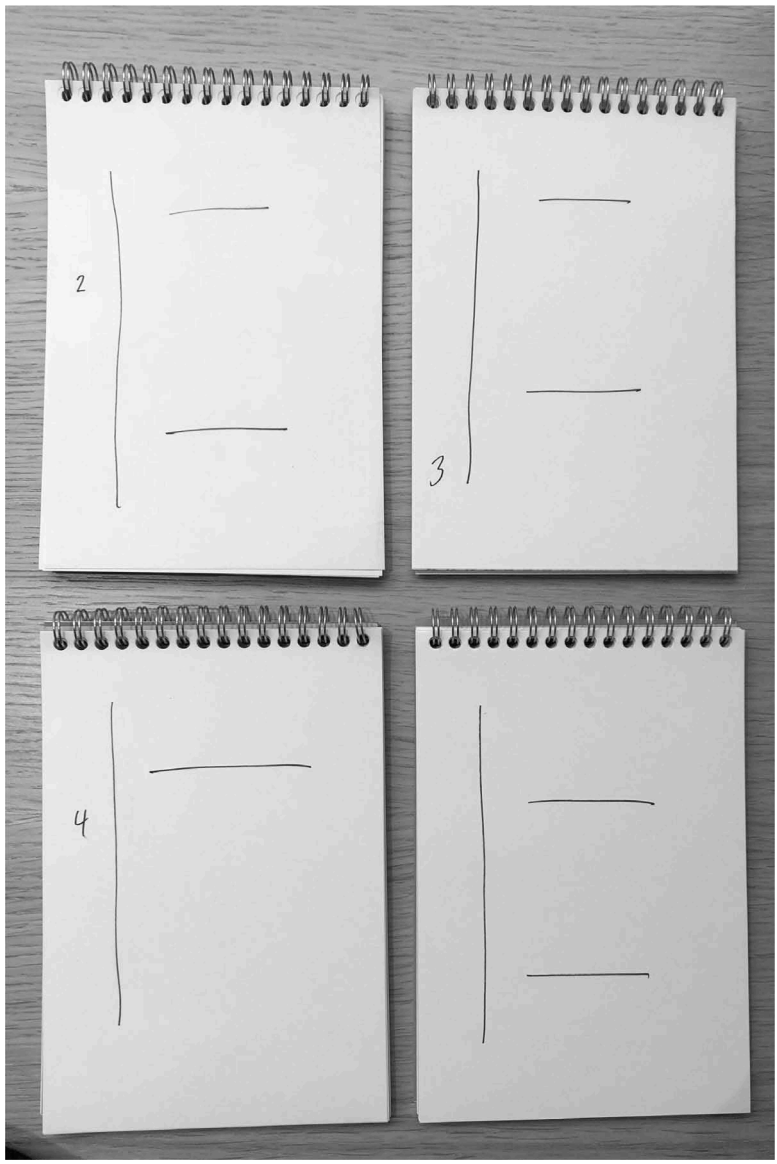


Figure 10.13

mistake in the actual numbering. That might look something like this in the example on p. 178, clockwise from top-left.

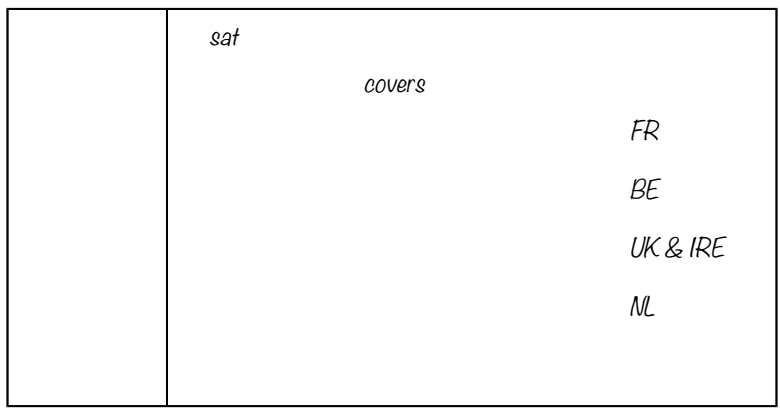
This technique is also very reassuring for the interpreter as we are reminded by the number in the margin of the larger structure of the speech and where we are within it.

Concept lists

When each item in the list is only a single concept, we should pick up the pace and say the list a little quicker, as each of the elements in it will most likely be an example and not as important as the point itself being made. To make a list sound like a list for your listeners, give each list item approximately the same time – even if there are more words or syllables in one list item than another, and pause very briefly before the next list item.

Example

> The satellite offers coverage for France, Belgium, the UK and Ireland, and the Netherlands.



In the example above *the UK and Ireland* should be spoken as quickly as *France* or *Belgium* even though they are more syllables to it. Notice also the subtle but important difference with the example below, which should be noted and spoken differently.

Example

> The satellite offers coverage for France, Belgium, the UK, Ireland, and the Netherlands.

In this second example the *UK* and *Ireland* are separate items in the same list and each is spoken at the same speed as *France* or *Belgium*.

Further practice

GIVING SPEECHES

Giving speeches (for whatever reason) is the first step to applying these techniques to your interpreting. So volunteer to give speeches to other students to interpret from. Ask a colleague to check your performance or film and check yourself.

PAIR WORK

You can practise any of the techniques above in pairs. Ask a fellow student to check if you are using the new technique while you are interpreting and then do the same for them.

FILM YOURSELF

If you haven't already been filming yourself giving speeches and interpreting, then now is the time to do so. Watching each other interpret and speak is a useful exercise but watching yourself on film is a much more powerful one.

WATCH PROFESSIONAL INTERPRETERS

It's not easy to find interpreters (and their clients) who are willing and able to allow you to tag along and watch them interpret. However, if you can it will be a real plus. It's useful but not essential that you understand both or even either of the languages being used, as public speaking skills can be appreciated regardless of language. (See also "Familiarize yourself with events" above.)

11 Advanced analysis

In this chapter we'll look at typical formats and techniques speakers use in the types of speeches we most often do in consecutive, including:

- recognizing and anticipating certain speaking conventions
- understanding why the speaker says what they do when they do
- learning to create speeches for practice using some basic structures
- echoes.

In Chapter 4 we learnt how to identify and distinguish between the main structural elements of a speech. Now we're going to turn to some of the conventions relating to content and function of speeches so that you'll be prepared for what you hear. And this will lead us nicely into the next chapter when we tackle preparation of specific speeches and trying to anticipate what the speaker will say in a specific given speech and why.

The types of analysis need not be done in the order they are presented here. They serve to warn you in advance of the content and functions of the parts of a speech so that you recognize the same when you are listening to a speech. What you learn in this chapter will probably not make it onto your notepad while listening to speeches. It is more likely to become a series of acknowledgements to yourself on a parallel mental track as you listen to and analyse what the speaker is saying. The effect will be something like making you nod from time to time when listening to a speech and thinking to yourself "I know why they did that". That recognition will make the speeches' functions and structure easier to recall and repeat for the interpreter. It's also very reassuring for the interpreter to hear something they are familiar with and that will make consecutive much less stressful for you, particularly in the early years when you are short on experience.

Types of speech

Speeches of introduction

Many speeches that you will have to interpret consecutively will be ceremonial; they will be speeches of welcome, inaugurations or after-dinner speeches. You should be aware that speakers, even if improvising, will often stick to certain conventions. Some speakers are naturals; some have speeches written for them; others learn how to speak from guidebooks and manuals. You don't need to re-invent the wheel and start learning to analyse speeches from scratch. There is a good chance that much of any given speech adheres to standard conventions for speeches of the same type. You can call on the expertise of speech writers and speaking trainers to help you recognize these conventions. This will give you a head start in learning to analyse speeches for yourself and help you to recognize the component parts of speeches you are listening to by giving you an X-ray picture of the speech itself.

Books on how to write good speeches in most languages can be found on sale very easily and they can be very useful. I've suggested a few at the end of the chapter. Let's take one example from the many books on the market. In his book *Writing Great Speeches*, Alan Perlman (1998: 69–80) suggests the following guidelines for public speakers introducing other speakers, something which is very common at meetings and events where consecutive is used. His pointers are summarized below (the numbers have been assigned for the purposes of this exercise, not by Perlman).

A speech of introduction aims to:

1 give a sense of what is to come
2 familiarize the audience with the speaker's achievements, e.g. biographical details/anecdotes/items of specific relevance to this audience
3 create a sense of anticipation

The structure should:

4 add finesse to the obvious. If the audience are already familiar with the biographical details of the person being introduced, add phrases like, "as we all know . . .", "you'll all be familiar with . . .".
5 be a maximum of seven minutes in length
6 be positive always
7 build suspense

The speech will include:

8 quotes
9 link to theme of today's conference
10 characteristic of speaker to follow plus illustration of the same
11 applause markers e.g. "please join me in welcoming . . .".

For the interpreter working in consecutive mode, knowing in advance that this sort of thinking goes into the preparation of the speech we will have to interpret is very useful. Speeches are not plucked from thin air; they have an underlying structure holding them together. Naturally good speakers do this without thinking about it; conscientious speakers read books like Perlman's; bad speakers do neither but we have to interpret them anyway, and background knowledge about how the speech should be built up is helpful.

These pointers are interesting as they come from a professional speaker, rather than an interpreter, *and* will help the interpreter anticipate and prepare for this type of speech. Just from the above list interpreters have many clues about what to expect and how to speak themselves. Biographical details; length of speech; mood; building to a climax; the end will be important; watch out for quotations; background on today's meeting; dramatic pauses required in interpreting as well as original. Having familiarized yourself with these guidelines, you are less likely to be surprised by what the speaker says.

Speeches of introduction are not, of course, the only type of speech that is interpreted consecutively so you should try this same exercise with other types of speech. Also you should be aware that conventions for public speakers may differ from country to country. Look also at similar guides in all the languages you interpret from and into.

Have a look at the example below. Where, in this speech, examples of the techniques recommended by Perlman occur, I have marked them with the appropriate number from the box above. So [3] refers to "creating a sense of anticipation". See if you agree with my suggestions.

***Example* (Asani)**

> Good afternoon, everyone. It is my honour and privilege to be here today, and to introduce to you – and to welcome back to Harvard[3] – our guest speaker, His Highness Karim Aga Khan, 49th hereditary Imam of the Shia Ismaili Muslims, Harvard class of 1959[2]. Your Highness, I am sure being back here at Harvard brings back many fond memories[3] [7].
>
> It is customary when introducing such a distinguished leader to list the guest's awards and accolades, many of which are already familiar to those in this audience[2] [3]. However, on this occasion, I would like to highlight His Highness' untiring efforts to

better the human condition[7], a mission to which he has so passionately devoted himself since becoming Imam in 1957[2] when he was a junior attending Harvard College. Often working quietly, and without seeking attention[10] on the world stage, His Highness' vision, words and deeds have impacted the lives of millions of people around the world[2].

For nearly six decades, the Aga Khan has been responsible for both the spiritual guidance and the material welfare of millions of Ismaili Muslims[2] residing in over 25 countries, sometimes in contexts of conflict and poverty. Under his leadership, this multi-cultural, multi-ethnic, multi-lingual and trans-national community, or Jamat, has witnessed the greatest transformation in its history[9]. He has guided[2 6] the Ismailis through a dramatic metamorphosis that has impacted the lives of each and every member of his community.

However, His Highness' concerns have extended well beyond the communities of his followers to the larger societies in which they live[3]. He has consistently emphasized the role of education as a foundation for a pluralistic world and has made it possible for hundreds of thousands of children of different religious, ethnic and racial backgrounds to study in Aga Khan Kindergarten, primary and secondary schools and academies located in both Africa and Asia[2]. Thousands of women and men have gone on to colleges and universities with support from the Aga Khan Foundation. He has created two international universities and endowed professorships at major institutions of higher education – including Harvard – which serve to promote teaching and learning in what he has referred to as the "knowledge society"[8] of tomorrow. Your Highness, I am one of those children who many years ago was a student attending Aga Khan schools in Kenya, and with your support and guidance, went on to study and teach here at Harvard. Thank you, Your Highness ...

... Today, we live in an increasingly polarized world[9] in which people are unable to tolerate difference, let alone understand and engage with it. The lives of one and a half billion Muslims and perhaps everyone on this planet have been changed by the machinations of powerful geo-political forces. Your Highness, in our world of increasing division orchestrated by small cells of radical extremists and often manipulated by powerful forces with consequences that reverberate in large parts of the world, we cherish your lifetime commitment to pluralism and betterment of society[6 10], and look forward to your thoughts on "The Cosmopolitan Ethic in a Fragmented World".[7]

Ladies and gentlemen, please welcome[11] His Highness.

Now try to do the same yourself with the speech below.

EXERCISE (MCCHESNEY)

And we're very privileged now in the United States Congress to have a lot of members who are fighting in our behalf, who aren't representing AT&T and the cable companies.

And our next speaker is someone who's definitely one of our champions now in Congress, and one of the leaders for the coming generation. Congressman Keith Ellison was elected to Minnesota's 5th Congressional District. Here in Minneapolis, in 2006, he's the first Muslim elected to the U.S. Congress, and the first African American elected to the House from Minnesota.

Congressman Keith Ellison is a fierce advocate for social justice. He's beloved here in Minnesota. And I think his treatment by the media is quite telling. He has a recent direct experience with corporate media, and as I say, a picture or a video tells a thousand words.

Compare your version with the version at the back of the book.

Acceptance speeches

Another very common sort of ceremonial speech you might find yourself doing in consecutive is awards acceptance speeches. The following checklist for writing acceptance speeches is by Sommers (2017).

Acceptance speeches

1 Start your presentation by immediately thanking the people who gave you the award.
2 Acknowledge the people in your organization who made it possible for you to win the award.
3 Tell a story about how you got involved with this organization or how this project has impacted you, your family and/or your business.
4 Mention anything funny or inspiring that happened during the project.
5 Pause to thank the people responsible for giving you the award.
6 Close your speech with a moving comment.
7 Have fun, be humble and be brief.

EXERCISE (HALEY)

Now mark with the appropriate number each place in the acceptance speech below where this checklist has been followed.

