ANDREW GILLIES

Note-Taking For Consecutive Interpreting

A Short Course

SECOND EDITION

Note-taking for Consecutive Interpreting

Note-taking for Consecutive Interpreting: A Short Course is the essential step-by-step guide to the skill of note-taking. The system, made up of a range of tried and tested techniques, is simple to learn, consistent and efficient. Each chapter presents a technique, with examples, tasks and exercises. This second edition has been extensively revised throughout, including:

- an updated chapter on speech analysis
- new chapters on comparisons and links
- revised example speeches and notes
- a summary of other authors' note-taking guidelines for comparison and reference (Part III).

The author uses English throughout – explaining how and where to locate material for other languages – thus providing a sound basis for all those working in the areas of conference interpreting and consecutive interpreting in any language combination. This user-friendly guide is a particularly valuable resource for student interpreters, professionals looking to refresh their skills and interpreter trainers looking for innovative ways of approaching note-taking.

Andrew Gillies is an interpreter-trainer, a trainer of interpreter-trainers and gives skills enhancement courses for freelance and staff interpreters for both the International Association of Conference Interpreters (AIIC) and the European Parliament. He is also the creator of the website Interpreter Training Resources (http://interpreters.free.fr/), which is one of the key references in the conference interpreter training field. He is also the author of *Conference Interpreting: A Student's Practice Book* (Routledge, 2013) and has translated Rozan's seminal *La Prise de Notes* into English.

Translation Practices Explained
Series Editor: Kelly Washbourne, *Kent State University, USA*

Translation Practices Explained is a series of coursebooks designed to help self-learners and students on translation and interpreting courses. Each volume focuses on a specific aspect of professional translation practice, usually corresponding to courses available in translator-training institutions. The authors are practicing translators or translator trainers. Although specialists, they explain their professional insights in a manner accessible to the wider learning public.

Each volume includes activities and exercises designed to help learners consolidate their knowledge, while updated reading lists and website addresses will also help individual learners gain further insight into the realities of professional practice.

Titles in the series:

Note-taking for Consecutive Interpreting 2e
Andrew Gillies

Introduction to Court Interpreting 2e
Holly Mikkelson

Translating Song
Peter Low

An Introduction to Audio Description
Louise Fryer

Translating Children's Literature
Gillian Lathey

Localizing Apps
Johann Roturier

User-Centered Translation
Tytti Suojanen, Kaisa Koskinen, Tiina Tuominen

Translating for the European Union Institutions 2e
Emma Wagner, Svend Bech, Jesús M. Martínez

Revising and Editing for Translators 3e
Brian Mossop

Audiovisual Translation
Frederic Chaume

Scientific and Technical Translation Explained
Jody Byrne

Translation-Driven Corpora
Federico Zanettin

Medical Translation Step by Step
Vicent Montalt, Maria González-Davies

For more information on any of these and other titles, or to order, please go to www.routledge.com/Translation-Practices-Explained/book-series/TPE

Additional resources for Translation and Interpreting Studies are available on the Routledge Translation Studies Portal: http://cw.routledge.com/textbooks/translationstudies

Note-taking for Consecutive Interpreting

A Short Course

Second Edition

Andrew Gillies

More often than not, the "greats" will tell you that consecutive interpreta-
tion cannot be learnt and that note-taking depends upon the personality of
the interpreter. I am afraid my own experience shows otherwise. If the
fundamentals . . . are in place then note-taking can easily be learnt.

Rozan, 2003:11 [1956:9]

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

[D]ecades of research . . . has made it abundantly clear that students can
and will profit from a structured conscious and systematic introduction into
note-taking as a seminal skill in consecutive interpreting.

Dingfelder, 2015:165

Contents

About the new edition

This new version of the book is the result of ten more years training interpreters since the original was first published in 2005, a desire to refresh the book for a new generation of interpreters and the forthcoming publication in 2018 of my new book on consecutive interpreting as a whole. In short, the major changes are as follows:

- The chapter on analysis has been changed to include only types of speech analysis that impact directly on note-taking. The parts that have been removed will now appear in the new book.
- All of the example speeches and associated notes have been updated.
- A chapter on comparisons and a second chapter on links have been added.
- A summary of other authors' guidelines for note-taking has been included in Part III for comparison and reference.
- Elsewhere, there are other useful edits and additions that I hope will make the book more user-friendly.

You will find more ideas on how to practice conference interpreting in my book *Conference Interpreting: A Student's Practice Book* (Routledge, 2013).

Part I

The basics step-by-step

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

Introduction

What is consecutive interpreting?

Consecutive interpreting is one of the three modes§ that go to make up what we call conference interpreting. It involves listening to what someone has to say and then, when they have finished speaking, reproducing the same message in another language. The speech may be anything between a minute and twenty minutes in length, and the interpreter relies on a combination of notes, memory and general knowledge to recreate his or her 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. Short consecutive doesn't necessarily require notes at all and is not the subject of this book.

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 often 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 but where no simultaneous equipment is available. 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 others 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 you will be expected to interpret consecutively the explanations offered by a knowledgeable guide about 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 tour guide has to say about the local sights and attractions, or the owner of a local brewery as he introduces his products to your clients, or the host of the visit wishing everyone a pleasant meal and opening the buffet.

Working meetings without equipment

Sometimes, of course, you will still find yourself in an old-fashioned meeting room, interpreting consecutively what the participants have to say to one another across the table – including those days when the simultaneous equipment breaks down! The meeting rooms will all look much the same, but the subject of the debate will depend on who your clients are.

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

Although this book is borne 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. Where more than two or three people are listening to the interpreting, 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 interpreters hear 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. And most international institutions insist on your having a postgraduate 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, such as 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.

About this book

Back in the 1950s and 1960s, a couple of legendary interpreters could reproduce speeches of twenty and thirty minutes from memory. Those of us with more modest abilities – and that includes every interpreter working today – rely on a combination of memory, general knowledge and notes to do the same. This book looks at those notes because, like it or not, you will have to take notes when interpreting consecutively, and the way you take those notes will have an enormous impact on the success of your interpretation. Not knowing how to take notes and the detrimental effect that that will have on your interpreting performance could discourage you from joining the profession before you even really get started. Alternatively, once you finish your training and start working, poorly thought-out notes will stop you from reaching your full potential as an interpreter. This workbook aims to help student interpreters to work progressively towards a system for note-taking in consecutive interpreting that is consistent, simple to learn, adaptable and efficient. A system that, when practised and ingrained, will help interpreters to interpret better in consecutive mode by saving time and intellectual effort and by offering consistent solutions to frequently occurring problems.

Parts I–III

The book assumes a general understanding of what consecutive interpreting is and also that most readers will be involved in or have been involved in some kind of formal postgraduate interpreter training, although this is not a prerequisite for using this book. If you are in training, then this book will probably be of most use *after* you have addressed the basics of interpreting like public speaking, analysis and consecutive without notes.

The book is split into three parts. Part I is a step-by-step introduction to this note-taking system and takes the reader through a series of stages towards a framework system of consecutive notes. One chapter is devoted to each stage, and each stage should be practised in isolation and mastered before moving on to the next. Each subsequent chapter builds on the techniques learnt in the previous one. This note-taking system forms a self-contained whole but can and should be adapted and built upon as each interpreter sees fit. Practice ideas are explained at the end of each chapter. The basic structure of each chapter will be as follows:

- Guidelines for using a technique
- Example of the use of that technique
- Practice task for student
- Example of how the task might have been completed (to be found at the back of the book in Part III)
- Tips on further practice

Part II is a collection of tips and ideas that are not an integral part of the system but that can be used within it and have been tried and tested successfully by many interpreters. This part of the book expands on some of the techniques described in Part I, as well as offering a few additional ideas. You can consult these whenever you feel the need or curiosity inspires you. The sections in Part II are self-contained and can be taken in any order.

In Part III you will find a series of sample speeches, notes taken from them and commentaries on those notes, together with versions of the tasks set in Part I, information about the examples used in Parts I and II and tips on how and where to find more practice material. There is also a summary of the recommendations for consecutive note-taking made by a number of major authors in the field.

Finally, you will find a glossary of terms used, recommendations on further reading and a bibliography there. The terms that appear in the glossary are highlighted at first mention with the symbol[§].