> Thank you very much. It's an honour and a privilege to be here tonight. And I love the fact that I get to represent Delaware. Delaware is a phenomenal state. Small state but we have a big voice. There are so many people that have come before me. I am a by-product of great examples in my life. That's why I'm here. If I didn't have the examples in my life, if I didn't have the people that would stick by me, support me and love me, until I learned how to support myself and love myself. They taught me about compassion and it's a fantastic thing. I was born about four blocks from here so for me to be here is really cool, you know, to be here tonight. And I want to say, before I say anything else, that this night is for my mother. My mother can't be here tonight, because she's sick. So I want to accept this award on behalf of her because she taught me everything I need to know. She taught me everything I needed to know about living a good life. You know it was when we were kids. She put 17 dollars in her purse and put five of us in a car and left a bad environment to create a better one for us. For that I want to acknowledge her. I also want to say that after I got myself in trouble and I got myself tied up a few times and I ended up in a penitentiary and when I got out I want to say that the only industry that was there for me was the restaurant industry. There was no other industry . . . I had a group of people around me who taught me that if I could learn to love what I did then I would never have to work again. And I learned a little bit about food. It was my first chef. I was

> washing dishes and cutting vegetables and he took the time, he was patient with me and he took the time every day to teach me and educate me and he created a safe environment for me. And I loved knowing I didn't have to go to work, I got to go to work in a safe environment with great people, so I'm forever grateful for that. I can't say anything else except the amount of gratitude I have for being here tonight. I'm very grateful for the table I have here with the people that have helped save my life and that are a big part of my life and I'm grateful to Scott Cameron and Steve Himmelfarb, two people who help run our company and who make it spin when I'm out doing the things I do. I also want to say hello to Lila Lakshmi and Joti my three girls in Nepal who have taught me everything I need to know about life. A few years ago I was in a situation with them where they were basically held hostage. I refused to pay for them but I stuck by them. I know the most important thing in my life was to never leave them and to never ever let them know that I wouldn't be there for them. We stuck through it and about a year later they were released and were back and we were a family once again and Joti at the time was nine years old and she leaned on my shoulder one day and she said "Dad, you saved our lives". And what she didn't know was that she had saved mine.

Compare your version against the version at the back of the book.

Speech analysis in the media

Every now and again you'll find a major speech dissected in a newspaper, magazine or by a commentator online. It's useful to study what an experienced political analyst and journalist makes of the speech as this is a great way of countering your own lack of experience in politics and business. Knowing what might be behind a speaker's remarks will give you an idea of how to make the same sort of analysis for speeches you will hear and interpret in the future. And the more you understand about a speech, whether its explicit or implicit meaning, the context it refers to and at whatever level, the better you will be able to interpret it.

Although writers tend to choose keynote speeches by very important leaders for this sort of analysis, which are not very representative of the type of settings in which we do consecutive, speaking conventions are limited in number and the same techniques appear in speeches at all levels. Indeed, the less illustrious speakers we interpret may well have borrowed speaking ideas from those famous speakers. The following example shows the transcript of part of a longer speech by Steve Jobs.

Example (Jobs)

> Today I want to tell you three stories from my life. That's it. No big deal. Just three stories. The first story is about connecting the dots.
>
> I dropped out of Reed College after the first six months, but then stayed around as a drop-in for another 18 months or so before I really quit. So why did I drop out?

> It started before I was born. My biological mother was a young, unwed college graduate student, and she decided to put me up for adoption. She felt very strongly that I should be adopted by college graduates, so everything was all set for me to be adopted at birth by a lawyer and his wife . . .

On his website *6 Minutes* Andrew Dlugan analyses the whole of this speech as follows . . .

> Noteworthy elements of this speech include:
>
> - strong opening. Jobs opens with a **compliment for the audience**. He follows that by **showing humility** in admitting that he never graduated college. In just a few sentences, he has made the audience feel very good about themselves, and **increased their receptiveness to his message**.
> - simple classical structure introduced clearly, "*Today I want to tell you three stories . . . The first story is about connecting the dots . . . My second story is about love and loss . . . My third story is about death*".
> - the rule of three. Jobs structures his speech around three main points, and he applies the rule of three in many sentences and paragraphs: "*I learned [1]* ***about*** *serif and san serif typefaces, [2]* ***about*** *varying the amount of space between different letter combinations, [3]* ***about*** *what makes great typography great*".
> - rich figures of speech, e.g. antithesis (the juxtaposition of contrasting words, often in a parallel structure): "*If I had* ***never dropped out****, I would have* ***never dropped in*** *. . .*"
> - a recurring theme of birth/death/rebirth. Apart from speaking about his own life and death, Jobs describes his relationship to Apple (in his 20s) as having been "born", growing and then having "died".
>
> (Dlugan 2007)

Initially, if you are not familiar with the techniques described in the analyses, then you won't be able to do this sort of analysis yourself from a speech. But just reading the analysis done by others will give you some very useful pointers about how speeches are built up and what makes them good, or not. And as speaking conventions are finite in number, you will soon recognize the main ones and be able to try this exercise yourselves, for example on contemporary speeches by politicians you know well. Later you will start recognizing the same conventions in the speeches you are listening to and interpreting.

HISTORICAL SPEECHES

You can find many similar analyses of historical speeches online, be it Martin Luther King, Winston Churchill, Mahatma Gandhi or historical figures from your own country. Speaking conventions have remained broadly unchanged so the analysis should still be valid; the speeches are easy to find online; and whatever techniques were used were probably used well, because the speech became famous. The disadvantage is that the topic and language may no longer be contemporary.

Structure maps

Another way of analysing a speech that will help the interpreter better understand it and therefore better interpret it is to look at the function of each section of the speech. As we saw above, speeches are often written in advance and follow convention. Most parts of a speech are included for a reason – their function within the speech – and that is what we'll look at now, by creating what I call structure maps. You could equally call them function maps. This exercise also doubles as a way of creating speeches for practice sessions.

To do this, we will copy and paste the transcript of a speech (or the first part of a longer speech) in the left-hand column of a two-column table. In the right-hand column we're going to jot down what we think the speaker is doing, or trying to achieve, in that section of the speech. Don't worry about the details of the content; this exercise is all about the structure and function. You should end up with something like this below. For the sake of this demonstration I've underlined in the left-hand column the elements that I've noted in the right-hand column. You don't need to do that (although it is a very useful exercise to discuss with and explain to colleagues how and why you arrived at your structure map).

A breakdown doesn't have to look like the one on the following page – there is no one right way to do this. What is important is that you start taking apart speeches in your head: that you try to identify what the speaker is trying to achieve with each part of what they are saying. A speech is not just a stream of words. It is a collection of ideas, which can be noted more easily and effectively if we first look at how they fit together.

***Example* (Barker)**

Speech	*Function*
It's a pleasure to be here in Intersolar, one of the biggest solar conferences in the world . . . 1,500 exhibitors, 50,000 visitors. It's apt also to be in Germany, a huge solar market. A huge 32GW deployed to date.	Hello Link theme to location
Germany made huge leaps forward in the last decade and now enjoys extraordinary levels of deployed solar power. There is much we can learn from her experience.	Link location/host to speaker in a complimentary way
But I want to leave you with one simple message from my speech: Great Britain is now the most exciting growth market for solar in Europe. And there are three prime reasons why the UK should be the destination of choice for any solar company looking to invest in Europe:	Preview message
First, our UK domestic market has the greatest growth potential in the EU. Second, the UK has a reformed, robust and fully financed support framework for renewables, set all the way to 2020 and beyond. And third, we are an emerging global hub for advanced manufacturing	Backing up the message with 3 reasons
Let me take those in turn. But before I do so, let me set the context. The UK was the first country in the world to pass binding legislation through our national parliament to enshrine in law our commitment to tackle dangerous man-made climate change. We have legislated to unilaterally reduce CO2 emissions by 80% from 1990 levels by 2050.	Background
To achieve this, the UK Government is totally committed to building a world-class renewables industry. Affordable, scalable, and reliable solar power is at the heart of that vision. We understand that a large, growing industry like solar can help us meet multiple goals: 1 Keep the lights on . . . 2 Create new jobs for our people . . . 3 Support export industries as well as growth in the domestic economy . . . 4 Crucially, reduce our own carbon emissions . . .	Linking speaker to, and flattering, the conference topic
And my job today is to tell you how we are going about supporting that.	End of the introduction

Now try the same with the speech below.

EXERCISE (MCCULLEY)

Thank you for being here today to join me in celebrating Earth Day and talking about the important issue of climate change. Each year, Earth Day gives us the opportunity to highlight the importance of preserving and protecting the world around us, not just for the present, but for future generations. Each year, more than one billion people participate in Earth Day-related activities in more than 190 countries, making it the largest civic observance in the world.

Regardless of where you are from – here in Abidjan, or the state of Oregon, where I grew up – the Earth below our feet is our most precious resource. However, earlier this month, an alarming report was released by the United Nations which highlighted that the damage we are causing our planet through global warming is much more severe and the effects moving far more rapidly than we previously believed.

The report outlines potential disasters that could happen in the immediate future if changes are not made. The list of catastrophes includes massive flooding of coastal cities, highly unpredictable and dangerous weather patterns and widespread famine as a result of drought.

In the United States, average temperatures have already increased by two degrees Fahrenheit in the last 50 years. While that may not sound like much, another recent report found a very high probability that unless we act now, temperatures could rise by nine degrees Fahrenheit by the end of this century. The effects on agriculture, water sources and energy would be disastrous if this were to happen. The good news is that there is much we can do to address these challenges.

President Obama has announced a comprehensive action plan which includes actions to reduce carbon pollution, prepare the United States for the impacts of climate change and lead international efforts to address global climate change.

Last week the Government of Côte d'Ivoire sponsored a workshop that outlined efforts to reduce pollution in the ocean, lagoons and along beaches. I commend the government's efforts.

This year for Earth Day, the Department of State is focusing its attention on green cities, or the process of making an entire city more energy efficient, less wasteful and cleaner. Advances in science, new community initiatives and new government policies are working toward solving big and small problems in our cities. Although many measures to reverse global warming require the cooperation of governments and international efforts, there are also things we can do in our own neighbourhoods to make our world cleaner and safer and to reduce global warming. The U.S. Embassy is doing its part to help and I would encourage you all to join us. This Saturday, April 26, volunteers from the Embassy and I will join with volunteers from PARO-CI, who has helped organize today's conference, to clean the intersection FIGAYO in Yopougon. While spending a few hours cleaning a small area may not seem like much, if everyone in Yopougon and around the city put in just a little bit of time each week and focus on reducing the amount of trash produced, Abidjan would be much cleaner. The challenges facing our planet are not the isolated challenges of one community or one country but will require individuals, communities and nations working together to make a difference. However, it all starts with the action of just a few people. The fact that you are here today demonstrates that you are willing and interested and I thank you for your passion. Together, we can work to create a healthier, greener, more sustainable planet. Thank you.	

Compare your version with the version at the back of the book. Remember, there is not a single correct way to do this and the version at the back is just one possibility.

STRUCTURE MAPS FOR CREATING PRACTICE SPEECHES

To get from this exercise to a way to prepare practice speeches, take the example above and print it or turn it 90° to landscape on the page. Add a third column and then add some of the detailed information to that third column in the relevant place. See p.192 below. Before you try to speak from those notes, fold the page so that the left-hand (... cont. on p. 193)

It's a pleasure to be here in Intersolar, one of the biggest solar conferences in the world . . . 1,500 exhibitors, 50,000 visitors. It's apt also to be in Germany, a huge solar market. A huge 32GW deployed to date.	*Hello* *Link theme to location*	*1500 stands, 50000 pple* *Germany 32GW*
Germany made huge leaps forward in the last decade and now enjoys extraordinary levels of deployed solar power. There is much we can learn from her experience.	*Link location/host to speaker in a complimentary way*	*Germany progress* *Learn from . . .*
But I want to leave you with one simple message from my speech: Great Britain is now the most exciting growth market for solar in Europe. And there are three prime reasons why the UK should be the destination of choice for any solar company looking to invest in Europe:	*Preview message*	*UK growth* *3 reasons . . .*
First, our UK domestic market has the greatest growth potential in the EU Second, the UK has a reformed, robust and fully financed support framework for renewables, set all the way to 2020 and beyond And third, we are an emerging global hub for advanced manufacturing. Let me take those in turn. But before I do so, let me set the context.	*Backing up the message with 3 reasons*	*1 growth* *2 funding* *3 hub*
The UK was the first country in the world to pass binding legislation through our national parliament to enshrine in law our commitment to tackle dangerous man-made climate change. We have legislated to unilaterally reduce CO2 emissions by 80% from 1990 levels by 2050.	*Background*	*UK 1st to legislate on CO2* *80% reduction by 2050*

column with the original speech is no longer visible. Now try giving a speech (it doesn't have to be exactly accurate) based on the notes in the middle and right-hand columns.

Echoes

Speeches are often self-referential. That is to say, one part refers back to something that has been said earlier in the same speech. This may take the form of a blatant repetition or a subtle allusion. It's at least useful and sometimes essential to spot these references. The reference may be difficult to note (as they might appear minutes apart in the speech and pages apart in your notes), but usually the fact of having spotted the reference will be enough to remind you of its existence when you're interpreting and cause you to choose the language and style needed to recreate it. Reproducing the same echoes in your version can turn a good bit of interpreting into an excellent one.

Example (Jobs)

Job's speech is divided into five fairly clear parts: an introduction, three stories and a conclusion. It is too long to reproduce here, so please watch or read it online (see Appendix 3). The three stories relate to Job's birth, adult life and death. Within those stories, however, there are repetitions of themes in wording that I call echoes.

So what are the echoes in Job's speech? The first and second stories both describe the unexpected but positive effects of leaving the conventional system (dropping out of college and being fired from a company):

> "but looking back it was one of the best decisions I ever made. The minute I dropped out I could stop taking the required classes that didn't interest me, and begin dropping in on the ones that looked interesting . . ."

> ". . . I didn't see it then, but it turned out that getting fired from Apple was the best thing that could have ever happened to me. The heaviness of being successful was replaced by the lightness of being a beginner again".

The first two stories also mention the birth of children. You might think this is a meaningless detail in the second story (and it is expressed rather obliquely), but Jobs comes back to it in the third, when he talks about the things he wants to tell his children before he dies. For this to have real impact, we have to have "given" Jobs kids in the second story!

"It started before I was born . . ."
". . . And Laurene and I have a wonderful family together . . ."
". . . It means to try to tell your kids everything you thought you'd have the next 10 years to tell them".

Another clear echo in this speech is that the moral of each of the three stories is very similar: do what you like doing even if it's unconventional. There are more . . . but I'll leave you to find them on your own.

Rhetorical devices

There are a few rhetorical devices that are so ubiquitous speakers may even be unaware they are using them. Either way, it will be useful for the interpreter to know that they are there, recognize them and render them. We'll focus on those that affect the structure of the speech, rather than those that define the words used. For example . . .

Groups of three

Speakers like to put things in groups (lists) of three. Once you start looking for them you'll find groups of three, big and small, spread across pretty much every speech. You'll find them in the Jobs speech earlier in this chapter, for example. And in the example below, the speaker manages to get three groups of three in quick succession:

Example (Jacobson)

But the TPP, at its base, will improve people's lives. This often gets lost in political discussions and in the multitude of trade and investment figures – but [1]this agreement is about helping small entrepreneurs just starting out to find new export opportunities for their businesses. [2]It's about helping families struggling to get by to save money on the food and consumer products they need to improve their quality of life. [3]And it's about making sure that our people are protected by high health, safety and environmental standards built into the goods we [1]produce, [2]trade and [3]consume.

The depth and breadth of our bilateral economic integration – our 1.6 billion dollars in daily trade in goods and services – are truly amazing, but there are many other examples that show the [1]complexity, [2]diversity, and [3]richness of our economic relationship.

EXERCISE

Read through some authentic speech transcripts and try to identify places where this technique is used. Compare your findings with other students.

Repetitions

Speakers use repetition for style and emphasis in a speech. And if you want to render that same style and emphasis in your interpreted version, you will first

have to recognize that the speaker is using this rhetorical trick and make a mental or written note of it before you can hope to reproduce it yourself. These repetitions vary slightly from one another and often bear rather imposing Latin and Greek names like *anaphora, epistrophe* or *scesis onomaton*, but we can just lump them all together and call them *repetitions*!

***Example* (McCourt)**

> Australians, on the whole, are a practical bunch, and our work in Zimbabwe has also had a very practical focus.

***Example* (Lumumba)**

> 50 years ago many African countries attained independence on the promise that they would feed their people. 50 years later Africa is still complaining. 50 years later there is no shortage of universities that describe themselves as universities of agriculture and technology. 50 years later there is no shortage of research institutes which are donor funded. 50 years later many Africans are dying younger than they were dying in 1963. 50 years later nutrition levels have gone down. 50 years later my rural village is worse off than it was when I was a young boy.

***Example* (Jobs)**

> The only way to be truly satisfied is to do what you believe is great work. And the only way to do great work is to love what you do.

The recall line (page 126) is a quick and easy way of dealing with this sort of repetition in your notes.

Metaphor

Metaphor is not just the use of a single expression, but can mean a whole section of language that applies to two unrelated areas. In English, for example, you will often come across the metaphor that *countries are ships*. In the example below I've underlined all the expressions that originally referred to ships and are used here to refer to governments and countries.

***Example* (Froman)**

> More recently, it was U.S. leadership that helped navigate the WTO supertanker, with its 160+ captains, off the sandbar that was the Doha Round and onto a more productive course of pragmatic multilateralism.

There are many other common metaphors in English; for example, *life is a journey*, which also exists in Arabic. An example of this would be *our company is at a crossroads*. Be aware of commonly used metaphor in the languages you work from and whether or not they also function in the languages you work into.

Further practice

LEARN HOW TO WRITE SPEECHES

Read more about how to write speeches. There are plenty of books around and the more you understand how speakers are putting together their speeches and arguments, the easier it will be to follow and interpret them.

APPLY WHAT YOU LEARN

In this chapter you will have learnt about different speaking conventions and styles. Try including them in the speeches that you prepare for practice sessions. Can you create a speech according to the guidelines given by Sommers (p. 185), or can you sprinkle your speech with examples of the rule of three (p. 194)?

To some extent further practice of the techniques and exercises set out in this chapter means simply being alert to the use of oratorical techniques by speakers and acknowledging them to yourself. There are more techniques than are mentioned here but these are sufficiently common to give you a sound basis to build on.

Further reading

There are lots of books in lots of languages in this area, so this list is just a tiny sample. Remember that speaking conventions might be different in your different working languages.

Behrens (2004) *Wie Unternehmer Reden schreiben*.
Dowis (2000) *The Lost Art of the Great Speech*.
Duden (2007) *Reden halten leicht gemacht*.
Lakoff & Johnson (1980) *Metaphors We Live By*.
Périer (2017) *La parole est un sport de combat*.
Perlman (1998) *Writing Great Speeches*.
Perrat (2007) *Comment l'écrire et comment le dire*.
Toastmasters (n.d.) *Public Speaking Tips*.
Woods (2006) *Describing Discourse: A Practical Guide to Discourse Analysis*.

12 Advanced preparation

> The more you know about the context, subject matter, and terminology of the meeting the better your performance . . . will be.
>
> (AIIC 2000)

In this chapter we will address some very practical ways of preparing for real-life interpreting assignments, including:

- not getting out of practice after you leave interpreting school
- preparing meeting formats and procedures
- preparing for named speakers and venues
- anticipating what a speaker will say from the situational information available.

Practice

You might be surprised to see practice mentioned in this chapter which will focus on preparing for professional consecutive assignments, but in fact practising will be an important part of your preparation. Once you leave interpreting school, you will no longer be in an environment in which interpreting practice is a regular part of your daily routine. On top of that, it can take months or years to establish yourself on the market, during which you will have a lot of free time. Your consecutive is likely to get rusty quite quickly if you don't keep practising. Even if you get regular work in consecutive, it will be worth practising alone and in groups, so here are a few suggestions.

JOIN OR SET UP PRACTICE GROUPS

All of the graduates of your interpreting school will be in the same situation as you. So they will probably be quite keen to meet up and practise with you. This can be done in person or online. There may also be graduates from other schools or from other years who would like to practise. If you can't find a practice group to join, why not set one up?

PRACTISE BEFORE YOUR ASSIGNMENT

Practise interpreting a couple of speeches (from recordings) in the days before your assignment and/or on the morning of the assignment to shake off note-taking cobwebs.

FAMILIARIZE YOURSELF WITH EVENTS

Try to attend events where speeches are made to get used to the atmosphere. Imagine yourself speaking there. Cultural institutes (like the British Council, Goethe Institute or their equivalents) are a good place to start as they often host such events. Embassies and expat community groups are also a good place to ask about events. Look out also for events in listings magazines (like *Time Out*) where someone might give a speech.

The situation

When preparing for class or an assignment it's easy to focus too much on the topic and terminology and forget about the context in which a speech is given. But who is speaking, where, to whom and in what context is going to make a big difference to what is said and how. In this part of the chapter we will look at how we can better anticipate what the speaker(s) will say based on the limited practical information available to us.

Venues

We've said that context is important and that context includes where you are. It is typical for a speaker to weave something about the venue into their speech – particularly ceremonial speeches or opening remarks. So it will be easier to interpret if you already know something about the venue. That's particularly important if you are in a place you have never been to before. Before you start work, you should have a look at maps of different scales to see how the venue fits into the local geography. Look at: a plan of the building you're in; a map of the city showing where you are and the major city sites; a map of the region showing the major towns and landscape features near the assignment. Make a mental note of the most significant points – other than the venue itself – on each of those maps. They may well be mentioned by

the speaker(s). If you can, visit the venue before the assignment to get the lay of the land. Read brochures and information panels about the venue you find there. If you can't be there physically, maybe a virtual visit is possible or you can look at photos of the venue (inside and out). You will be nervous enough about the interpreting, so take some of the stress out of the day by being familiar with the surroundings. Below are some more questions you should ask yourself about the venue.

Venue preparation checklist	
Where is the venue in the region? What other sites of interest are nearby?	
. . . in the city? What other sites of interest are nearby?	
. . . in the building? What else is in the building?	
How did participants get here?	
When was this building built? What was on this site before?	
What is the building for? What other information do you have about it?	
Does the building have any interesting history associated with it?	
Does this part of town, the town or the region have any interesting or relevant history associated with it?	
Is there a connection between the venue and the hosts, guests or speakers?	
Is there a connection between the venue and the topic or purpose of the visit?	

Let's imagine that you've been recruited to accompany a delegation from Myanmar on part of their visit to the UK and France with consecutive interpreting between French and English. This is a very plausible scenario as many delegations will use English as a vehicular language. Below is the programme (taken from a genuine event) for the day for which you've been recruited. Let's have a look at what we can find out about the first venue – *the Green Building*. (Be aware that information in a programme like this may be incomplete, approximate, misspelt or easier to research online in a language other than that in the programme.)

MYANMAR GREEN ECONOMY DELEGATION TO FRANCE AND UK (Including POLLUTEC 2014)

1 Monday 1 December – Paris:

- 9 am–12 am: visit to **Green Building (Paris 17e)**
- 12 am: lunch and visit to **Eco-Emballages**
- 2 pm: visit to **"Cité de l'Environnement"** (Pantin – 93)
- 7 pm: Gala evening, in honour of the Myanmar delegation – with the Ambassador of Myanmar in France Han Thu, the President of Île-de-France Region, Jean-Paul Huchon, the Member of Parliament and president of the France-Myanmar Friendship Group François-Michel Lambert – **restaurant Le Procope, 13 Rue de l'Ancienne Comédie,** 75006 Paris

Example

Venue preparation checklist	
Where is the venue in the region? What other sites of interest are nearby?	In Paris, capital city, North-East France. No obvious major ecological sites nearby.
. . . in the city? What other sites of interest are nearby?	Paris 17th arrondissement. Formerly industrial district in the North West of the city, now residential and gentrifying. The site is very near railway lines to the St Lazare station and the Parisian orbital motorway the Périphérique. Nearby are the remains of the Thiers fortifications that surrounded Paris in the 19th century and the Salle Berthier belonging to the Opéra Comique. In the neighbouring 18th arrondissement is the Halle Pajol, a sustainable environmentally friendly events centre and youth hostel.
. . . in the building? What else is in the building?	N/A.
How did/will participants get here?	Chartered bus most likely.
When was this building built? What was on this site before?	Completed in 2004 by architect Édouard François. Unknown.
What is the building for? What other information do you have about it?	Residential accommodation, 30 flats. Glass lift on the outside. No load-bearing walls inside. It is supposed to be a natural extension of the park just below it.
Does the building have any interesting history associated with it?	No.
Does this part of town, the town or the region have any interesting or relevant history associated with it?	The district, no. The city obviously, but not specifically linked to ecology or Myanmar.
Is there a connection between the venue and the hosts, guests or speakers?	The Myanmar Embassy is also in the 17th arrondissement in Paris, at 60 Boulevard de Courcelles.
Is there a connection between the venue and the topic or purpose of the visit?	Bringing greenery into an urban space. Environmental protection issues, e.g. the plants covering the building are watered using recycled rainwater.

All of the information above – which might well be mentioned by a host showing visitors this particular building – was all found by googling the venue's address and terms like *green building, ecology building, sustainable building, building and plants, Myanmar* and translations of the same in French. It took less than 15 minutes.

EXERCISE

Now do the same for the **Cité de l'Environnement** building on the same programme with the checklist below. Remember, you won't necessarily find answers to all these questions in the checklist. That's not the aim. Just find out as much as you can.

Venue preparation checklist	
Where is the venue in the region? What other sites of interest are nearby?	
. . . in the city? What other sites of interest are nearby?	
. . . in the building? What else is in the building?	
How did participants get here?	
When was this building built? What was on this site before?	
What is the building for? What other information do you have about it?	
Does the building have any interesting history associated with it?	
Does this part of town, the town or the region have any interesting or relevant history associated with it?	
Is there a connection between the venue and the hosts, guests or speakers?	
Is there a connection between the venue and the topic or purpose of the visit?	

Be aware that hosts and invited guests don't usually make critical remarks about themselves and their venue unless it is to lead into something positive. So in the example above, the fact that Pantin was named France's most polluted town by the WHO in 2012 is unlikely to be mentioned unless it has since cleaned up its act and can be given as an example of successfully dealing with pollution.

Procedure

It's easy to focus on the topic of a meeting and forget to think about the format in which the topic will be discussed. It's important to prepare yourself for the format and procedures of the assignment you will be doing. Are you working in one of the meetings listed on p. 7 of Chapter 1? Each of the formats described there has a

standard setup. It may vary slightly, but it's useful to know what the baseline is to start with. Here's a basic checklist of things to find out before your assignment:

Procedure checklist	
How will that format run? (Who's chairing the meeting? Who's going to speak and in what order? How are the participants related: hierarchically? Adversarially?)	
Why are they speaking? What are they trying to achieve?	
What will be the outcome of the meeting?	
Who will need interpreting?	
When and for how long will you be called upon to interpret?	
Where will each of the participants sit or stand? Is there a reason for their being in that place rather than any other?	

These procedures will most likely also bring with them some terminological items – either jargon specific to the client's organization, the event or the procedure itself. There are sources that you can draw on to find out more about the procedure/format of an assignment. Which is more useful will depend on the type of assignment.

Finding out about meeting procedure

- ask senior colleagues with experience of that format
- look for publications about that format for interpreters
- look for publications about that format for the non-interpreter participants
- look for recordings of the actual format being used.

Example

Let's take witness depositions as an example.

- Senior colleagues can tell you of their own experiences with the format, and where the pitfalls lie (particularly for the interpreter). This is particularly useful if a colleague can help you not only with information about the general format but also about that specific client (who they may have worked for before).
- For most types of assignment you'll find that there is relatively little material created specifically for interpreters. But you should have a look to see if there is any and read what is available; for example, on depositions you'll find Jenner and Jenner (2012) and Perez Guarnieri (2010).

- On the other hand, there is usually plenty of material created for the participants themselves. For example, try typing *How to run a successful deposition* into a search engine and you'll see plenty of pages for lawyers on the subject. Have a look at these to get an idea of what will go on. There's too much to list here, so google away yourselves. You can work through the same list of three sources above with any of the types of speeches or events that you are likely to work in consecutively.
- It is unlikely that you will find recordings of depositions online, but for other assignment formats, like award ceremonies or press conferences, there will be many examples online.

While you are doing all of the above, you should note down how the procedure works and any procedural terms and expressions you think you'll need. This will leave you with at least two sets of vocabulary which you should keep separate – one on the procedure and one on the topic. The procedural terminology will be useful in *every* meeting of this type, regardless of the topic.

Consider all of the above sources as useful input, not as gospel (and the same goes for this book, by the way). Your experience may differ from what you have seen in preparation so you should still be prepared for surprises on the day. (NB: all this doesn't mean the preparation was any less valuable.)

Names

For the purposes of preparation it's best to get a list of the names of significant persons present at an event at least a few days beforehand, but if you haven't already got one, you should ask the organizers or the interpreter team leader for one as soon as you get on site. Failing that, ask them to tell you who they know is present and write down the names there and then. The list should include not just the names of the speakers but the most important people present and their positions or titles, as they are likely to be mentioned. You don't want to get their names or titles wrong or pronounce them badly. If you can't get hold of a list at all, have a guess at who might be there: the mayor of the city you're in; the head of the host institution, etc.; and look up information about them online.

The following excerpt is taken from a speech given by Barack Obama at the Boeing manufacturing plant at Everett, USA, and is fairly typical of how an invited speaker might start their speech.

Example (Obama)

> I want to thank Jim McNerney and Jim Albaugh for hosting us here today. Give them a big round of applause. Your Machinist's leadership, Tom Buffenbarger, Rich Michalski, Tom Wroblewski and SPEEA President Tom McCarty, are here. One of the finest governors in the country, Chris Gregoire, is in the house. And I want to thank the mayor of Everett, Ray Stephanson, for having us here today.