Note-taking for consecutive interpreting

There are several reasons why having a considered and consistent system for taking notes in consecutive interpreting is useful, if not essential, and these ideas follow.

Macro-thinking[§]

In economics *micro* means looking at the individual, the small scale, whereas *macro* means examining the workings of the whole national or international economy. Here, too, *macro* means looking at the bigger picture. Whereas words, expressions and ideas are part of the micro-level, the structure, framework and way the speech is built up from the macro-level.

Notes taken in consecutive interpreting are a representation of the skeleton structure of the speech. **The original speech is a group of ideas**[§] **in a certain order**; it is not an arbitrary muddle of unrelated ideas. In the speaker's mind at least, the ideas that make up a speech are related to one another, be it logically, chronologically or by their relative importance. These relationships and the structures used to express them are limited in number and occur repeatedly in all sorts of speeches, so once you have learnt to recognize them, you will need a quick and consistent way of noting them. In this way, **your notes become the visual representation of your analysis of the source speech**[§]. The notes must be at least as clear (to you) as the analysis preceding them; otherwise the analysis is wasted, and usually the notes will be clearer in structure than the original speech, so that the interpreter can easily transmit the same message to the audience.

You will be listening at two levels: to the words of the speech in order to understand them but also to the overall speech, to how the bits fit together. This is what we mean by a macro-approach[§]. It is the focus of Chapter 1 in particular but also underlies the ideas in Chapters 3, 4, 5 of Part I and in "5. Uses of the Margin" of Part II.

Capacity

Consecutive interpreting involves a number of different tasks that have to be completed at the same time with finite and competing intellectual capacities – multitasking[§]. Gile (1995:178) outlines these tasks as follows:

> 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[§]

In Phase 1, the most common problem for student interpreters (but also for experienced interpreters) is that it is difficult to do all these things at the same time. We have finite intellectual capacity. For example, **if you are thinking too much about how to note something, you will listen less well**. In fact, not hearing something is much more common among student interpreters than not understanding something. You do not hear because you are concentrating too much on

deciphering the original or on taking notes. The overload makes you functionally deaf for a moment.

Note also that these four tasks are inextricably linked to one another in the order that Gile suggests them. Listening makes analysis possible, but good analysis in turn means quicker, clearer notes. And vice versa: a sound note-taking system helps you to analyse the source speech. And finally good analysis and note-taking will promote effective short-term memory operations. I will develop all of these connections throughout the book. So much for Phase 1. But Phase 2 also involves a certain degree of multitasking. If your notes are unclear or illegible, for example, your production will suffer because you will put too much effort into reading them. Clear notes, on the other hand, offer something akin to stage directions. Telling the interpreter when to pause, when to add emphasis and when not to.

If our mental capacity is finite, but we want to do more, then we have to learn to do some of the same tasks using less of our capacity on some or all of the tasks. How do we do this? Through automization§.

Automization

Automizing an activity means repeatedly using a consistent method for the completion of a task so that it requires less intellectual effort (becomes automatic), thus leaving time and capacity for other tasks. In regard to learning, automization is also called internalization§.

If a skill has been internalized, it requires less effort, less of your intellectual capacity to complete it. For example, if when speaking a foreign language you have to think about a particular grammar rule's correct application before you start speaking, then you have not yet internalized that rule. If you speak fluently, which by definition means without stopping to think, then you have internalized most of the rules. You correctly apply a consistent system without thinking about it. The thing about internalization, however, is that it **does not come from an intellectual understanding of how to complete a task but from repeated practice of the completion of the task**, until it is completed correctly *without* thinking. To use the example of language again, you can tell someone that the third person singular conjugation of English verbs ends in -s, and pretty much everyone will understand this intellectually without any problem. Saying, **He offer me a drink*, however, is a very common mistake made by foreigners speaking English, even at advanced levels.

For trainee interpreters, what this means is that I can tell you to note links§ in the margin§ at the left of the page (Chapter 4), and you will understand me immediately. But it is not until you have practised doing it by noting dozens and dozens of different speeches that it will come so naturally that you don't have to think about it. And this is what is required if you are to free up intellectual resources for listening to the original. (For evidence that note-taking can divert attention from listening in consecutive, see Gile, 1991). Note-taking is a mechanical activity;

therefore it can be made automatic, internalized. Also, it is involved in both phases of consecutive interpreting to some degree: in phase 1 when you write your notes and in phase 2 when you read them back. **Therefore, any reduction in the effort required to take good notes will have a positive effect on both phases of your consecutive interpreting.**

The application of a well practised and thought-out system will mean that the whole exercise of consecutive interpreting becomes less of an effort.

It follows also that internalization is easier if we take one thing at a time; consequently, each of the component elements of the note-taking system proposed here is introduced one at a time, so that each can be internalized in turn. In this way, each new chapter builds on the ideas of the previous one.

A bottom-up approach§

The interpreter working in consecutive mode listens to part of the source speech and instantaneously analyses what they have heard before taking notes. In this book we will see that we can reverse this order of things and that learning a note-taking system can also be used as a means of highlighting ways of analysing source speeches.

> Having to reflect the structure [of the speech] in the notes can function as a kind of discipline, forcing the interpreter to make the analysis.
>
> Jones, 1998/2002:44

This note-taking system is based on a number of characteristic and frequently occurring oratorical devices and structural elements in source speeches. By introducing them first as part of a note-taking system, these same elements and devices, of which you, the student interpreter, may not previously have been aware, are drawn to your attention. You can then identify them more easily when listening to source speeches, transfer them to your note-pad§ and reproduce them in your interpretation.

For example, if in Chapter 5 we say, "note elements of equal value parallel on the page", you will start looking at the "value" of different elements of the speech and how they compare to one another, which you may not have been doing before. You will be learning to analyse the source text§.

Learning by doing

Tell me and I will forget,
Show me and I will remember,
Involve me and I will understand.

This is the ancient Chinese saying by which many teachers, particularly in teaching English as a foreign language and corporate training sectors, are trained. They are the words of the student to their teacher, and they mean that we learn how to complete a task best not by understanding intellectually how it is done (because we have been told how or because we've seen it done by someone else) but by actually completing the task ourselves – perhaps with some nonintrusive guidance from the teacher. "Learning by doing" has long been the mantra of interpreter trainers, although books on interpreting have found it difficult to do other than "tell" readers about interpreting. This book seeks to "show" readers clear examples of the skills described and "involve" readers by asking them to think for themselves and to come up with their own answers by completing a number of tasks. The versions given at the back of the book for the same tasks are no more than suggestions. They are not "right". There is no "right" way to do things, but some are better than others!

About the notes

This note-taking system is not a system in the way shorthand is a system. There is no single right way to note a source speech. This system is a collection of note-taking techniques that fit together and overlap. You will actually find that there are several ways to note the same thing according to this system. That is not a contradiction but rather a mark of the flexibility of the system.

This note-taking system has its roots in the Indo-European languages of Europe. For example, it reads from left to right and is built around the word order of these languages. There are historical and practical reasons for this: conference interpreting was born in Europe, and much of its literature was written there; also, this author has only limited experience with languages outside the Indo-European family. Nonetheless, much of the system can still apply and, in theory, can be adjusted to suit other types of languages: for example, it can be written from right to left so that it reads from right to left. The principles will still apply; the practice is left to you.

The notes according to this book are not the creation of any one interpreter, even if some had a bigger hand in them than others. It is a compilation of the best of many interpreters' ideas taken from detailed reading of much of the available literature (see Bibliography), from working with other interpreters and discussing their notes with them, from my own experience as an interpreter and a trainer (and, once upon a time, as a student!) and from a knowledge of the problems that student interpreters most commonly encounter. I have compiled solutions and presented this collection of ideas for note-taking in what I hope is a methodical and clear manner. The novelty, if there is one, is that these techniques are presented together and in a way that allows you to progress step-by-step towards the acquisition of a sound note-taking system.

By the time you have worked your way through this book, you will be able to take notes that are clear, consistent and efficient; notes that back up your memory when it needs help and let it do its work when it doesn't. It is a system

that will help you to analyse the incoming source speech because to use the system you will have to have thought about the original *before* you write anything down.

The system will not necessarily arm you for every eventuality, but it will prepare you for most of them. It is not everything you need to know about note-taking, but a lot of it. Remember that your notes are only one of several skills that make up consecutive interpreting! This note-taking system is a flexible basis on which you will build your own note-taking style. And I would be very surprised, even disappointed, if most readers did not introduce a number of their own techniques into their own notes. However, it is easier to come up with your effective adjustments yourself if you already have a sound and consistent system in place.

> Picasso did not draw square faces simply because he could not manage to draw them round. One acquires the right to bend the rules only when one has finally mastered them.
>
> Viaggio, 1991:7

It has been said that note-taking cannot be taught and that everyone must come up with one's own system. I think this is quite wrong. While no two interpreters will ever produce an identical set of notes, most speeches present the interpreter with a limited range of the same problems, for which effective solutions have already been worked out and are applied by many, many interpreters. These techniques are described in this book, as are ways of practising and internalizing their use. The book, then, offers you a sound set of basic techniques for note-taking in consecutive interpreting. So you can add to it, customize it, ignore bits of it to your heart's content, but the idea is that it will stop you trying to reinvent what is already there.

That also means that **two interpreters using this book will not arrive at the same set of notes.** There are several ways to analyse and note any speech. And this system offers a number of ways to note the same things. Indeed you'll find examples of the same extract noted differently in different parts of this book.

About the examples

The examples in this book are all real speeches, given in English, that are available on the Internet. The first time each speech is used as an example, you will find a brief explanation of where, when, why and to whom the speaker was speaking. A list of these speeches, speakers, the context in which the speech was given and Internet addresses can be found in Part III, "The Back of the Book". In that part. you will also find a number of Internet addresses where you can locate speeches in other languages.

I have used the same speeches to demonstrate ideas from several chapters in this book, not because I was too lazy to go out and find a new speech for each example but to show that all the elements of discourse described in this book, and for which a technique for note-taking in consecutive is suggested, are to be found in almost any speech. It is precisely because they recur so frequently that it is possible and desirable to have ready technique for noting them.

This book and all the notes in it are monolingual, meaning that notes from English texts are taken in English. One reason for this is that monolingual note-taking from source speeches in your A language§ (usually your mother tongue) to notes in your A language will be our point of departure. However, more important is that, being monolingual, the book is accessible to the widest number of people. Had I used French texts with English notes and commentary, only the limited number of people with *both* of these languages in their combination would have been able to fully benefit from the book.

How to use the book

Recommended progression for Part I

The ideal way of working through Part 1 is to separate out what you're doing to add incremental layers of difficulty. There are several of these, and you won't always need to go through every step in every chapter, but the order of working through the exercises in each chapter would be as follows.

Work from:

1. Transcripts in your A language.
2. Transcripts in a B or C language§ (usually a foreign language).
3. Spoken speeches in your A language.
4. Spoken speeches in a B or C language.

Then:

5. Read through your notes but without interpreting from them.
6. Interpret from your notes – A language into A language.
7. Interpret from your notes – B or C language into A language.
8. Interpret from your notes – A language into a B language§ (not into a C language).

For Chapters 2 and 3, work only from transcripts and spoken speeches, but do not do the steps 5 through 8 above. Please see each of those chapters for a description of how to work through them.

Why do I suggest working from transcripts first rather than from the spoken word? Taking notes and listening at the same time is too much to do for any new interpreter. It has been too much for everyone who has ever started learning

consecutive interpreting. It becomes "not too much" only when some tasks have become internalized with experience and practice. By practising note-taking from the written word, you will learn the techniques of note-taking without the time pressure or multitasking that is involved when we have to listen to a speech and take notes at the same time. Starting with texts gives us all the time we need to familiarize ourselves with and practise the new techniques of note-taking, so that when we start doing the same from the spoken word, the note-taking itself is less of a novelty. This means that intellectual capacity is freed up and can be devoted to listening. The fact that taking notes from a written text is a slightly artificial exercise (in that you will never need to do it professionally) is, in my view and my experience, far outweighed by the benefits explained here and later in the section "Moving on . . ." (following Chapter 4).

If your A language is not English, you should look for transcripts from your own A language to work with. You will find some pointers on where to find such material later in the chapter at the back of the book.

If you spend just one week on each chapter, you will have completed Part I in eight weeks. That is just one-third of the shortest available postgraduate interpreting courses, so you see, there is really no need to rush. You will still have two-thirds of the year to practise but with the advantage that, having mastered a sound technique for note-taking, it will no longer cause you problems. You will be able to concentrate on production, style, reformulation and the like. Remember, though, when we say one week per chapter, that doesn't mean reading a chapter, putting the book down, doing nothing for a week and then coming back to look at the next chapter. It means working and practising regularly and frequently on the basis of what is described in a chapter for a week and then moving on.

In practice, you won't be dealing with any chapter in isolation either but rather, as you work on Chapter 3, you should also be looking back at Chapters 2 and 1 from time to time to revise and reinforce the lessons there. In this way, you'll see that each chapter builds on the previous one, and you'll be better able to fit the techniques together.

However, I am aware that if you are following an interpreting course, you will most likely also be doing full consecutive interpreting at the same time that you are reading this book. Initially, when you try to apply the techniques in this book, which are new to you, to full consecutive, the results will be fairly disappointing. Most likely, one or another – or several – aspects of your interpreting (analysis, note-taking, content, delivery etc.) will get worse. Be patient; new skills take time to learn, internalise and automize. And practise the skills in isolation from one another, not only by interpreting.

This progression is no more than a guideline. You could equally go through the book from start to finish working A language into A language and then return to the beginning to work through again from a B or C language into your A language. What is important is that you do it step by step. Understanding the techniques in this book is no great intellectual feat, but understanding them is not the same as

being able to use and apply them almost without thinking. To do that, you will have to practise – a lot.

Parts II–III

As previously explained, Part II is not an integral part of the progression outlined in Part I but a complement to it. Part III contains a series of example notes with commentary, along with versions of the tasks set in the different chapters and a variety of additional information that may be of use.

Practice

You see repeated references to practice in this book. The aim of practice here is to automize or internalize the complex skill of note-taking. The major planks of your practice of note-taking will be:

1. practising with other students, as well as regularly in the presence of a trainer,
2. taking notes as an exercise in itself,
3. examining your own notes and rewriting them where they are not clear or helpful and
4. comparing your notes with and explaining them to other students.

All of these measures will help you automize a note-taking system and understand why you are writing what you are writing and whether or not what you are noting down is helpful to you in the ultimate task, your consecutive interpreting.

   Practice is an essential part of learning to become an interpreter, and the same applies to learning to take notes in consecutive interpreting. Repeating chapters and the exercises given there, practising regularly with colleagues (other students) and alone several times a week, if not every day, is the only way to internalize these techniques so that they become a reflex. Some of the exercises published in the first edition of this book have since been republished in *Conference Interpreting – A Student's Practice Book* (Gillies, 2013). Others have been taken from that book directly. Where this is the case, a reference number from that book is also given, for example "C.30". You can find a fuller examination of how to practise effectively there.

Where to find practice material

The type of speech you should use for the exercises in this book and for your own further practice are described above ("When Is Consecutive Interpreting

Used?") and can be found very easily on the Internet. Ministers are often out and about, speaking in situations that mirror those in which consecutive interpreting is used, and most ministries, certainly the major ones like the Ministry of Foreign Affairs, archive their ministers' speeches and make them available on their websites. Look out for ministers speaking abroad, where they may really have been interpreted, and don't be afraid of junior ministers. They often speak to smaller gatherings and are even more likely to be suitable for consecutive. Ambassadors' speeches can also be useful, and, because by definition they tend to be speaking abroad, you may well find speeches that were actually interpreted consecutively at the time. Remember, also, that for many of you (who work with English, German, French, Portuguese or Spanish, for example), speeches given by the ministers of other countries that have the same official language can also be used as practice material. This will help you acquire a broader knowledge of your languages, improve your general knowledge *and* give you a huge source of practice material.

Big companies and charities, as well as nongovernmental organizations (NGOs) and international institutions, are also places to look for ceremonial speeches or speeches of introduction or inauguration. These are among the types of speeches you want to be looking for, that is, speeches that could have been interpreted consecutively. Don't use newspaper articles as they do not properly reflect the conventions of the spoken word. And don't use the written word as you find it on websites.