Just look at some of those names … McNerney, Albaugh, Buffenbarger, Michalski, Wroblewski … and imagine a non-English speaker saying them

in accented English or in a different language and you having to interpret them. It's going to be much easier to get names right – and therefore avoid offending anyone – if you know people's names and the positions they hold in advance! Another reason the interpreter might want to find out these names in advance is because it's quite possible that one of them will volunteer an impromptu speech at some stage. If that happens, knowing who they are and what they represent will be extremely helpful in interpreting their speech.

Taking that same example, let's imagine we know only the name of the main speaker, the date and the venue for that speech – President Obama, 17 February 2012, in a Boeing production hall in Everett. With a little bit of research you can find out who Boeing's executives are at that plant. Since Obama is President, local politicians are likely to be present – at least those from his own Democratic party, as well as voters – that is to say, the workforce and their union(s). Try using the following checklist with the same example to anticipate who will be present . . .

Names checklist	
High-ranking people in the host organization	
High-ranking people from the venue organization (if different from the host)	
Local politicians at local, city and regional levels	
Are there organizations internationally and nationally related to the topic discussed?	
Is the rest of the audience represented by any organizations? Who are the high-ranking individuals in those organizations?	

You can see in the table opposite that many of the names the speaker mentions in his introduction already appear in your basic preparation checklist answers. Don't expect a 100% hit rate. Obviously you will come up with some names that don't get mentioned and miss others that do, but that's considerably better than nothing. If you have time, you could also add photos of the named individuals (who you won't already recognize) to your list of results.

Example

Names checklist	
High-ranking people in the host organization	Democratic party. Barack Obama – President. Debbie Wasserman Schultz – chair of Democratic National Committee. Nancy Pelosi – Democratic leader in the House of Representatives.
High-ranking people from the venue organization (if different from the host)	Boeing. Jim McNerney – CEO Boeing. Jim Albaugh – CEO of Boeing Commercial aircraft. Human Resources Director?
Local politicians at local, city and regional levels	Christine Gregoire – Washington State governor. Rick Larsen – Washington State 2nd District (Everett) Congressman. Ray Stephanson – Mayor of Everett.
Are there organizations internationally and nationally related to the topic discussed?	N/A
Is the rest of the audience represented by any organizations? Who are the high-ranking individuals in those organizations?	Union – SPEEA. Tom McCarty – President of SPEEA. Union IAM International Association of Machinists. Tom Buffenbarger – President IAM.

EXERCISE (GONZALES)

Try to do the same with this situation . . . imagine you've been recruited to interpret the US deputy ambassador to Malawi who is going to speak at a conference on Child Labour at the Cresta Crossroads Hotel in Lilongwe in Malawi (in September 2012). Using the checklist, try to figure out 'in advance' who might be there.

Names checklist	
High-ranking people in the host organization.	
High-ranking people from the venue organization (if different from the host).	
Local politicians at local, city and regional levels.	
Are there organizations internationally and nationally related to the topic discussed?	
Is the rest of the audience represented by any organizations? Who are the high-ranking individuals in those organizations?	

Compare what you've found out with the version at the back of the book.

NB: As the date in this example recedes into the past, your preparation for this particular example will be more difficult because search engines tend to supply current rather than past information. For this reason you may want to create a contemporary example of your own to practise with here.

Once you've come up with a list of names, and depending on how many names there are, you might want to include them in your notepad by using the fold-over page technique so these names are readily available to you while you're interpreting.

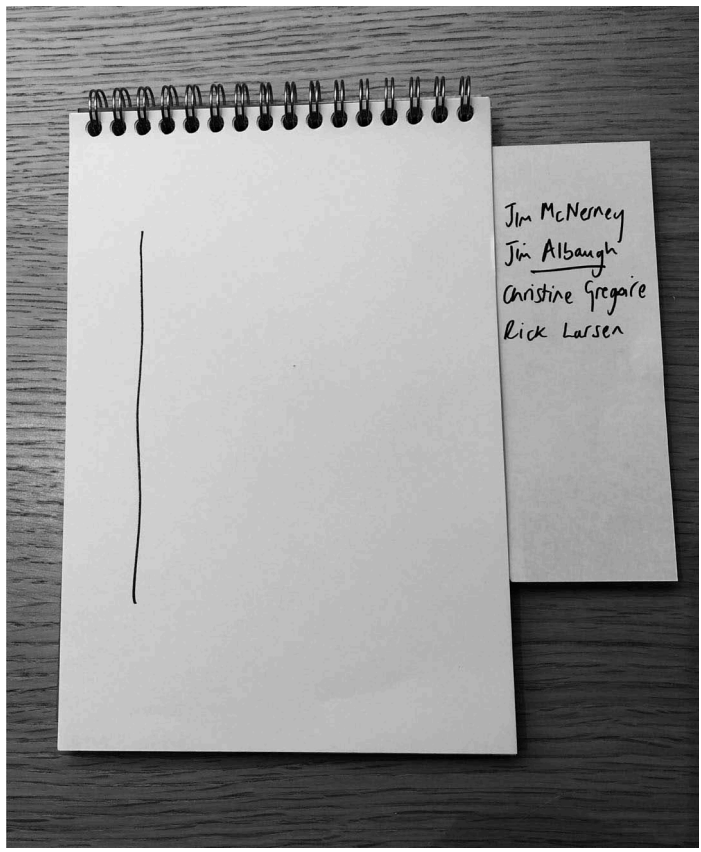


Figure 12.1

The speaker, the audience and the topic

The chances are that if you are going to be interpreting consecutively at an event, you will have been told or have discovered the name of some or all of the speakers in advance. Armed with that, the title of the event and the

location, you can do an awful lot of useful and necessary preparation. In the previous section we looked at who else might be in the room listening, and now we're going to try to anticipate what the speakers are likely to say as a result of the context in which they will speak. In the table[1] on the page opposite the row and column that are shaded show the essential information you will want to find out about the event. The other squares represent how those bits of information interact with each other – for example, we have *the place* and *the speaker* and in the square with the underlined text we have the interaction between those two bits of information – *Is the speaker in any way related to the location?* And so on for the other squares.

Knowing all of the this for each speaker in advance of their speech will give you an idea of what the speaker going to say; what the speaker is (likely to be) trying to achieve; and how they are going to say it. This will make it much easier for you to understand, analyse and interpret the speech.

In the version of the table on p. 208 I have described *in italics* the sort of information that would appear in each box. In practice you will just have a main title in the left-hand column and top row as on p. 209 and by cross-referencing them you get information for the other boxes, for example, *speaker – audience → What is the relationship between speaker and audience?*

EXERCISE

Try to answer all of the questions in the table on p. 208 given the following interpreting assignment. You've been asked to interpret consecutively for President Barack Obama at Boeing's plant in Everett, 17 February 2012. With only that information as a starting point, fill in the table on p. 209.

NB: As the date in this example recedes into the past, your preparation for this particular example will be more difficult because search engines tend to supply current rather than past information. For this reason you may want to create a contemporary example of your own to practise with here.

Now have a look at the speech he gave. All of the information marked could have been anticipated using this table. That's a big head start for any interpreter!

***Example* (Obama)**

> I want to begin by first of all thanking Kathleen for that wonderful introduction. We were up there talking a little bit, and she's a pretty good representative of Boeing workers. Kathleen told me, I have a motto: Every day, nobody will outwork me. And that's a pretty good motto for Boeing, but it's also a pretty good motto for America. So give Kathleen a big round of applause.
>
> I've been told we're standing in the biggest building in the world, so big you could fit Disneyland inside. Your heating bills must be crazy. (cont. on p. 210)

Find out as much as you can about these . . . ↓	**Who is the speaker?**	**What is the topic?**
Place: When was it built? What is it? made/done here? Who does it? etc.	*Is the speaker in any way related to the location?*	*Does the location have anything to do with the topic?*
Speaker: nationality, political and cultural background, views, etc.		*What are the speaker's view on the topic? Is the speaker linked to any special causes?*
Speaker's past appearances:	*Where does the speaker generally speak? Find films, articles online.*	*Are there any films online of the speaker speaking on the same topic?*
Audience: are there dignitaries present? Who is the crowd?	*What is the relationship between speaker and audience? Are they supporters? Friends? Business partners?*	*What are the audience's view on the topic? For or against?*
Host(s): who are they? What do they do?	*What's the speaker's relationship to the host organization?*	*How does the host relate to the topic? Do they have views, vested interests?*
Rest of the world: what's going on in the world, region, this city now?	*Is the speech a reaction to events elsewhere? What is the speaker's view on that?*	*Is there a relation between world/ national events and this topic?*
Schedule of meeting:	*Will the speaker be alone? On a panel? How long will each person speak? Have there been other speakers? Is this a keynote speech? Is the speaker making opening or closing remarks?*	*What did the other speakers say? What are they likely to say?*
Occasion and date:	*Why has the speaker been chosen for this occasion? Does the date of the event have anything to do with the speaker?*	*Are the occasion and/or date linked to the topic?*

Find out as much as you can about these . . .↓	**Who is the speaker?**	**What is the topic?**
Place:		
Speaker:		
Speaker's past appearances:		
Audience:		
Host(s):		
Rest of the world:		
Schedule of meeting:		
Occasion and date:		

I want to thank Jim McNerney and Jim Albaugh for hosting us here today. Give them a big round of applause. Your Machinist's leadership, Tom Buffenbarger, Rich Michalski, Tom Wroblewski and SPEEA President Tom McCarty, are here. One of the finest governors in the country, Chris Gregoire, is in the house. And I want to thank the mayor of Everett, Ray Stephanson, for having us here today.

Now, I want to thank all of you for also giving me a pretty smooth ride. As some of you may know, Air Force One was built right here in Everett 25 years ago. In fact, I met – one of my guys that I met during the tour worked on the plane. So I told him he did a pretty good job. It's flying smooth. I get to see your handiwork in action every single day. But as wonderful as it is to fly Air Force One – and it is wonderful – it's hard not to be amazed by the Dreamliner. I notice this one is going to United – one of our outstanding carriers. And I have to mention that just because I'm from Chicago, so I've got to give a few extra props there.

But this is the first commercial airplane to be made with 50 percent composite materials. It's lighter, it's faster, it's more fuel-efficient than any airplane in its class. And it looks cool.

The Dreamliner is the plane of the future. And by building it here, Boeing is taking advantage of a huge opportunity that exists right now to bring more jobs and manufacturing back to the United States of America.

We know that the last few decades haven't been easy for manufacturing. New technology has made businesses more efficient and more productive, and that's a good thing. That's what raises our standards of living. It means we can get better products for less. But that also means that companies need fewer workers to make the same amount of product as they used to. And technology makes it easier for companies to set up shop and hire workers anywhere where there's an internet connection. And so the result has been this – this transition process that's been incredibly painful for a lot of families and a lot of communities. A lot of communities that used to rely on a lot of factory jobs, they saw those shrink. They saw those get shipped off overseas. Too many factories, where people thought they'd retire, left home. Too many jobs that provided a steady, stable life, a middle-class life for people, got shipped overseas.

And look, the hard truth is, a lot of those jobs aren't going to come back because of these increased efficiencies. And in a global economy, some companies are always going to find it more profitable to pick up and do business in other parts of the world. That's just the nature of a global economy. But that does not mean that we've got to just sit there and settle for a lesser future. I don't accept that idea. You don't accept that idea. America is a place where we can always do something to create new jobs, and new opportunities, and new manufacturing, and new security for the middle class, and that's why I'm here today. That's our job. That's what we're going to do together.

Now just today, we actually took an important short-term step to strengthen our economy. Just before we got here, Congress did the right thing and voted to make sure that taxes would not go up on middle-class families at the end of this month. Congress also agreed to extend unemployment insurance for millions of Americans – maybe some of your family members – who are still out there looking for a job. So I'm going to sign this bill right away when I get back home.

Further practice – speakers

CONFERENCE PROGRAMMES

Get hold of conference programmes and meeting agendas from real events with named speakers and prepare in the way described above. Ideally do this for events that were also filmed and the recordings made available online. That way you'll be able to compare your preparation to the real speech afterwards.

ROLE-PLAYS

You can also organize role-plays based on the same events programmes, with each student preparing to give a speech as one of the named speakers and the others preparing and interpreting it.

Preparing the content

The topic

Topic preparation is dealt with in Chapter 5.

Documents

In an ideal world the exercises above will have provided you with an awful lot of the potential content of the speeches in advance – at least for set-piece and ceremonial events. For working meetings with more exchange and dialogue and less formal speaking, how you prepare will depend to a great extent on the types of material and documents you receive, which in turn will depend on the type of assignment. For delegation visits you might receive no more than the programme of the day's visit(s) and a skimpy brochure about each of the sites to be visited. For a deposition you may get a considerable amount of written documentation. For a press conference it might be the report itself that is being presented. It is entirely possible that you will interpret consecutively at a fairly normal working meeting, which resembles those interpreted simultaneously in all but the mode of interpretation used. Your preparation of documents will then be the same as for a simultaneous assignment. However, since this book is specifically about consecutive and because preparation in general has been dealt with in a number of other publications, I won't go into it here. However, you can apply the guidelines in Chapter 5 to working documents as a starting point.

Glossaries for consecutive

In consecutive you won't be able to use a long list of terms, glossaries or computers because you won't have the table space or hands available to hold and

manipulate them. If you do have technical terms that you wish to have available at a glance, then you can use the technique we used for names, and fold over the back page of the pad.

Interpreters who use tablet computers to take notes may, in some situations, be able to use glossaries on the tablet at the same time. For more on that, see Chapter 13.