Unfortunately most of the speeches that are actually interpreted consecutively don't make it onto the Internet, so when looking for practice material, we should try to find speeches that could have been given in the same sort of situation as where consecutive is used or that are similar in tone and content to such speeches. I have already outlined the type of speeches that are most commonly interpreted consecutively.

At the back of the book you will find more ideas about where to find practice material (Part III, "4. Where to Find Practice Material"). The way this material can best be used and the advantages of doing so are explained in Chapter 4 ("Moving on . . .").

Miscellaneous

Equipment

Interpreters working in consecutive mode generally use note-pads to take notes on, although sheets of paper and, in extremis, napkins and menus have been known to be requisitioned. For the sake of your nerves, though, it is best to be well prepared and have a note-pad and a couple of pens with you at all times, even if the organizer of your meeting (or teacher) says, "No, there won't be any consecutive today"! Different interpreters also favour different types of pad, paper and writing utensil.

You can try them all out, but the vast majority of colleagues use the following for the reasons explained alongside:

Reporter's note-pad	10 × 15 cm*	A convenient size – big enough for clear notes, small enough to carry around
	Spiral-bound at the top	Pages turn easily and never get lost, dropped or mixed up.
	Firm sheet of card stock as the back page	You will often have to take notes and speak standing up. Try doing either with a floppy note-pad!
	Plain pages, or with lines or squares as faint as possible	What you write must be clearly visible on the paper you are using.
	Write on one side of the page only.	The order of the pages gets very confusing if you don't.
Ballpoint pen/Biro	Writes quickly, smoothly, clearly and quietly.	Some interpreters use pencils but fountain pens, felt tips and rollerballs are no-no's. They are slow to write with and prone to running out and smudging.
	Several spares	If it can run out, it will. Bring a spare or two!
	The ink must be clearly visible on the paper you are using.	

* If you often work standing up, you'll find that holding the 10×15-cm pad in one hand is difficult, and you may prefer an A4 (21×29.7 mm) pad with a clipboard that that can be held against the body so the pad is more stable while you take notes.

Some interpreters prefer an A4 pad because it offers an overview of a larger part of the speech on each page or because they like to write big.

A smaller pad, for example 7×10 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. There are pros and cons with both these alternatives. Try them out.

It is now technically possible to take handwritten notes directly onto a tablet computer. This offers the advantage of an infinite number of pages that you never need to turn. In some cases the speech may even be recorded at the same time. There are also digital pens that record the speech and associate the audio recording to the notes taken on the special paper required.

However, these new options come with new disadvantages: tablets are cumbersome and need to be charged. Clients may object to digital recordings (the audio and/or the notes) in confidential meetings. Alternatively, unwanted notifications might appear on screen mid-speech. Digital pens for paper are expensive but use

old-fashioned ink, so you still need a spare with you. For whatever reason, the take-up amongst conference interpreters has been very slow so far.

What language to note in

Opinions differ on this question, but all the techniques described in this book can be used regardless whether you note in the source or target language or in a combination thereof. For more views on the subject, have a look at some of the books in the Bibliography where a variety of opinions are expressed, all the way from "note in the source language[§]" to "note in the target language[§]"! In the end, it will come down to which language you feel more comfortable with, and that often means noting predominantly in your A language regardless of whether it is the source or target language. However, there are other scenarios, and an interpreter with French A, English C and an A/B in a language they are not studying for interpreting purposes, for example Vietnamese, might well take some notes in Vietnamese even when interpreting from English into French. For a fuller discussion of this point, see Van Dam (2004).

Reading back notes

It seems most sensible to talk about reading back from your notes after you have worked through at least part of this book rather than before, so here I will confine myself to mentioning that there is no better description of the technique interpreters should use to read back from their notes when interpreting consecutively than that given by Roderick Jones (1998/2002:64). You can find it in the section "Moving on . . ." (page 75).

1   Speech analysis

> The rationale of note-taking is to bring to light the structure underlying a speech.
>
> Ilg and Lambert, 1996:82

In this chapter, you will use a number of different note-taking formats to 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, and
- note an entire speech and its component parts on a single page.

Before we start looking at how to take notes, let us spend a little time looking at the mechanics of the speeches that we will be listening to, taking notes from and, later, interpreting. Throughout your work as an interpreter you will listen to speeches in a quite different way than the ordinary listener. You will not only be listening to the words and the content as the normal listener does, but you will also be dissecting the speech in your head, 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.

To give you an idea of how this can be done, this chapter offers a number of exercises in which we will look at speeches at a macro-level; that is, we will not worry about the words or the content so much, but rather we will look at the framework of the speech. This framework, the skeleton of a speech, is of great interest to the interpreter because without it, the flesh, the details, have nothing to hang on and are meaningless.

There are many ways to approach the analysis of a speech to be interpreted in consecutive. You can look at the context in which the speech is given, who is speaking, to whom and why or on what occasion and in which style. All this information is important for the interpreter, but in this book I will focus only on those

types of analysis that directly influence the form of our notes. (The other types of analysis, equally important, are best dealt with elsewhere.)

Mind maps[§]

A mind map is a way of organizing information on a piece of paper. Usually it takes the form of an organic chart laid out on a large sheet of paper. Words and drawings are connected to one another on the page in various ways: by lines, by their position on the page relative to one another, and so on. Though the original format is rather narrow (Buzan, 2010), for our purposes mind maps also include any sort of pictorial or spatial representation of information on the page. This form 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.

Creating a mind map requires an understanding and analysis of the incoming speech, and it is this that is so useful for interpreters. The very act of making yourself draw a mind map forces you to dissect the speech, and that in turn means you listen far more attentively than the normal listener. It will help you see that a speech is not just an uninterrupted stream of words but a deliberately ordered collection of chunks of information. In drawing a mind map, you will create a visual image that shows (1) an overview of the whole speech on a single page and (2) how the different parts of the speech fit together. It is a great analysis exercise! And 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.

Example (Tweddel 1)

The following speech was given on 14 September 2014 by Australian Ambassador to the Philippines Bill Tweddel at the Rotary Club of Manila, Philippines. In the speech, the Ambassador seeks to highlight the many links between Australia and the Philippines and their prospering relations.

> Over the last 50 years, Australia has attracted migrants from all over the globe, in the process becoming one of the world's most multicultural nations. While the majority of our earliest migrants were Europeans, these days our population includes a large proportion of Asian migrants, and a significant number of African and Middle Eastern peoples.
>
> Migration to Australia has indisputably contributed to our diverse demographic. Nearly a quarter of our 23 million people were born overseas – 1.7 million of them in Asia. China and India are our largest sources of migration, and five other Asian nations, the Philippines, Sri Lanka, Malaysia, South Korea and Vietnam, constitute our top 10 source countries.

There are also several different types of mind maps, and you should experiment with them. Certainly the examples shown in Figures 1–6 should not be considered
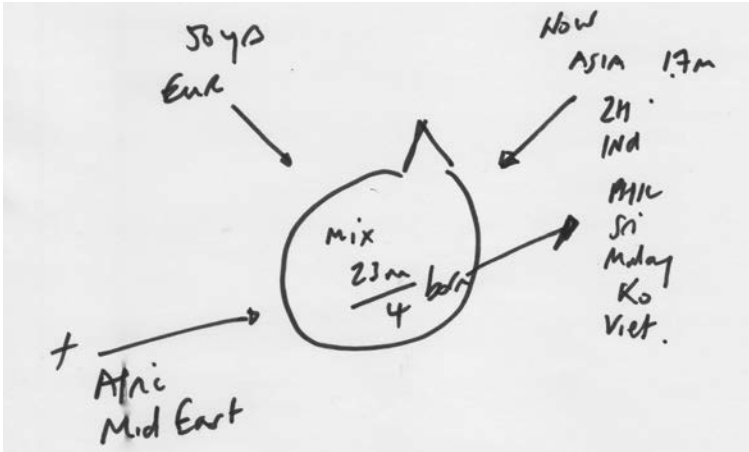
Figure 1

as the "right way" to make a mind map from this speech extract. They are just examples of how you might do it. For more types of mind maps, see http://www. informationtamers.com/WikIT/index.php?title=Information_map_types.