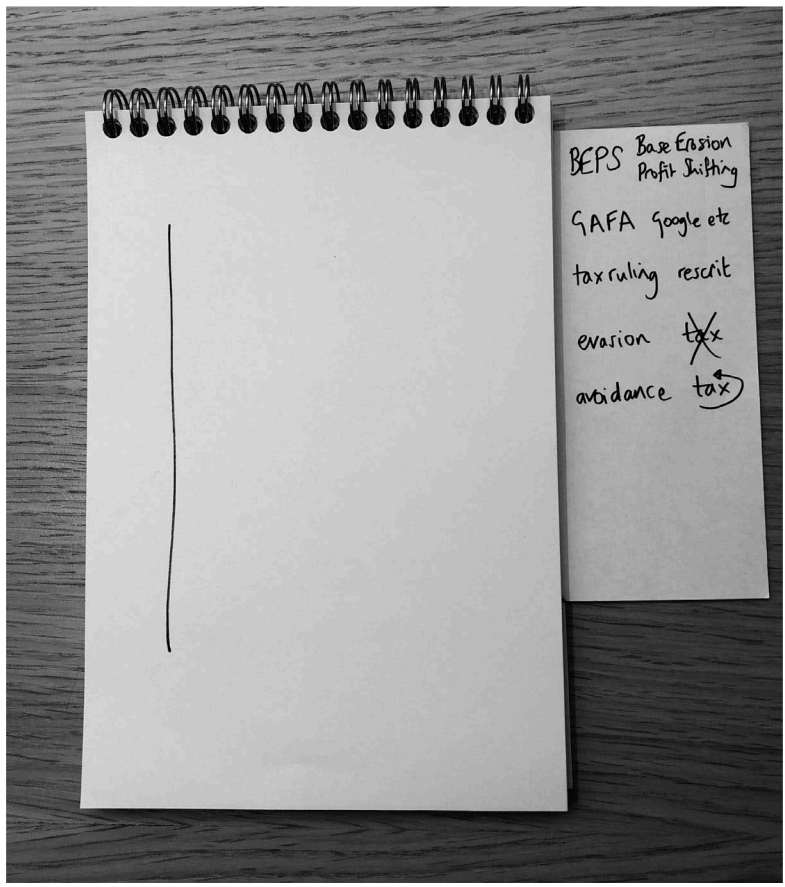


Figure 12.2

Talk to participants

If it's appropriate and you get the opportunity, try to talk to someone in the audience and/or the speaker(s) over coffee beforehand – it's always useful to have someone onside and to ask a few intelligent questions about the background; what the event is trying to achieve and what speakers are likely to

say; and the expected reaction. Remember that the person you ask may not be impartial! If you don't know whether it's appropriate, ask a senior colleague.

Note

1 This table was inspired by Claudia Monacelli's "Know thy speaker" table (see Monacelli 1999).

Further reading

AIIC (1999a) Preparing for the Conference, in Practical Guide for Professional Conference Interpreters.
AIIC (2013) *La naissance d'une profession*.
Fons I Fleming (2015) Meeting Preparation: Then and Now.
Parrot (2005) A Method for Preparing Conference Terminology.
Seleskovitch & Lederer (2002) *Pédagogie raisonnée de l'interprétation*, pp. 87–95, 116–119.
Setton & Dawrant (2016a) *Conference Interpreting: A Complete Course*, pp. 340–344.
Thiéry (1990) The Sense of Situation in Conference Interpreting.

13 Protocol and practicalities

In this chapter we will look at some very practical things to remember for your assignment and once you arrive there:

– what to do and who to speak to when you arrive at your assignment
– what to take with you to a consecutive assignment – more than just a notepad!

Dress code

> An interpreter can be forgiven anything, except being late and not being dressed appropriately.
>
> (Ouvrard 2014: 111)

Dressing appropriately is a mark of respect to your customer (and colleagues), so if you want to be recruited again, do make an effort. A good rule of thumb would be to try to pitch your dress somewhere in the middle of the style that is being worn by your clients and not at the extremes. Be aware also that your clients may well be considerably older than you, something that may affect what is considered appropriate dress.

Men

With the above in mind, there might be one person in jeans and a T-shirt amongst the clients, and/or one in a three-piece suit and/or bowtie. But if most men are going to be wearing straightforward suits and ties, then it will be the same for

you. On the other hand, if you are going to work, for example, for a volunteer NGO or a trade union, you may well know that no one will be wearing a suit or office-wear. In this case, men can safely go in trousers and a shirt (without a tie or jacket) rather than looking out of place in a suit.

Male interpreters should never wear T-shirts, shorts, trainers or sandals on an interpreting assignment.

If in doubt, a suit and tie is a safe bet. Too smart is better than not smart enough and you can always remove a jacket and tie to dress down a bit.

Women

I have to qualify any dress-code advice that I now give to the many women who will be reading this book by reminding you that I am a man, so please also ask advice from senior female colleagues. However, I think I am on safe ground when I say that you should avoid very bright colours, very short skirts and overly revealing tops. You should be comfortable. That means that tight clothing and high-heels are not very practical for itinerant assignments, for example. High-heels also make your speaking position less stable (see p. 17–20). Women have the luxury of being able to wear open-toed shoes in hot weather and still look smart. I leave the details to your common sense.

Whatever you wear – men and women – should be discreet. You don't want to be noticed because of your clothing. Remember also that you are representing yourself and a profession. So some formality is desired even in the most relaxed of circumstances.

Personal hygiene is also part of your general appearance, so try to minimize perceptible odours, be they bodily or perfumes and aftershaves. Wear clothes and/or colours that won't show up perspiration.

EXERCISE – DRESS SMART

As students you won't be dressed very smartly for class, so every month recreate a professional atmosphere by arranging to all come in to practise in your work (smart) clothes. Perhaps you could also arrange for a larger number of people to practise together in a larger room, to make the atmosphere a little different – more like the professional reality of interpreting than your normal classes. If your school organizes mock-conferences for interpreting students, these are an ideal opportunity to "dress up".

Interpreting equipment

The most obvious and important equipment you'll need for a consecutive assignment will of course be your notepad and pens. And you should take at least one notepad, depending on how much work you think you'll be doing, and several pens. What size and type of notepad do you need?

Reporter's notepad – 10 x 15 cm. This is a convenient size: big enough for clear notes, small enough to carry around. Bear the following points in mind.

- It should be spiral bound from the top so pages turn easily and never get lost, dropped or mixed up.
- It should have a firm sheet of card as the back page. You will often have to take notes and speak standing up. Try doing either of these with a floppy notepad!
- It should have plain pages, or with lines or squares as faint as possible. Pre-printed lines can adversely influence how you position notes on the page and they detract from the visibility of the notes on the page.
- Take a new pad to each assignment so you have the maximum number of pages available to you and don't mix up subjects.
- Write on one side of the page only. The order of the pages gets very confusing if you don't.

Ballpoint pen/biro – one that writes quickly, smoothly, clearly and quietly. Pencils break. Fountain pens are slow to write with. Rollerballs smudge and felt-tips have a tendency to run out. Biros are best! The ink in your pen should also be clearly visible on the paper you are using. Take several spare pens: if it can run out, it will.

Sitting or standing, and whichever type of notepad you choose, you must have a firm surface to support the pages you're writing on. That may be the back of the notepad itself, a table or a clipboard.

You may be able to take notes on a tablet computer. That solves the problem of finding a firm surface as a support and eliminates the need for page-turning. However, there are other issues specific to using digital devices for consecutive that are discussed in the next chapter.

If you're standing up to take notes, a 10 x 15 cm pad may be too wide to hold in one hand. Many interpreters use their forearm as a support, as shown here.

Figure 13.1

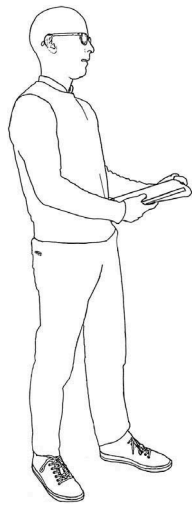


Figure 13.2

If you often work standing up, you'll find that holding the 10 x 15 cm pad in one hand is difficult and you may prefer an A4 pad with a firm clipboard that can be held against the body with one hand, leaving the other one free to write.

A smaller pad, for example 7 x 10 cm, might be easy to carry round with you unobtrusively in a pocket. It's also easier to hold in one hand. However, there's not much space on the page for your notes and the pad will move in your hand as you write.

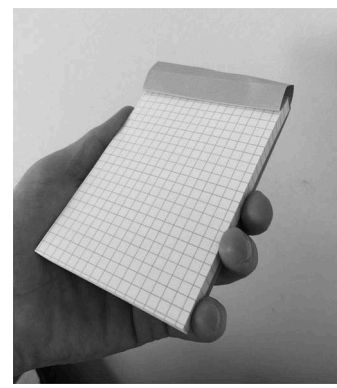


Figure 13.3

Survival equipment

It would be a mistake to think that a notepad and a few pens are all you will need to take with you on assignment. A rule of thumb is that you should be able to survive the duration of the assignment, personally and professionally, without any help from anyone else. Don't count on anything being available on site. It may be, but you shouldn't count on it. Take with you:

- a small bottle of water (200 or 330 ml). You never know when you won't have a glass of water within reach
- a couple of energy- or muesli-bars to keep you going. Don't count on anyone worrying about whether you have eaten or not
- a small deodorant (e.g. roll-on). You are likely going to be nervous; that may translate into perspiration and body odour which, when you notice it, will make you even more nervous. Unpleasant for everyone! Smokers too should be careful
- a small bag or pouch to keep the above in. Bags with straps for men are not very elegant with suits. Whatever bag you have, put it down before you interpret!

Remember to eat before you go. You may well be working at a meal, but the meal is there for the guests. You are there to work. Also . . .

- there is no guarantee that food has been provided for the interpreters
- even if it has, it's awkward and unprofessional to try to interpret or take notes between mouthfuls of food
- if you have a place at a table, then that place is better used for your notepad if you have to take notes
- if you don't have a place at the table, then you won't want to have to find somewhere to put the plate of food that you've been balancing on your lap when you are called on to interpret.

What to do when you arrive on site

The following is a general guide. Be aware, however, that there may already be established institutional or corporate protocol covering your assignment. Find out what those rules are, as they will take precedence over these suggestions.

- Arrive before your customer(s) if you are not travelling with them already.
- If you are the only interpreter, introduce yourself to the head of protocol and/or the speaker(s) at the appropriate time, if any. If you are part of a team of interpreters, ask the team leader if it is appropriate for them or you to do so. This way speakers won't be surprised when you start interpreting; and you will have the chance to establish and/or briefly explain the mode

of interpreting (here consecutive) and length of passage to be spoken/interpreted. Both passages that are too short (sentence by sentence) and too long (10 minutes and more) can cause problems for an audience even if the interpreter is happy with either.

When dealing with meeting organizers or speakers, be polite and remember that the interpreting is only the most important thing going on *to you*. Everyone else will have other priorities. So don't get upset or uppity if what you need is not at the top of people's priorities.

- If it is not already defined by protocol rules, establish with your colleagues who is going to interpret which speakers and/or which half-hours. If there are protocol rules, then find out what they are! (On most diplomatic business each government brings their own interpreters who interpret what their own side says.)
- Do ask your senior colleagues (and to start with, everyone will be senior to you!) for any information they can give you about the speaker, the venue, the event, procedural and protocol rules or the way the assignment will go.
- Ask for a list of names of speakers and significant people present. If you can't, have a guess at who might be there: the mayor of the city you're in; the head of the host institution, etc. (See also Chapter 12.)
- Ask for a fixed microphone on a stand. Holding the microphone and the notepad while speaking, and turning pages all at the same time, is tricky and inevitably leads to paper rustling noises being heard over the microphone.
- If you have been given a handheld microphone, make sure it's off and safely in a pocket or placed somewhere while you listen, and turned on and in your hand when you speak.
- Ask for speaking notes, the text of speeches and any other documents that may have been made available since documents were last sent to the interpreters, including speeches you may not be interpreting – there may be useful information there too.
- Look at your surroundings. Make a mental note of any particularly prominent works of art or architectural features and what they represent. If there are information plaques around the building, and if your assignment allows, read them! It's exactly the sort of information that might get thrown into a speech. Likewise, if you get the chance, ask the venue's staff for pointers about significant facts, people and events relating to the venue.
- If the speaker is using slides, then you and your audience need to see the slides as you talk about them. That means arranging with the speaker to interpret slide by slide or, less likely, someone would have

to re-run the slideshow for you while you interpret parts of or all the presentation.

- Position yourself where you can see and hear the speaker and where you can easily present your interpretation to the same audience as the speaker. In practice, that means close by! Ideally you shouldn't have to move at all or more than a few paces in order to start your interpreting. You won't be able to face the speaker, because both you and they will be facing the audience, but if you're standing just in front or behind and to one side of the speaker, you will be able to see their face as they speak. At an assignment where you are sitting you are most likely to be alongside the speaker or at right-angles to them, without much flexibility to adjust. Don't find yourself on the other side of the room!

Figure 13.4

- Drink enough water to keep your mouth from drying up but not so much you need to go to the toilet all the time! If you do need to excuse yourself, make sure you let someone know you've popped away. That way you can avoid clients fretting about an absent interpreter or leaving the building without you.
- If you know when the interpreting part of the assignment will start, go to the toilet beforehand. If you don't know, because you are following your client around on an itinerant mission, don't pass up any opportunity to go the toilet; you don't know when another one might come your way!
- Turn your phone off!

During the speech and after

- Listen carefully.
- Be prepared for the fact that the extra nervousness of working in a real-life setting may mean you produce some extremely messy notes. Make an effort to listen carefully and write clearly.
- You may have missed something and would like to ask a question of the speaker as you were allowed to in class, even during exams and accreditation tests. Just be aware that in the real world not all situations are equal in this respect. In a small working meeting of 5–10 people, asking a question may seem perfectly normal to all concerned; whereas at a formal event in a big hall of 200 people, you may have to just swallow your pride and leave something out in order not to disrupt proceedings.
- Once you've finished interpreting, get back out of the way. Other meeting participants may now wish to speak.

Tips from other authors

Very few books have addressed the obvious practical questions that arise on consecutive interpreting assignments. And it is perhaps because consecutive has become much rarer that you have to look to two authors whose careers began in the 1950s and 60s to find such advice. I have included summaries of that advice and a more recent text from AIIC below.

Preparation for consecutive interpreting assignments according to Taylor-Bouladon (2007)

- Choose where to sit or stand carefully and/or ask participants where they would like you to sit. Be sure you can hear the speaker clearly. If you are the only interpreter working for two speakers, sit between them. If two delegations are facing each other at a rectangular table, sit at the table centre near the delegation leaders. If you're interpreting for one person, sit just behind them. At a press conference sit next to the person giving the press conference.
- Establish with the client if they want everything interpreted or only certain utterances.
- Arrive before the client; remain available but discreet.
- Dress so as not to be noticed. Men shouldn't wear shorts. Wear cotton, not synthetic materials, if working in hotter climates.
- Keep a programme of the day's events on you so you know what's happening next.
- Get hold of any written copies of speeches beforehand.
- Don't drink alcohol until all the speeches are over.

Preparation for consecutive interpreting assignments according to Becker (1975)

- Dress appropriately for the event. Don't dress too warm – conference rooms tend to get overheated.
- Take two or three biros.
- Use a standard-sized notepad (A5). If you have to stand to take notes, use a smaller pad as they are stiffer and therefore easier to write on when standing.
- Get a list of participants' names before you start. VIPs will most likely be mentioned by name.
- Ask participants about any terms or concepts you haven't understood despite your preparation.
- Don't interpret through applause; you can't be heard.
- Agree with the speaker in advance how long they will speak before you interpret. (So you don't get 20 minutes or three words, neither of which are easy to do!)
- Stand or sit up straight so as to look professional.
- Stay within ± 10% of the original speaking time.
- Eat before you go 1) because you may not get time to eat and 2) because alcohol on an empty stomach may upset your interpreting quicker than you thought.
- Ask questions of the speaker, if you have any, only at the end of their speech. Don't interrupt them.
- Only translate interjections from the audience if they are absolutely relevant.