The same speech by Tweddel could equally have looked like this:
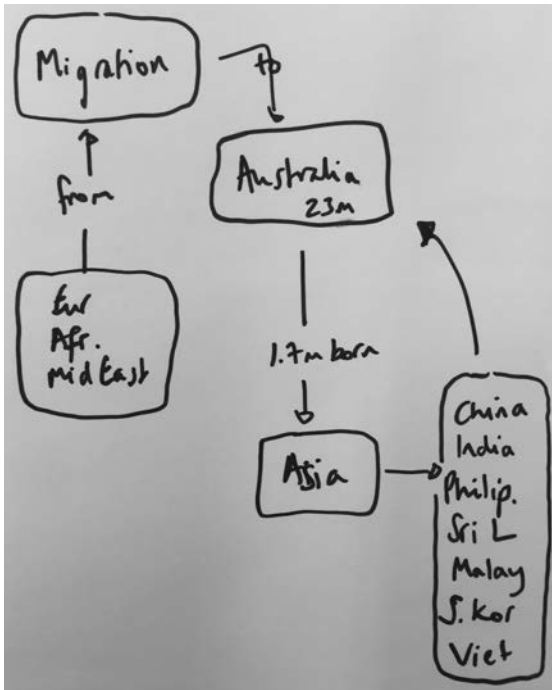
Figure 2

One other interesting thing about mind maps is that, although the position of elements on the page doesn't usually reflect the chronological order of the speech as it was given, the interpreter can still remember and reproduce that order from the mind map.

Clockwise, the map might have been created like this:
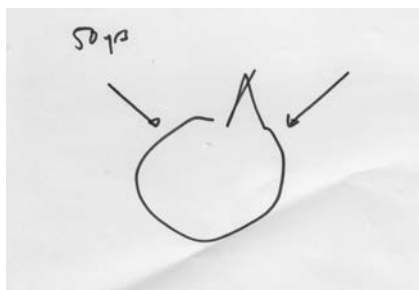
Figure 3
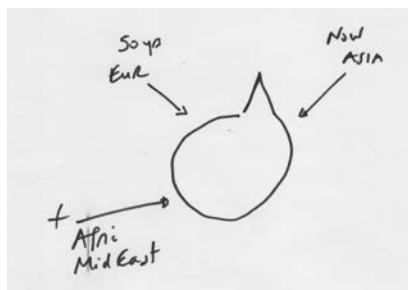
Figure 4
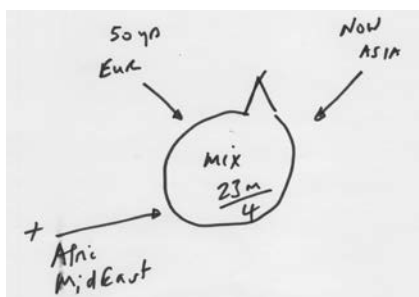
Figure 5
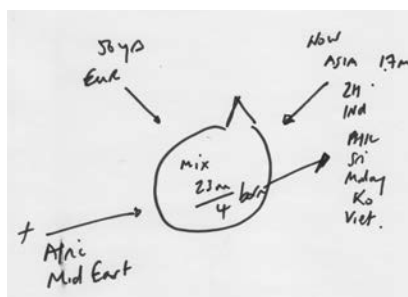
Figure 6

But interpreters are able to read it back in any order they like, including the same order as the speaker.

EXERCISE

Try the same with the following speech, using either the box provided or a pad of your own. Don't worry if you can't get all of the information into your mind map. That is not the point. Just see how much of the speech you can note pictorially like this and whether any or all of this structure would help you in reproducing the speech.

Example (Johnston)

This speech was delivered by the Governor General of Canada David Johnston at the Polish-Canadian Chamber of Commerce Business Luncheon in Warsaw,

Poland, on 24 October 2014. The speaker is praising his hosts' economy and out-lining either similarities or where the two economies are complementary.

> For its part, Canada is economically diverse and resource rich, and its banking and tax systems are respected around the world. Ours is an innovative economy, and our workforce is competitive and highly educated. We have experienced growth in business investment that has been the strongest in the G-7, and Canada is con-sistently identified as the best G-20 nation in which to do business.
>
> Poland's economy experienced remarkable growth during the recession of 2008 and it has continued to expand. That you managed to avoid the pitfalls and continued to develop your economy – with the GDP now sitting 25 per cent above 2008 levels! – speaks to Poland's amazing ability to adapt.
>
> You have taken advantage of your geographical position within Europe to provide vital services to surrounding nations, and you are diversifying your output. You have impressed many with your business acumen and your aptitude for anticipating the needs of both your partners and your citizens.

Beware! You might be tempted to think that if mind maps are so great, you can use them instead of any other note-taking technique for consecutive interpreting. Well, there are a number of reasons why you might not want to do that. Firstly, by definition, a mind map is generally expected to represent all of whatever it depicts – a whole presentation or speech, for example. Therefore it must fit on a single page. But the interpreter has no idea how long the speech will continue or how much attention the speaker will accord to each part of the speech. So the interpreter doesn't know how to ration the space available on that single page until it's too late. Secondly, some **speeches** are better suited to mind mapping than others. Thirdly, please also remember that some **people** are better suited to mind maps than others! Mind maps might work for you, or they might not. Don't force yourself to use them just because they are mentioned here. This is why I recommend using mind maps as an analysis tool rather than as a note-taking technique.

Having said that, some individual sections of certain speeches may turn out to be ideal mind map material, as in the Tweddel example. In which case, there is nothing stopping you from inserting mini mind maps, representing one section of a speech, into your normal notes if and where appropriate.

Three-dimensional mind maps

Often you will be called upon to interpret consecutively when travelling with a group. You may be visiting an industrial installation with a business delegation when the host decides to explain what everything is and does, or your group may be having a guided tour of a local tourist spot as part of their social and cultural programme; the possibilities are boundless. But

what you will often find is that the machinery or building or whatever the speaker is talking about and that is right in front of you to see and behold can be used as a large three-dimensional mind map. You may not need to take notes at all if the speaker starts the explanation, say, at the top of the machine, building or other object and works her way down. The object, building, machine, landscape – whatever it might be – will be your note-pad and mind map.

How to practise

Not all speeches will lend themselves to this technique, and some parts of a speech may be easier to create mind maps from than others. Don't worry! The idea is not to mind map everything but to get into the habit of breaking down speeches in a variety of different ways.

1. Download the transcripts of speeches from the Internet. (For some ideas on where to find speeches, see Part III, "4. Where to Find Practice Material".)
2. First use speeches in your own language and subsequently in your B or C language.
3. Repeat the task described in the Tweddel example and compare your results with colleagues and/or ask your trainer for advice.
4. When you are comfortable with the technique, try to create mind maps from the spoken word as well. You may even find this easier than using the written word despite the increased time pressure.

   You may find that mind maps and diagrams, discussed in the next section, are more productive when done directly from the spoken word, the reason being that these two exercises teach you to look at the bigger messages of a speech and not worry about the details, whereas having a transcript in front of you pulls you in the other direction and details can appear unduly important. If you do find that to be true, you can jump straight to making mind maps from the spoken word rather than transcripts.

Sections

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

Ilg and Lambert, 1996:73

When you first hear a speech that you have been asked to interpret consecutively, with or without notes, the speech will often seem like an uninterrupted stream of words and ideas. If we were to try to illustrate that on the page, you might get something like the following example. It's rather daunting, isn't it?

Example **(Tweddel 2)**

> Good to see so many familiar faces. Australia today is a stable, democratic and culturally diverse nation, with a skilled workforce and a strong, competitive economy. Over the last 50 years, Australia has attracted migrants from all over the globe, in the process becoming one of the world's most multicultural nations. While the majority of our earliest migrants were Europeans, these days our population includes a large proportion of Asian migrants, and a significant number of African and Middle Eastern peoples. Migration to Australia has indisputably contributed to our diverse demographic. Nearly a quarter of our 23 million people were born overseas – 1.7 million of them in Asia. China and India are our largest sources of migration, and five other Asian nations, the Philippines, Sri Lanka, Malaysia, South Korea and Vietnam, constitute our top 10 source countries. As our demography evolved, our economy also underwent important policy changes. Today, Australia has developed into an open, dynamic and highly productive economy with considerable strengths, particularly in mining and agriculture, although the services and manufacturing sectors also playing a significant role. From the 1960s until the early 1980s, highly restrictive trade policies, inefficient public sector monopolies, low productivity and growth, and poor comparative economic performance resulted in a period of economic decline in Australia. Driven to become competitive domestically and internationally, our Government's broad and aggressive reform agenda resulted in enduring gains in our productivity and growth, and a resurgence in our ranking amongst developed countries.