Consecutive interpreting (AIIC 1999a)

Consecutive has been described as the "noblest" mode of interpreting, and there is force in the argument that one who claims to be a fully fledged conference interpreter must master both simultaneous and consecutive.

Before working in consecutive, make sure that you will be interpreting from a position from which you can **clearly hear the speakers**, and that you have a **working surface** to support your notepad, documents and microphone, which should be fixed in position with a **desktop microphone stand**.

In a meeting room, sit at the table with the speakers. In a lecture hall situation, if the organizers have arranged for a podium for the speaker, make sure that there is a second podium or a table and chair set up for your use. It can be a rather harrowing experience trying to support one's notepad with one hand while taking notes with the other while at the same time juggling a handheld microphone on stage in front of hundreds of people, especially when doing long consecutive on a difficult speech.

In consecutive, it is all the more important to be a good public speaker. Don't forget to make **eye contact** with the audience, and make sure to project poise and confidence with your **body language**. All the principles of quality interpreting apply, with the additional requirements of the visual dimension and non-verbal performance factors.

Further reading

Becker (1975) *Konferenz dolmetschen*.
Ouvrard (2014) *Les principaux aspects pratiques de la mission d'interprétation consécutive officielle*.
Taylor-Bouladon (2007) *Conference Interpreting: Principles and Practice*.

14 Digitally assisted consecutive

> Our findings suggest that simultaneous consecutive permits enhanced performances as reflected in more fluent delivery, closer source-target correspondence, and fewer prosodic deviations.
>
> (Hamidi & Pöchhacker 2007: 1)

This book is about a form of consecutive that is very much recognizable as the one that was practised before WWII. The only difference is the length of speech to be interpreted. Then, it might have been 20 or 30 minutes; today, "long consecutive" will, with rare exceptions, be between one and seven minutes. However, in the meantime technology has transformed both our lives and conference interpreting. Simultaneous interpreting, video conference interpreting and remote interpreting[§] have all been born since the heyday of consecutive. Technology could also transform consecutive, although it hasn't yet, and conference interpreters have been slow to adopt the technologies that might be exploited in consecutive. Here is an overview of new techniques available to consecutive interpreters (although I say "new" only in the sense of "different" because some of these technologies and ideas have been around for a while).

Simultaneous consecutive[§]

Invented in 1999 by Michele Ferrari at the European Commission, this technique involves recording the original speech (on some sort of voice recorder) while listening to it and then interpreting not from memory or notes, but from the playback of the recording. The interpreter does not take notes and interprets in simultaneous mode but after the speaker has stopped speaking – so consecutively – hence the name Ferrari originally gave to this technique, consecutive simultaneous (Ferrari 2001). Now known as simultaneous consecutive, this technique has also been called SimConsec, Consec Simul and digital recorder-assisted consecutive (Lombardi 2003; Hamidi & Pöchhacker 2007).

This method was later developed to include having the interpreter listen again and to slow down, or speed up, the playback depending on the interpreter's needs (Ferrari 2011).

Simultaneous consecutive with analogue notes

The technique above obviously lends itself to the interpreter also taking conventional consecutive notes while listening to the source speech. These notes can be far fewer and focus on such things as the interpreter sees a need to focus on (Camayd-Freixas 2005: 43), for example, notes only names and numbers, such as dates, addresses etc.). See also Ferrari (2007). The interpreter need not worry about the continual problem of mental capacity overload (and as a result perhaps not hearing part of the original) because they are taking far fewer notes and they will get to hear the speech a second time anyway. Navarro-Hall of the Middlebury Institute was at the forefront of promoting and training this mode of interpreting.

Simultaneous consecutive with digital pens

In 2009 the first digital pens became available that could not only record the source speech, but using a special type of paper could also associate the audio recording with the note taken at that time (Orlando 2011). In the meantime, this can also be done with normal paper. This makes it possible to:

- listen to the recording of only specific parts of the source speech while interpreting from notes and memory
- rewind certain fragments, listening to specific parts again – a third time – while interpreting simultaneously from the recording. This is done by tapping the digital pen on the relevant part of the notes (Ferrari 2011)
- look up terms in glossaries. This is done by Optical Character Recognition software reading the note and associating the word noted with a pre-existing glossary (Ferrari 2011).

This technique is also an invaluable tool for teachers and students as it allows us to replay the writing of the notes together with the associated audio recording, showing us what we noted, when and how (Orlando 2010).

The above techniques of simultaneous consecutive have been found to offer improved accuracy (Ferrari 2001; Camayd-Freixas 2005; Hamidi & Pöchhacker 2007) but:

- have a negative impact on the communicative part of the consecutive performance. Interpreters' gazes tend to wander around the room, taking in even the ceiling as they interpret simultaneously rather than looking at the audience, as is normal in consecutive (Ferrari 2007)

- create more language interference for some language pairs in simultaneous consecutive than in consecutive (Ferrari 2007)
- there is a time-lag between the spoken word and the note taken which has to be factored in if you are using the notes to find a specific place in the audio recording.

Note-taking on a tablet computer

Tablet computers now allow interpreters to take handwritten notes directly onto the tablet. Tablets have the advantage of potentially looking more professional in the modern age; having an endless number of pages; and having pages that turn silently (Goldsmith 2015). There is also the advantage of not having to use up endless notepads (assuming you always carry around your tablet), thereby saving paper.

The disadvantages include possible software crashes; battery failure; the need to have a backup system just in case (so you have your paper notepad with you anyway); unwanted notifications appearing on screen mid-speech; and the need to learn a new skill – coordinating activities on a tablet while interpreting; to name but a few (Goldsmith 2015).

Tablets can of course can also record the source speech. As such, all of the techniques described above are available to interpreters taking notes directly onto a tablet. There is an added complication, however. If you want to work this way then you will have to flip between open apps (note-taking, voice recording, glossary) while interpreting.

Before you try this out you might like to consult some of the publications in the reading list at the end of the chapter, which describe the various apps available as well as the pros and cons of consecutive on a tablet.

It's perhaps worth noting at this stage that no one in the conference interpreting world has ever suggested typing consecutive notes on a laptop. There are probably a number of reasons for that which seemed so obvious they've never really been discussed or published. Firstly, despite the ubiquitous presence of laptops in meeting rooms around the world, the interpreter sitting at and typing on a laptop computer still seems to be at odds with the interpreter's communicative purpose. It might also be considered rude to type while someone you are listening to is talking, especially if the typing is audible. Next, the position of notes on the page is a fundamental part of consecutive note-taking but it is far more difficult to place notes on a page in word-processing software. It's also very hard to stand and type on a laptop, and much consecutive is done from the standing position. I think it probably also shows that interpreters already knew what scientists are just beginning to discover in academia – that handwritten notes require and encourage more analysis, summary and mental processing and are therefore a better support for memory than typewritten notes (Mueller & Oppenheimer 2014).

Real-time transcription

In some courts, clerks transcribe in real time a verbatim record of what is said. Voice recognition software may also be used. Assuming the availability of a screen and the reliability of the transcription, the interpreter could incorporate the transcript into their consecutive technique, for example reducing the amount of notes taken (Russell & Takeda 2015: 105).

Similarly, the interpreter could use voice recognition software, which is now sufficiently advanced to allow a good-quality reception of a source speech to be transformed into a reasonably accurate text version of the same. This technique assumes that you are using a device with a screen big enough to read a text off – so most likely a tablet computer. This technique might offer the same advantages in terms of improved accuracy as simultaneous consecutive, but you would have to be very good at sight translation and be able to identify and ignore any mistakes in the transcription for this to be more convenient than traditional consecutive or simultaneous consecutive. There is no literature on this technique yet.

Software also exists (InterpretBank) that compares the voice-recognized text with pre-existing glossaries and shows you the corresponding glossary entries in real time. For the moment, these are aimed more at the simultaneous market.

Pros and cons

All techniques that involve recording source speeches share at least one enormous advantage over traditional consecutive. You get to hear the speech twice! Research has shown that this improves accuracy (Ferrari 2001; Camayd-Freixas 2005; Hamidi & Pöchhacker 2007). There are also a number of drawbacks:

- they require the interpreter to get permission to record the original in advance. In some contexts (ministerial bilaterals, negotiations, etc.), such recordings would be unthinkable!
- the interpreter cannot adhere to the generally accepted norm that a consecutive should only take around three-quarters of the time of the original speech[1] (Jones 2002: 5) and will most likely also have to interpret some redundant parts of the speech (Hamidi & Pöchhacker 2007)
- interpreters tend to be less communicative, with less eye contact with the audience (Hamidi & Pöchhacker 2007; Ferrari 2007), than in conventional consecutive.

It seems likely that the limited number of days worked in consecutive, coupled with a lack of confidence in 1) the new technology and 2) one's own ability to use it successfully at all times (and particularly under pressure), have combined to hamper the spread of both simultaneous consecutive and note-taking on tablet computers. This may only change if a generation of interpreters learn to use these techniques as part of their studies, something that doesn't happen systematically yet.

Note

1 This rule is of course subject to some exceptions, depending on the language pair.

Further reading

Behl & Drechsel (2013) *Tablets for Interpreters: The Device You Didn't Know You Wanted*.
Ferrari (2011) Practical Applications of the SmartPen in the Working Life of an Interpreter.
Goldsmith (2015) Consecutive 2.0: How to Use Your Tablet for Consecutive Interpreting. Online.
Orlando (2017) Testing Digital Pen Technology in a Hybrid Mode of Interpreting. Online.

Appendix 1
Versions of the tasks set

Chapter 2: Presentation

Sitting

Arms

1 This person is slouching. He won't be able to take notes very easily and it doesn't give a professional impression at all. It's also a poor position to speak from as the chest is concave, which hinders breathing and speaking.
2 First, an interpreter needs to use their hands while they are speaking – to hold the notepad and turn the notepad pages. (For more on this, see Chapter 10.) Secondly, this position is a very passive, timid one. The interpreter, on the other hand, will have to command the attention of their listeners. This position also promotes a hunching of the shoulders which will reinforce the meek impression you're giving out *and* hamper proper breathing and voice projection.
3 There's not much wrong with this position.
4 This is a manspread. It's not very professional.

Chapter 3: Memory

Latent memory

EXERCISE (GREENBURY) – SPEECH IN REVERSE ORDER

APP management also itself who recognized the need to reset the business.
Why?
Because NGOs and Greenpeace were calling for change.
Why?
Because the business model was not (environmentally) sustainable. But legal.
Why?
APP has had environment legal issues before.
Why?
They weren't working together, collaborating or "giving and taking"; now they want to.
Why?
To be sustainable and successful (which with trees means planting, processing etc.).

Chapter 4: Analysis

Mind maps

Please remember this is just an example of what a mind map of this extract *might* have looked like. It is not the only way to make a mind map from this extract.

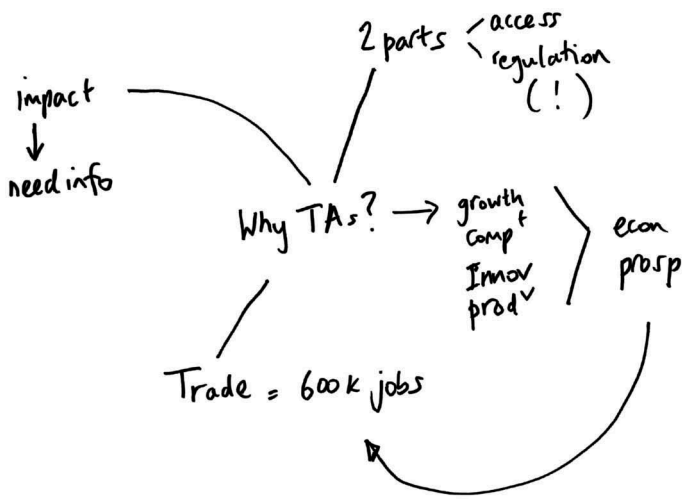


Figure A1.1 Harvey full mind map.

Sections

EXERCISE (JAVID)

> Now of course I'm Culture Secretary. It's a job that's nothing if not varied. On Monday I was watching the Godfather Live at the Royal Albert Hall. Yesterday I was at the Hawthorns for West Brom against Villa. This afternoon I'm here with the Union of Jewish Students. And right after this speech I'll be off to the X-Factor final. And that was a pretty quiet week! The range of events I find myself attending shows the incredible size and scope of this country's cultural life. From local theatre groups operating out of church halls to international hits like Doctor Who and Downton, our creative sector really is the envy of the world.

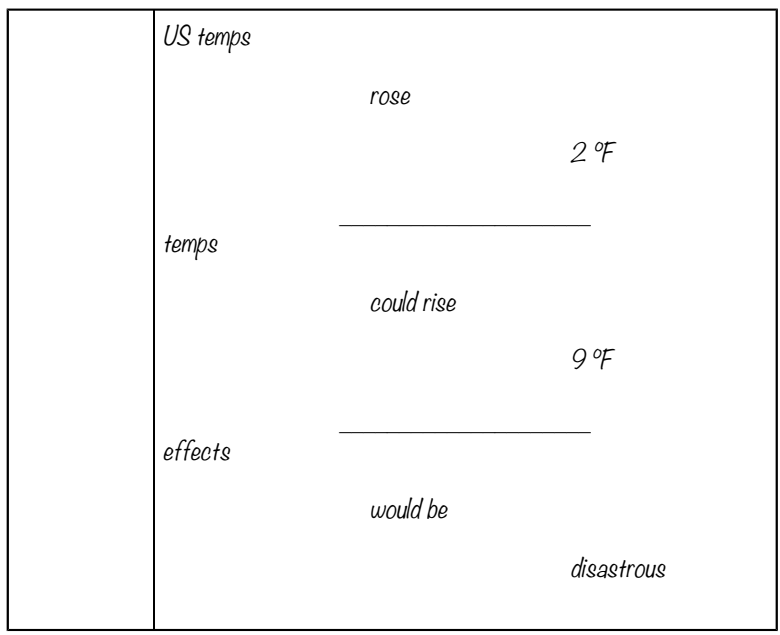
Not so long ago many parents would despair at the thought of their children working on stage or screen. "You need to get a proper job – be a doctor or a lawyer . . ." But today, the creative sector is big business, a serious career choice. It's worth more than £70 billion a year to the UK. That's something like £8 million an hour. And the creative industries are growing faster than almost every other part of the economy. That's no mean feat when you consider that, overall, we're already growing faster than any other G8 nation. I want to support this phenomenally successful sector.