The first thing we should be aware of when listening to a speech is that it is not an uninterrupted and indivisible stream of words and ideas. We can and should break it up in our minds into more or less self-contained sections. Often a change of topic will signal a new section. Look at what can be done with this speech:

Example

> Good to see so many familiar faces.

> Australia today is a stable, democratic and culturally diverse nation, with a skilled workforce and a strong, competitive economy.

Over the last 50 years, Australia has attracted migrants from all over the globe, in the process becoming one of the world's most multicultural nations. While the majority of our earliest migrants were Europeans, these days our population includes a large proportion of Asian migrants, and a significant number of African and Middle Eastern peoples.

Migration to Australia has indisputably contributed to our diverse demographic. Nearly a quarter of our 23 million people were born overseas – 1.7 million of them in Asia. China and India are our largest sources of migration, and five other Asian nations, the Philippines, Sri Lanka, Malaysia, South Korea and Vietnam, constitute our top 10 source countries. **As our demography evolved, our economy also underwent important policy changes.**

Today, Australia has developed into an open, dynamic and highly productive economy with considerable strengths, particularly in mining and agriculture, although the services and manufacturing sectors also playing a significant role. From the 1960s until the early 1980s, highly restrictive trade policies, inefficient public sector monopolies, low productivity and growth, and poor comparative economic performance resulted in a period of economic decline in Australia. Driven to become competitive domestically and internationally, our Government's broad and aggressive reform agenda resulted in enduring gains in our productivity and growth, and a resurgence in our ranking amongst developed countries.

Suddenly the speech is much more accessible. We have five sections. Two introductory sentences that are sections in their own right, not much connected to anything. Then section 3 addresses immigration to Australia as a whole. In section 4, the speaker makes the connection between the subject – immigration to Australia – and his audience of Asian business people. And in the last he moves from immigration to the economy.

This simple exercise can demystify many a speech!

Note that the sentence in bold could just as easily be the first sentence of section 4 as the last sentence of section 3. The speaker is using it to transition from one part of the speech to the next (by linking demography – the previous subject – to economics – the next one). Often a speaker will not simply abruptly change tack in their speech but rather create a connection between two subjects in this way. So it doesn't matter whether you break before or after this sentence but simply that you recognize the break at this point.

When we come to taking notes later on, marking these breaks between sections of a speech will be one of the cornerstones of our technique. You can pick any symbol to mark these breaks – one might be *//,* which school teachers and proofreaders often use to suggest a new paragraph. And if you do this same exercise on a printed transcript instead of on a screen, you can use this symbol straightaway (Figure 7).

Good to see so many familiar faces. // Australia today is a stable, democratic and culturally diverse nation, with a skilled workforce and a strong, competitive economy. //Over the last 50 years, Australia has attracted migrants from all over the globe, in the process becoming one of the world's most multicultural nations. While the majority of our earliest migrants were Europeans, these days our population includes a large proportion of Asian migrants, and a significant number of African and Middle Eastern peoples. //Migration to Australia has indisputably contributed to our diverse demographic. Nearly a quarter of our 23 million people were born overseas – 1.7 million of them in Asia. China and India are our largest sources of migration, and five other Asian nations, the Philippines, Sri Lanka, Malaysia, South Korea and Vietnam, constitute our top 10 source countries. As our demography evolved, our economy also underwent important policy changes. //Today, Australia has developed into an open, dynamic and highly productive economy with considerable strengths, particularly in mining and agriculture, although the services and manufacturing sectors also playing

Figure 7

EXERCISE

Now try to do the same (on screen or on paper) with the following example taken from the same speech (**Tweddel 1**).

> As it is, global political and economic influences have been gradually shifting towards our own region for the past half century. China's ascent is the most significant strategic realignment of our time, but this is but one shift. The Asia-Pacific region, too, is transitioning and experiencing a series of vital economic, social and political transformations. The economic revolutions in recent decades of Japan, Taiwan, South Korea, China and increasingly, the nations of South-East Asia, including the Philippines, have propelled Asia's return to the world's economic centres of gravity. Unsurprisingly, Australia's proximity and comprehensive relations with the region have greatly benefited us. Seven of our top 10 trading partners now are in the Asia Pacific. For decades, Japan was our largest trading partner, and remains our second largest. Notwithstanding this, China's industrialisation and urbanisation have provided a clear advantage to our own economic prosperity over the past decade. Australia was well placed to meet a lot of the demand created by this Chinese boom – including for mineral resources and services – and it was a ready market for Chinese manufactured goods. And while Australia–China bilateral relations

have developed intensively, our relations with ASEAN are not far behind. Taken as a group, ASEAN is Australia's second largest trading partner after China. Australia–ASEAN two-way trade has more than doubled in the past decade from A\$ 45 billion to A\$ 92 billion.

Section diagrams

Section diagrams are a continuation of the way of splitting up a speech such as the one we've just seen in "Sections". Once you have broken down a speech into sections, you can go further and break it down into subsections, mapping them out on a page. For each section and subsection, note a single word.

A section diagram can serve as a set of notes to interpret from for a very quick speech or a speech that you can easily remember. It will give you the basic outline of the speech but not the details.

Example (Green)

This speech was given by UK Home Office Immigration Minister Damian Green at the Royal Commonwealth Society on 6 September 2010. In it he addresses the issue of immigrants arriving in the UK on student visas. Some do not study at all, he says, and some remain in the UK illegally after their studies.

> 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. That is good for the students concerned, it is good for the institutions they study in, and it is good for Britain. Indeed study of this kind has been one of our national success stories ever since Margaret Thatcher took the decision to expand our higher education sector and it certainly brings significant economic benefits to the UK.
>
> However, it also means that we need to understand more clearly why a significant proportion of students are still here more than five years after their arrival. And we also need a system which can scrutinise effectively, and if necessary take action against, those whose long-term presence would be of little or no economic benefit. Of course we are the ideal country for others to come to learn English. But I want to ensure those who come here to study at language schools or any other institutions play by the rules and leave when their visas expire.

The way you depict sections and subsections in your sections diagram is not restricted to the example in Figure 8. You might show exactly the same breakdown
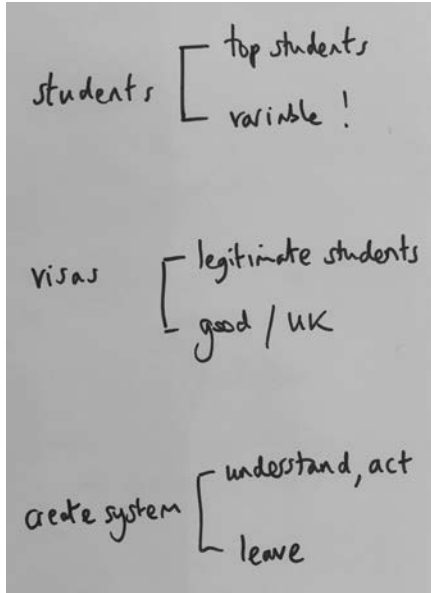
Figure 8
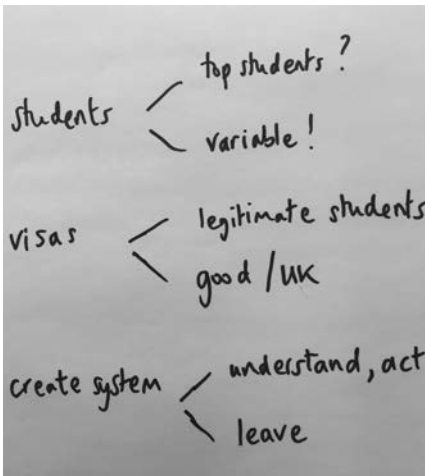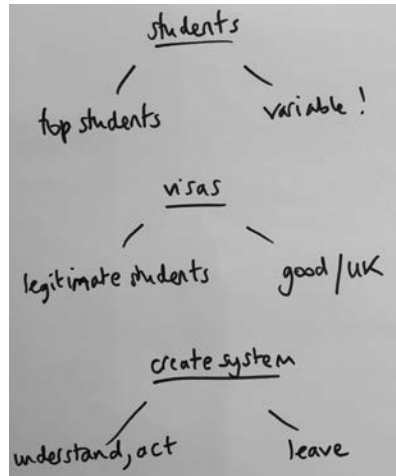
Figure 9   *Figure 10*

of the speech in either of the two formats shown in Figures 9 and 10. It is the analysis that counts, not making your version look exactly like mine!

   In the illustration in Figure 11, you can see a different speech analysed in a very similar way – with sections and subsections clearly identified in the "notes".
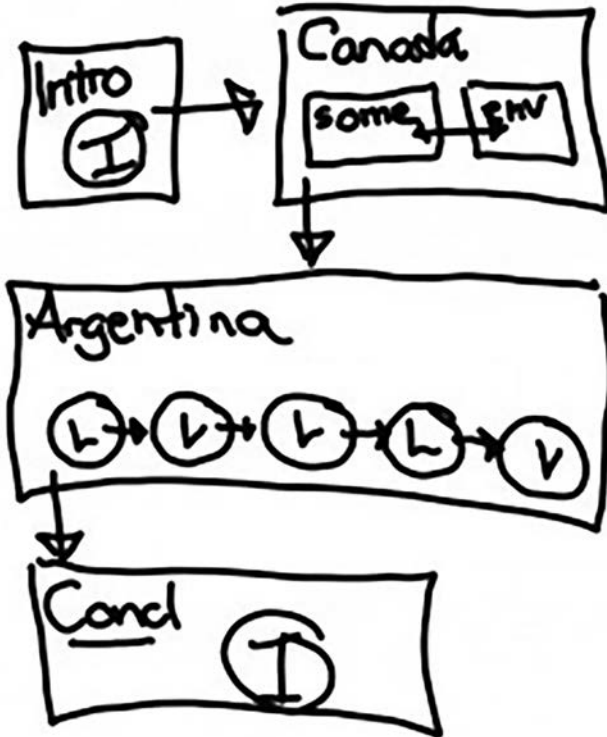
Figure 11
Source: Clifford, 2015.

However, with a view to note-taking, I recommend something like Figures 8 and 9 for the time being because that structure, on the page, anticipates the structure our notes will take up when we start applying the technique of verticality (cf. page 80).

EXERCISE

Now try the same with this speech (**Obhrai**):

> I am here to speak to you about an exciting new skills training program in Bangladesh. Bangladesh is one of the world's most densely populated countries. With approximately 156 million people (2013) living in a country about twice the size of New Brunswick, the resulting population pressures are huge. 34 per cent of the populace is under the age of 15.
>
> Add to this the vulnerability of Bangladesh to natural disasters, such as cyclones and severe flooding, and you can begin to understand why building the economy so the low-income population can transition out of poverty is both crucial and challenging.

Bangladesh was recently confirmed as a country of focus for Canada's international development efforts. This country was chosen based on its level of need and its ability to use development assistance wisely, and on Canada's capacity to make a difference. Bangladesh has been one of Canada's largest development assistance recipients for the last four decades. As part of its sustainable economic growth strategy for international development, Canada believes in the importance of investing in skills training.

Therefore, on behalf of the Minister of International Development and La Francophonie, Christian Paradis, it is my pleasure today to announce that Canada is contributing $19.8 million over three years to the *Skills Training and Enhancement Project* with the World Bank to create a better-trained and qualified workforce in Bangladesh. This project will provide men, women, and youth in Bangladesh the opportunity to earn a better living by obtaining essential skills and knowledge from quality, market-oriented skills training and education programs.

Mini summaries[§]

Summarizing is a very important skill for conference interpreters. And even though we are not usually asked to summarize, we can summarize very well. Summarizing is an exercise in analysis; it's a question of deciding what is very important and what is less important. And that is going to serve us well when note-taking and interpreting consecutively (and interpreting simultaneously).

Take a speech that you have divided up into sections, as in the exercise in the preceding two sections **(Tweddel 1)**, and copy it into a two-column table like the following one. Now try noting a very brief summary of the main message of each section of a speech in the right-hand column rather than as in the preceding structure. Look at the following example.

Example (Obhrai)

I am here to speak to you about an exciting new skills training program in Bangladesh. Bangladesh is one of the world's most densely populated countries. With approximately 156 million people (2013) living in a country about twice the size of New Brunswick, the resulting population pressures are huge. 34 per cent of the populace is under the age of 15.	*Bangladesh is densely populated.*
Add to this the vulnerability of Bangladesh to natural disasters, such as cyclones and severe flooding, and you can begin to understand why building the economy so the low-income population can transition out of poverty is both crucial and challenging.	*Leaving poverty is difficult.*

Bangladesh was recently confirmed as a country of focus for Canada's international development efforts. This country was chosen based on its level of need and its ability to use development assistance wisely, and on Canada's capacity to make a difference. Bangladesh has been one of Canada's largest development assistance recipients for the last four decades.	*Bangladesh is Canada's development focus.*

In terms of note-taking, mini summaries is also an extremely useful fallback option. When a speaker is going very fast and fuller notes are not possible, then listen harder and note down only a mini summary for each section. If you choose the summary well, it will be enough to remind you of the rest of the section [according to what Seleskovitch and Lederer (1989/2002) called "latent" memory]. And even if it doesn't, being able to give back a summary is better than getting something wrong or leaving a blank.

EXERCISE

Try the same on the following speech (**Ellis**). This speech was delivered by the UK Ambassador to Brazil Alex Ellis in October 2013 at the ILO Global III Conference on Child Labour.

The UK is very grateful for the opportunity to speak at today's debate. This is the right debate to have, at the right time. As the ILO have said, much progress has been made on child labour with a reduction in child labourers from 215 to 168 million between 2008 and 2012. It is especially heartening to see the sharp drop in girl labourers since 2000. But there are still, as Guy Ryder has said, 168 million good reasons to act.	
This is also the right place, given the notable progress which Brazil has made on reducing child labour, which President Rouseff described yesterday. I would like to thank Brazil for hosting this global conference. I would also like to acknowledge the contribution of my Dutch colleagues in progressing international work against child labour through the previous two conferences.	

I would like to focus today on four topics that I believe are essential for the fight against child labour: • Firstly, maintaining the effective international system to combat child labour. • Secondly, ensuring our national businesses act ethically worldwide. • Thirdly, tackling poverty through development assistance. • And lastly, increasing the number of children in primary education. The recent report from the International Labour Organisation highlights that there has been some progress in eliminating child labour, and that this is in part due to international action. It is clear that there is much still to be done, but the progress at least demonstrates the importance of maintaining the current effective international framework to deal with eliminating child labour. We welcome the report of the International Labour Organisation.	

Now compare your version with your colleagues' and with the version at the back of the book (page 248).

How to practise

1. Download the transcripts of speeches from the Internet (ministry and official websites usually offer many speeches that could be suitable). For where and how to find speeches in the Internet, see Part III, "4. Where to Find Practice Material".
2. First use the transcripts of speeches in your A language and subsequently in your B or C languages.
3. Copy the speech into one column of a two-column table as previously shown.
4. Repeat these exercises ["*Example* (Obhrai)"], and compare your results with colleagues and/or ask your teacher for advice.
5. Try to make mini summaries from the spoken word. The source speeches for this will be given by your colleagues from their notes. How this is done is explained in the section "Moving on . . ." (page 72). Use your note-pad and divide each part of your summary with a horizontal line across the page.

FURTHER EXERCISES

The following exercises are taken from Gillies (2013).

1   SPEECH SUMMARIES (C 30)

Listen to a speech. How many points did the speech contain? Summarise it orally immediately afterwards. Summarise in your own words, first in the same language,

then in a target language. Start summarising very briefly and in later sessions include more detail.

Speeches are never uninterrupted streams of information. They are always made up of sections, either ones the speaker put in place when writing or ones the listener and the interpreter define themselves to make comprehension easier. Looking for and finding these sections can be very reassuring because it breaks a speech down into much more manageable parts.

2   COUNTING ON YOUR FINGERS (C 31)

One person gives a relatively straightforward speech. The others count the logical links in the speech on their fingers. Then one listener gives a brief summary of the speech, counting each part on a finger as he or she goes.