That's why the government is creating all kinds of opportunities to develop and nurture our young talent. Earlier this year I had the pleasure of visiting the National Film and Television School. It's funded by the taxpayer and has a seriously impressive track record. But we're also investing in the grass roots. For example, we're spending up to £76 million a year on music hubs in schools. And in the Autumn Statement the Chancellor announced that post-graduate students aged under 30 will be able to apply for government loans to fund a master's degree. It's a move that will help thousands of creative young people access the advanced training they need to build a career in what is an incredibly competitive global industry. Making sure this kind of support exists is a big part of being Secretary of State for Culture, Media and Sport.

Chapter 6: Note-taking

Ways of noting SVO groups

EXERCISE (MCCULLEY)



	we can address challenges Obama said action plan plan reduces carbon

Verticality

EXERCISE (BETT)

	tea industry remains success tea is best foreign earner livelihood

	tea industry supports 5m Kenyans tea industry contributes employment wealth sharing rural development infrastructure

Links

EXERCISE (BETT)

	Kenya tea → 68 countries
tho	performance ✓
	tea industry has problems
eg	climate change

	high costs low value added + diversification low domestic consumption ——————— conference brings together key players ——————— if we create opportunities for tea → we must take bold steps

Chapter 11: Advanced analysis

EXERCISE (MCCHESNEY)

And we're very privileged now[3] in the United States Congress to have a lot of members who are fighting in our behalf, who aren't representing AT&T and the cable companies.

And our next speaker is someone who's definitely one of our champions now in Congress, and one of the leaders for the coming generation.[3] [4] Congressman Keith Ellison was elected to Minnesota's 5th Congressional District.[2] Here in Minneapolis, in 2006, he's the first Muslim elected to the U.S. Congress, and the first African American elected to the House from Minnesota.[2]

Congressman Keith Ellison is a fierce advocate for social justice.[1] He's beloved[4] here in Minnesota.[6] And I think his treatment by the media is quite telling. He has a recent direct experience with corporate media, and as I say, a picture or a video tells a thousand words.

Acceptance speeches

EXERCISE (HALEY)

Thank you very much.[1] It's an honour and a privilege to be here tonight. And I love the fact that I get to represent Delaware. Delaware is a phenomenal state. Small state but we have a big voice. There are so many people that have come before me. I am a by-product of great examples in my life. That's why I'm here. If I didn't have the examples in my life, if I didn't have the people that would stick by me[2], support me and love me, until I learned how to support myself and love myself. They taught me about compassion and it's a fantastic thing. I was born about four blocks from here so for me to be here is really cool, you know, to be here tonight. And I want to say, before I say anything else, that this night is for my mother.[2] My mother can't be here tonight, because she's sick. So I want to accept this award on behalf of her because she taught me everything I need to know. She taught me everything I needed to know about living a good life. You know it was when we were kids. She put 17 dollars in her purse and put five of us in a car and left a bad environment to create a better one for us.[3] For that I want to acknowledge her. I also want to say that after I got myself in trouble and I got myself tied up a few times and I ended up in a penitentiary and when I got out I want to say that the only industry that was there for me was the restaurant industry.[3] There was no other industry ... I had a group of people around me who taught me that if I could learn to love what I did then I would never have to work again. And I learned a little bit about food.[7] It was my first chef. I was washing dishes and cutting vegetables and he took the time, he was patient with me and he took the time every day to teach me and educate me and he created a safe environment for me.[3] And I loved knowing I didn't have to go to work, I got to go to work in a safe environment with great people, so I'm forever grateful for that. I can't say anything else except the amount of gratitude I have for being here tonight. I'm very grateful for the table I have here with the people that have helped save my life[2 5] and that are a big part of my life and I'm grateful to Scott Cameron and Steve Himmelfarb,[2] two people who help run our company and who make it spin when I'm out doing the things I do. I also want to say hello to Lila, Lakshmi and Joti my three girls in Nepal who have taught me everything I need to know about life. A few years ago I was in a situation with them where they were basically held hostage. I refused to pay for them but I stuck by them. I know the most important thing in my life was to never leave them and to never ever let them know that I wouldn't be there for them.[4] We stuck through it and about a year later they were released and were back and we were a family once again and Joti at the time was nine years old and she leaned on my shoulder one day and she said "Dad, you saved our lives". And what she didn't know was that she had saved mine.[6]

Structure maps

EXERCISE (MCCULLEY)

Thank you for being here today to join me in celebrating Earth Day and talking about the important issue of climate change. Each year, Earth Day gives us the opportunity to highlight the importance of preserving and protecting the world around us, not just for the present, but for future generations. Each year, more than one billion people participate in Earth Day-related activities in more than 190 countries, making it the largest civic observance in the world.	*Thanks* *Something about the event*
Regardless of where you are from – here in Abidjan, or the state of Oregon, where I grew up – the Earth below our feet is our most precious resource. However, earlier this month, an alarming report was released by the United Nations which highlighted that the damage we are causing our planet through global warming is much more severe and the effects moving far more rapidly than we previously believed.	*Engage the audience & link them to subject matter* *Background & problem*
The report outlines potential disasters that could happen in the immediate future if changes are not made. The list of catastrophes includes massive flooding of coastal cities, highly unpredictable and dangerous weather patterns and widespread famine as a result of drought.	*Background & problem details*
In the United States, average temperatures have already increased by two degrees Fahrenheit in the last 50 years. While that may not sound like much, another recent report found a very high probability that unless we act now, temperatures could rise by nine degrees Fahrenheit by the end of this century. The effects on agriculture, water sources and energy would be disastrous if this were to happen. The good news is that there is much we can do to address these challenges.	*Future of the problem*
President Obama has announced a comprehensive action plan which includes actions to reduce carbon pollution, prepare the United States for the impacts of climate change, and lead international efforts to address global climate change.	*Remedy to problem*

Last week the Government of Côte d'Ivoire sponsored a workshop that outlined efforts to reduce pollution in the ocean, lagoons and along beaches. I commend the government's efforts.	*Link to location*
This year for Earth Day, the Department of State is focusing its attention on green cities, or the process of making an entire city more energy efficient, less wasteful and cleaner. Advances in science, new community initiatives and new government policies are working toward solving big and small problems in our cities. Although many measures to reverse global warming require the cooperation of governments and international efforts, there are also things we can do in our own neighbourhoods to make our world cleaner and safer and to reduce global warming.	*Linking host (here host country) to guest speaker('s country)*
The US Embassy is doing its part to help and I would encourage you all to join us. This Saturday, April 26, volunteers from the Embassy and I will join with volunteers from PARO-CI, who has helped organize today's conference, to clean the intersection FIGAYO in Yopougon. While spending a few hours cleaning a small area may not seem like much, if everyone in Yopougon and around the city put in just a little bit of time each week and focus on reducing the amount of trash produced, Abidjan would be much cleaner.	*Engaging the audience* *Linking audience to bigger issues*
The challenges facing our planet are not the isolated challenges of one community or one country but will require individuals, communities and nations working together to make a difference. However, it all starts with the action of just a few people. The fact that you are here today demonstrates that you are willing and interested and I thank you for your passion. Together, we can work to create a healthier, greener, more sustainable planet. Thank you.	*Call to action*

Chapter 12: Advanced preparation

Venues

Where is the venue in the region? What other sites of interest are nearby?	Pantin, just outside the Paris city boundaries. In 2016, Pantin was declared France's most polluted town by the World Health Organization
. . . in the city? What other sites of interest are nearby?	Address 90–92 boulevard du Général-Leclerc. Nearby Cité des Sciences, Canal St Martin, major railway lines.
. . . in the building? What else is in the building?	7 non-profit environmental agencies have HQ here.
How did participants get here?	Probably by bus. Metro is also possible.
When was this building built? What was on this site before?	2014 ?
What is the building for? What other information do you have about it?	Office buildings self-sufficient in energy. It has solar-panels on the roof.
Does the building have any interesting history associated with it?	It's in line with the fact that there are lots of businesses in Pantin
Does this part of town, the town or the region have any interesting or relevant history associated with it?	Motobécane had its HQ in Pantin. It was a French manufacturer of bicycles, mopeds, motorcycles and other small vehicles, established in 1923. "Bécane" is slang for bike in French.
Is there a connection between the venue and the hosts, guests or speakers?	?
Is there a connection between the venue and the topic or purpose of the visit?	Environmental issues. In 2012 the World Health Organization named Pantin as France's most polluted town.

Names

EXERCISE (GONZALES)

High-ranking people in the host organization.	Host is Malawi the country and ECLT President is **Joyce Banda**. She has a husband, **Richard Banda**, who was Chief Justice (Malawi is a British Commonwealth country and the role of Governor General exists, sometimes filled by the Chief Justice). Minister(s) for Labour, Malawi **Enunice Makangala** President of the ECLT Foundation **Antonio Abrunhosa**
High-ranking people from the venue organization (if different from the host)	Manager Clinoman Sahib
Local politicians at local, city and regional levels	Lilongwe City Mayor Willie Edward Chapondera
Are there organizations internationally and nationally related to the topic discussed?	International Labour Organization – Director **Martin Clemenson** Malawi Trade Union Congress (biggest trade union body in Malawi) – **Luther Mambala** There is a lot of child labour in the tobacco industry in Malawi. President of the International Tobacco Growers Association – **Mr. Antonio Abrunhosa**
Is the audience represented by any organizations? Who are the high-ranking individuals in those organisations?	N/A

And now here are the names that actually appeared in the speech. I've highlighted the ones that were anticipated above.

> Your Excellency, **The State President, Mrs. Joyce Banda, The Retired Chief Justice, Richard Banda, SC, The Minister of Labor, Hon. Enunice Makangala**, MP, Cabinet Ministers here present, The Chief Secretary, Mr. Bright Msaka, SC, Mr. Wezi Kayira, Principal Secretary for Ministry of Labor, **Mr. Martin Clemensson, Director, ILO, Mr. Antonio Abrunhosa, President of the ECLT Foundation/President of the International Tobacco Growers Association, Mr. Luther Mambala, President of MCTU (Malawi Congress of Trade Unions), Mr. Buxton Kayuni, President of ECAM (Employers Consultative Association of Malawi)**, Distinguished Guests, Ladies and Gentlemen, on behalf of the US Government, I am happy to be here today to welcome the official launch of this child labour conference.

The speaker, the audience and the topic

Here's an example of information you might have compiled for the Obama speech. Some of the more obvious items, like the biography of the speaker and past appearances, haven't been done in detail here.

Find out as much as you can about these . . . → ↓	**Speaker** *Barack Obama, President of the USA, Democrat, previously Governor of Chicago*	**Topic** *US election campaign, therefore . . . taxes, jobs, prosperity, security*
Place: Everett plant is biggest building in world. Produces 747 (Jumbo), 777 and 787 (Dreamliner). 787 is newest, biggest plane, first using composite material	*Air Force 1, POTUS plane was produced here*	*Manufacturing is an election issue. Shift of manufacturing to cheaper countries*
Speaker:		*Democrat line on these topics*
Speaker's past appearances: Lots!		*Lots*
Audience: Boeing executives Jim McNerney and Jim Albaugh; Boeing workers; Unions, IAM Buffenbarger, Michalski, Wroblewski; SPEEA, McCarty; local politicians Governor Chris Gregoire; Mayor of Everett, Ray Stephanson	*Blue-collar workers tend to vote Democrat. Obama wants their votes!* *The local politicians will most likely be Democrats*	*Workers will be concerned about production shifting overseas or not, and therefore their jobs. Tax effects their pay packets*
Host(s): Boeing executives Jim McNerney and Jim Albaugh.	*Boeing makes donations to Democrat election funds.* *Boeing employs a lot of Americans, pays a lot of taxes, receives a lot of subsidies*	*Hosts might want to shift production abroad but can use that threat to negotiate preferential deals with US government*
Rest of the world:		*Production shifting overseas, fallout from economic crisis of 2008*
Schedule of meeting:	*Alone. After an introductory speech, and last speaker*	*It's the run-up to the elections*
Occasion and date:		*It's the run-up to the elections*

Appendix 2
Memory techniques

The power of creating individual images has been mentioned briefly in the interpreting literature (Kremer 2005: 791; Hoza 2016: 40), but it is primarily associated with Seleskovitch's deverbalization; that is to say, a technique for avoiding language interference, rather than as a memory tool. If we look a little further afield, we can discover two extremely powerful techniques based on visual memory which are or have been used by conference interpreters (AIIC 2013: 100), but which are seldom taught.

The memory palace

The power of visual association in memory tasks has long been known to showmen, illusionists and memory experts (Lorayne & Lucas 1974). They are able to recall hundreds of people's names, the order of shuffled packs of cards, hundreds of numbers, even vocabulary in foreign languages (Daniels 2009) and more – all after hearing or seeing the thing to be remembered only once and all using variations of the same techniques.

The techniques revolve around making a mental image of the thing you want to remember and linking it to something you can't forget. In the section on "Visual memory prompts" (p. 39), that something was an image that you could see. With these techniques memory experts create their own objects in the mind's eye (instead of using objects visible to them) and link them together to form an unforgettable bond, or chain of linked images. It's a technique which has not got much attention from interpreters; however, recently AIIC's history of itself and the profession of conference interpreting (AIIC 2014: 100) revealed that one of the great consecutivists of the past, Andre Kaminker, used one such technique – the method of loci, or the memory palace – to recall speeches of 30 minutes and more, noting only numbers, dates and names.

The memory palace works as follows . . .

Pick a room or a building you know very well, for example your home. The idea is that you know intimately and unforgettably where all the objects in your home are so they can serve as a basis for the technique. Now imagine walking through your home and see in your mind's eye the order of the main objects there. Always follow the same order. Now visualize each of the items you want

to recall and link each of them in your mind's eye to an object in your room, or building. The link is made by creating an image of a hybrid object that is the combination of what's in your real room and the thing you want to remember. For example, if the speaker talks about the economic crisis, you could see your lampshade as a large Euro sign slowly melting away.

Going back round the building in your mind, you can recreate the chain of points because you know, and will never forget, what order the objects are in that place (Gillies 2014: 210 C.84).

Kaminker's version of this same technique is described as follows:

> Each speech was assigned a district of Antwerp where he grew up and the layout of which he could recall. Then each idea in the speech was assigned to a shop. In this way he could walk, in the mind's eye, down the streets of his childhood and recreate the speech.
>
> (AIIC 2013a: 100)

NB: an *idea* for the author of this quote refers to a larger part of a speech than we have in this book with the word idea (cf. p. 65). It is more likely what we've called a *section* or even a number of related sections (and in a written text would be closer to a paragraph in length than a sentence).

Let's look at an example. In the following speech we see three distinct sections: about young people in politics; about the speaker's surprise at becoming an MP with a joke reference to wild dreams; and a jokey storey about a mis-translated job title.

Example **(Javid)**

> It's always great to see young people getting engaged with the political process. I vividly remember my own experience of student politics. Back then I was a little younger. And a lot hairier . . . Who knows, maybe in a few years one of you will be standing here as a member of the Cabinet.
>
> After all, I never thought it would happen to me. I remember when I became an MP four years ago; I was driving home from the count. And I turned to my wife and said, "Laura, did you ever imagine, in your wildest dreams, that one day I would actually be a Member of Parliament?" And she looked me in the eye and said: "Darling, in my wildest dreams, you don't feature at all".
>
> It's not the only time I've been put firmly in my place. My first ministerial job was Economic Secretary to the Treasury. And my very first task in that job was to welcome an important Japanese delegation that was visiting Westminster. I was introduced to them alongside the Permanent Secretary, the department's most senior civil servant. But after the translator explained who we were, our guests looked a little confused. Afterwards I found out that he had translated my job title, "Economic Secretary", as "Cheap Typist". It could have been worse. The Permanent Secretary was introduced as the "Typist With No Hope Of Promotion".

Now imagine you've chosen part of a town as a reference, as Kaminker did, and the shops are in the following order: butchers, newsagent, florist. Now all you have to do is conjure up a memorable image (that usually means strange, out of proportion, funny and/or involving movement) in which the topic of each section is linked to the shop. The image for the first section should be mixed with and/or go into the image of the first shop, the second in the second and so on. You then can't forget the order of the sections in the speech because you cannot forget the order of shops in your home town. That might give you something like this: young people partying in a butcher's shop with meat hanging up behind them. Perhaps they are in butchers' aprons or the DJ is an animal carcass. Then see a person in the newsagent with a thought bubble having some sort of crazy dream. And lastly some Japanese businessmen getting into trouble at the florists.

The technique is also discussed in Hoza (2016: 40) and Perrat (2007: 102). It can be easily extended if you know the inside of each shop well so you can use the inside of each shop as you did your home in that version of the memory palace technique.

Visual linking

This technique is based on the same linking of images as in the memory palace above, but this time images are linked to each other rather than memories/images of real-life objects/places. It is described by Lorayne and Lucas (1974: 14–19) who specifically develop it for remembering speeches (Lorayne & Lucas 1974: 31–36). Each element of the speech will be associated to a visual image in the mind's eye. And each image will be linked to the next image by creating a further image that involves both of them. So you create a chain of images containing elements 1 and 2, 2 and 3, 3 and 4, 4 and 5, etc. In this way you create an unbroken chain of images through the speech.

In the example below, first follow the instructions for creating a series of visual links. Instead of thinking about all the words used to say this, try to picture the elements larger than life, perhaps also with parts of the image in motion. The image doesn't have to be – even shouldn't be – realistic.

Imagine in your mind's eye . . .

- A group of people thinking – with a thought bubble above them like in a comic.
- In the thought bubble is a very French-looking person, wearing a mortar board and gown (to show they are a student).
- Imagine them flying (without a plane) onto a map of the UK in the direction of Oxford and Cambridge, both marked on the map, and then appearing in close-up with their recognizable skylines of spires and university buildings.
- From those buildings rush out lecturers, arms open in welcome, to greet my flying students.

- Next to these old universities see all those other types of educational establishments with whatever is typical of them for you – a lecture hall for a university; someone learning about plumbing for a vocational college; language schools with lots of different nationalities of students in the room; independent schools with students dressed like they are at Eton in tops and tails.
- Next see hands stretching out between them to represent partnerships.
- Now see all the students from all these places together – some are visibly clever, some are visibly not at all!
- See one of the students pointing to himself then pointing to the airport immigration checkpoint.
- See students in gowns and mortar boards walking through getting the thumbs-up from the immigration official.
- See the students carrying "equipment" and walking straight into class and working hard.
- See them handing in an exam paper and coming back through immigration control and flying back out and home.

Now, ask somebody to read out, or paraphrase aloud, the speech that follows. Can you recall the speech on the basis of the visual images? Try to give back the speech, initially in the same language as the original.

Example **(Green)**

> Most people think foreign students come here to attend our top universities and of course these are the students we want to attract.
>
> But the real picture of the parts of Britain's education system that attract foreign students is much more varied. It includes the publicly funded further education sector, private vocational colleges, language schools, independent schools and many partnerships between higher and further educational institutions. The foreign students attending these various establishments may, or frankly may not be, the brightest and the best.
>
> I want a student visa system which encourages the entry of legitimate students coming to study legitimate courses. For me that certainly means students coming to study at universities, students who are equipped to study the courses to which they have subscribed and who fulfil their academic obligations, students who at the end of their period of leave return to their country of origin.

This method works best when you create the images for yourself, rather than having them suggested to you as I have done here. But hopefully now you've seen that the technique works, you can do the same for yourself with other speeches. Listen, and as you listen create the visual images and the links between them. To do this effectively and quickly enough to make use of it in consecutive interpreting, you'll need to practise.

This technique shouldn't necessarily be used for whole speeches but as we've seen with the other memory techniques in Chapter 3, it can be used for certain suitable parts of certain speeches.

Appendix 3
The example speeches

Below is a list of the speeches used as examples and Internet addresses at which they can be found. In **bold** is the abbreviated reference to each speech used, e.g. **Javid**. It is inevitable that with time the original URLs will no longer be valid, but using the information below you should be able to find any new URL for these same speeches.

1 Javid

The UK Culture Secretary (Minister) is speaking to a group of young students at the Union of Jewish Students' Annual Conference on 15 December 2014.

www.gov.uk/government/speeches/sajid-javids-speech-at-the-union-of-jewish-students-annual-conference-2014

2 Jobs

Steve Jobs is giving a commencement speech to graduates at Stanford University in 2005.

https://news.stanford.edu/2005/06/14/jobs-061505

3 Lumumba

Professor Lumumba, an African lawyer and activist, is speaking at an academic conference on agriculture – the ASARECA General Assembly – about the reasons for Africa's continued poverty and struggle to feed its people.

www.youtube.com/watch?v=-qL0XTvjvPQ

4 Ralston

Professor Ralston is speaking to accept a science award at the University of South Australia.

http://w3.unisa.edu.au/news/2007/media/JohnRalson.asp

5 Martin Harvey

Lead trade negotiator Martin Harvey is explaining the rationale behind trade agreements and the way they are negotiated at a public consultation meeting.

www.mfat.govt.nz/en/media-and-resources/ministry-statements-and-speeches/introductory-comments-by-martin-harvey-lead-negotiator

6 Bishop

https://foreignminister.gov.au/speeches/Pages/2017/jb_sp_170908.aspx

7 Sinofsky

Steven Sinofsky is presenting a product launch of Microsoft's new tablet computer.

https://news.microsoft.com/speeches/steven-sinofsky-surface-launch

8 Homden

At a dinner given by, and for, Club Peloton riders in Aix, France, and following a fund-raising cycling event, Dr Carol Homden, CEO of Coram, reminded riders of what their hard work on the bike is for.

www.clubpeloton.org/index.php/dr-carol-homdens-speech-for-cycle-to-mipim-riders

9 Gonzales

Mike Gonzales, Deputy US Ambassador to Malawi, opened a National Conference on Child Labour in Agriculture in Malawi at the Cresta Crossroads Hotel, Lilongwe in Malawi on 4 September 2012.

www.eclt.org/wp-content/uploads/2013/07/US_Deputy_Ambassador_Speech.pdf

10 Bett

Willy Bett is Cabinet Secretary in the Kenyan Ministry of Agriculture and is opening the first African Tea Science Symposium in Naivasha on 23–27 May 2016. Kenya is a major tea-growing country and tea is a major part of its economy.

www.google.fr/url?sa=t&rct=j&q=&esrc=s&source=web&cd=1&ved=0ahUKEwjsi_uj5OHQAhWkK8AKHTCoAKkQFggaMAA&url=http%3A%2F%2Fwww.kilimo.go.ke%2Fwp-content%2Fuploads%2F2016%2F05%2FSpeech-by-CS-Willy-Bett-during-official-opening-of-the-ATSS-Conference.doc&usg=AFQjCNG_G_uPIBsrcu9Omd2gATIu7i9MhQ&bvm=bv.140496471,d.ZGg

11 Kyles

Acting High Commissioner Ray Kyles spoke at the launch of Fit For Fashion, a GREAT campaign collaboration to promote British brands in Asia.

www.gov.uk/government/speeches/opening-speech-by-ray-kyles-at-launch-of-fit-for-fashion

12 Obama

Barack Obama on the campaign trail at Boeing factory in Everett, home to the largest building in the world.

https://obamawhitehouse.archives.gov/the-press-office/2012/02/17/remarks-president-american-manufacturing

13 Asani

Remarks made by Professor Ali Asani, Professor of Indo-Muslim and Islamic Religion and Cultures, introducing His Highness the Aga Khan at a conference entitled "The Cosmopolitan Ethic in a Fragmented World".

https://wcfia.harvard.edu/lectureships/jodidi/2015/transcript_intro_agakhan_aasani

14 Barker

Speech by Gregory Barker, Minister of State, to the Intersolar Conference (on solar power use and solar panel manufacture).

www.gov.uk/government/speeches/doing-solar-business-in-the-uk

15 Haley

Matt Haley receiving a restaurant industry award for humanitarian work.

www.americaworkshere.org/video/matt-haley-acceptance-speech-2014-restaurant-neighbor-humanitarian-of-the-year-award-1

16 Romecki

This is a speech from a debate from the Polish parliament on a new bill governing bailiffs' activities.

http://orka2.sejm.gov.pl/StenoInter8.nsf/0/0412FE2361892080C125824200068CB4/%24File/59_a_ksiazka_bis.pdf

17 Baird

A speech made to business leaders in Canada by a Canadian minister.

www.canada.ca/fr/nouvelles/archive/2012/09/discours-ministre-baird-devant-conseil-canadien-chefs-entreprise.html

Glossary

Activation aka availability.

Availability The ease with which information and language can be recalled.

Calque Using a cognate in the target language when it is not the ideal translation, e.g. *eventuellement* (French) – *eventually* (English). See also language interference.

Cognate A word having the same derivation as a word in another language (though not always the same meaning or usage; see calque).

Community interpreting A specific type of interpreting service often used in areas with large ethnic communities to help members of those communities access services such as healthcare, justice and social services.

Concept The underlying meaning of a word, or more often several synonymous words, e.g. propose, suggest, put forward. Often called an *idea* by interpreters without distinguishing between *concept, idea* and *section.*

Conference interpreting High-quality interpretation at a multi-lingual meeting. Simultaneous interpreting is widely seen as the skill that distinguishes conference interpreting from other specializations (Setton & Dawrant 2016a: 253), although it also includes long consecutive and whispered interpreting.

Coping strategies Ways of dealing with interpreting problems arising from limitations on processing capacity or the interpreter's knowledge base (Gile 1995: 191).

Court interpreting Interpreting in a courtroom. In national courts, usually in consecutive or whispered modes.

Deverbalization Understanding the meaning of what is said as something separate to the words used to explain it (Seleskovitch & Lederer 2002: 41).

Echoic memory Or immediate memory; this can retain sounds or images, unprocessed, for a few seconds.

Equivalent effect Translating a concept, expression or passage not according to its obvious or dictionary translation but by words in the target language that may not have exactly the same meaning, but which will have the same effect on the listener. For example, "*Let them eat cake*" was actually "*Let them eat brioche*" in the original, but that loses all its heartless impact in English where no one eats *brioche* even if they know what it is.

Escort interpreting Interpreting in which an interpreter accompanies a person or a delegation, usually providing whispered interpreting, as and when required.

Explicitation "Making explicit in the target language what remains implicit in the source language because it is apparent from either the context or the situation" (Vinay & Darbelnet 1958: 342).

Fil rouge French for "red thread", this is a Germanism from "Roter Faden", meaning a consistent element that is present throughout (in interpreting the logical sequence from start to finish).

Idea That which is expressed by a Subject Verb Object group. Not to be confused with *concept* or *section* which are also called *idea* by some interpreters.

Interference When words and expressions in the source language version influence the target version.

Liaison interpreting Interpreting between a small number of people, usually in short consecutive or whispered mode. Can be in a variety of settings. There is no standard definition of the scope of this term.

Modes A way in which interpreting is provided. There are three modes in conference interpreting: simultaneous, consecutive and whispering.

Medical interpreting Interpreting in a medical setting. Also known as health-care interpreting.

Naturalizing Adapting a source language word to the morphological or phonological rules of the target language (Gile 1995: 198).

Paris School Method and thinking developed, used and promoted by Seleskovitch and then teachers who had worked with her at ESIT in Paris. Deverbalization, comprehension in context and the importance of understanding the logical links between parts of a speech are the most enduring elements of that style of teaching.

Paraphrase In conference interpreting this term has been overtaken by *reformulate* and is often used not as synonymous with it but rather to mean describing a concept for which you don't have the exact word translation.

Production phase In the whole process that is consecutive interpreting, this is when the interpreters are speaking to the audience, using their notes to recreate their version of a source speech.

Reformulate In interpreting, reformulation has come to mean not translating word for word with dictionary definitions in the order elements appear in the source speech. See also equivalent effect.

Register The way we use language for a particular purpose or in a particular social setting.

Remote interpreting ICT-enabled interpreting of one or more distant speaker(s)/signer(s), where the interpreter has a video-mediated view of that speaker/signer but no direct view of the other participants at a given event (AIIC 2018).

Section A single cohesive part of a speech. Roughly equivalent to a paragraph. Sometimes called an *idea.* See also *concept* and *idea.*

Short-term memory (working memory) "The central workshop for ongoing mental activity" (Setton & Dawrant 2016b: 206), working memory is where

we process what we hear into something that, in consecutive, we can note down or recall later from long-term memory.

Simultaneous interpreting While a speaker speaks into a microphone in a meeting room, the interpreter listens via headphones from a soundproof booth and translates orally in real time, speaking into a microphone that allows listeners in the room to hear the interpreting via headphones.

Transcoding Transcoding consists of translating a source language term or speech segment into the target language word for word (Gile 1995: 198).

Verticality The technique of noting elements of equal value in the sentence in vertical alignment on the page.

Video conference interpreting ICT-enabled interpreting of one or more speaker(s), where the interpreter has a video-mediated view of the speaker and a direct view of some or all of the other participants at a given event (AIIC 2018).

Visualization aka deverbalization.

Whispered interpreting Simultaneous interpreting without microphones or headphones. The interpreter whispers their interpretation directly to the listener who must be sitting/standing next to them. Also known as *chuchotage* from the French word meaning *whispering*.

Working language A language an interpreter interprets from or into (active or passive language).

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