Speeches are not uninterrupted streams of information. They are made up of sections. It is often logical links that create the bridge between these sections. Looking for and finding these sections can be very reassuring because it breaks a speech down into much more manageable parts.

3   NOTE ONE WORD PER SECTION (C 103)

For each section of a speech, note only one word on your note-pad. Can you recreate the most important parts of the message from those notes?

4   IDENTIFY THE SKELETON OF MEANING (C 42)

Read the transcript of a speech. For each paragraph (or section) of the speech, highlight elements to make a sentence that sums up the whole paragraph or that gives the essentials of what is being said. The elements you underline don't have to follow one another directly in the text.

Example

It is also true today, and will be for the foreseeable future, that <u>Britain pays its way in the world by exporting manufactured goods</u>. Around 60 per cent of our exports are manufactures. And whilst it is true that the balance of payments doesn't constrain economic policy in the immediate way it did 30 or 40 years ago, nonetheless ultimately a country must pay its way or face severe financial consequences. For Britain <u>that means our manufacturing industry must be competitive</u>.

Rt. Hon. Patricia Hewitt
at Merrill Lynch, London
January 2002

Even if you read only the preceding shaded text, you get the most important part of the message.

In a variation on this exercise (Kalina, Buhl and Heidrum, 2000:178), you can cover up the text and try to recreate the speech from memory. Or try to translate the hidden text into an active language.

2 Recognizing and splitting ideas

> One basic recommendation is to capture the main grammatical constituents of speech – S-V-O, or other preferred sequences, according to the language pair involved. This was Constantin Andronikof's main advice.
>
> Ilg and Lambert, 1996:79

In this chapter you will:

- distinguish between three uses of the term "idea" and
- learn to break down speeches into ideas.

What is an idea?

The most oft repeated thing you will hear as a student interpreter is to "note the ideas and not the words!" But what is an idea? And how can we recognize them so that we can reproduce them properly in interpretation? You might say that a whole speech boils down to one idea, but will that help us in our note-taking? Each word might seem like an idea, but they won't all be equally important.

The first thing to understand is that when interpreters or your teachers use the word *idea*, they may be referring to any one of three things. For the purposes of this book and in order to be clear and consistent, I wish to keep them separate. First of all, there are the ideas that we are going to deal with in this chapter, that is, the "parts of the message" (Thiéry, 1981), those that tell us "*who did what to whom*". These ideas we will carry on calling *ideas*.

Secondly, there are the ideas described by Rozan (1956/2003), 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. (See the end of Chapter 3, page 51, and Chapter 6.) These underlying meanings we are going to call *concepts*[§].

Thirdly, many interpreters consider ideas to be what we called *sections* in the previous chapter.

Question:	What is an idea? This question is a little too metaphysical for this type of book, so let's come down to earth a bit. What is the basic unit for communicating something, anything in language? How do we say, "*Who does what to whom*"?
Answer:	The sentence.
Question:	And what are the basic units of a sentence?
Answer:	The Subject, the Verb and often an Object of the Verb (henceforth SVO[§]).

Example (Paxman)

In this chapter I'll use examples from a speech given by the British Ambassador to Spain, Giles Paxman, at the Countries of the Atlantic conference on 18 November 2011. He is outlining the relationship between the UK and US and the influence the two cultures have and have had on each other.

Let's have a look at one sentence.

> Fuelled by the boom in international communications and travel, European art, music, food and fashion now have a far bigger impact in the US than at any point in recent history.

It is a long sentence, but what is the basic idea it conveys, the framework on which the rest hangs? Ask yourself instead, "*Who does what to whom (or to what)?*" What is the basic Subject-Verb-Object make-up of this sentence?

<div align="center">

S   S   S   S   V   O

European art, music, food and fashion . . . have . . . a bigger impact

</div>

There are several subjects, which sometimes happens, but you get the picture.

We are going to bend the definitions used in describing language and consider that the verbs *to be* and *there is/are* take Objects. This means, then, that expressions like *The report is interesting* and *There is a rumour* are going to be considered as Subject Verb Object units. Furthermore, we will lump Direct and Indirect Objects together under the heading of Object. Thus, *The Prime Minister was speaking to an assembly of business leaders* will also be considered as SVO, with *an assembly of business leaders* as the Object.

This rather relaxed approach to linguistic terminology may annoy grammarians and linguistics experts, but, as you will see, it is going to make note-taking much easier, and that is what we're here for. Let's look at another example:

> I think this greater cultural intermingling should be a cause for rejoicing rather than for concern.

Again it is a long sentence, but the basic idea, the SVO set-up is very simple.

> intermingling . . . should be . . . a cause for rejoicing

Most of this sentence is additional information, the crux of what is being said though, can be found in the SVO unit *intermingling should be a cause for rejoicing.* If we miss that, the rest of the sentence is meaningless. As you do more and more consecutive interpreting, you will see – and interpreters will tell you – that consecutive is really about recognizing the core message amongst all the other information. This is how we start doing that. In this way, identifying the SVO units is actually a very important analysis exercise.

> For the purposes of note-taking in consecutive interpreting, an idea is a . . .
>
> **SUBJECT – VERB – OBJECT** group.

Identifying ideas

See how it works in the following text, where we will look for these SVO units.

Step 1

To begin with, download the text of a speech into your word-processing software. Then remove the paragraph spaces that were in the original to give us a block of text like this.

> American culture may be slightly more prevalent in the UK, not least given our common language, than in other European countries. But countries like Spain are certainly catching up – be it through the media, television, film, music or food. So much so that across Europe now, our interaction with American culture has to a large degree become unconscious, second nature. Importantly, however, the process is not one way. Fuelled by the boom in international communications and travel, European art, music, food and fashion now have a far bigger impact in the US than at any point in recent history. I think this greater cultural intermingling should be a cause for rejoicing rather than for concern. Others may disagree. What is certain is that in an increasingly interconnected world, this intermingling is inevitable. That doesn't stop us Europeans arguing among ourselves about how closely we should align ourselves with the US. Even in Britain there is a significant debate about our ties with the US – one that was intensified by the Iraq war and events in Guantanamo.

Step 2

The exercise is now to ignore all the padding and additional information and to identify the essential Subject Verb (Object) units that make up the backbone of

the speech and separate them from one another, for example by hitting the return key twice after each idea. If it's easier for you to think of ideas as being "*who does what*" (rather than Subject Verb Object), then by all means do it that way. By way of demonstration, I have marked the Subject Verb and Object in each sentence. The first Subject Verb Object group is:

    └──── S ────┘   V   └──── O ────┘

American culture may be slightly **more prevalent in the UK**, not least given our common language, than in other European countries.

→   American culture may be more prevalent in the UK

The second unit is:

            S   V

But **countries like Spain** are certainly **catching up –** be it through the media, television, film, music or food.

→   **countries like Spain are catching up**

If we continue to do the same throughout the passage, we might arrive at the following. Notice that the "ideas" or "sentences" range in length from 3 to 30 words, but each contains only one SVO unit, only one idea.

                          └──── S ────┘

So much so that across Europe now, our **interaction with American culture** has to a

           V   O

large degree **become** unconscious, **second nature**.

              S   V   O

Importantly, however, the **process is not one way**.

                            S

Fuelled by the boom in international communications and travel, **European art,**

  S   S   S   V   O

music, food and fashion now **have** a far **bigger impact** in the US than at any point in recent history.

              S   V └──── O ────┘

I think this greater **cultural intermingling should be** a **cause for rejoicing** rather than for concern.

     S   V   O

Others may disagree.

                          S   V

What is certain is that in an increasingly interconnected world, this **intermingling is**

    O

inevitable.

   S   V   O

That doesn't stop us Europeans **arguing** among ourselves about how closely we should align ourselves with the US.

                    S   V   O

Even in Britain **there is a** significant **debate** about our ties with the US – one that was intensified by the Iraq war and events in Guantanamo.

If you read only what is marked in bold, you will get the core of the speaker's message.

You may have noticed a subordinate clause tucked into this passage that appears not to fit into our SVO set-up here. Don't worry about clauses for the moment. Clauses are very common in all types of speech, but for the moment we want to concentrate only on the core message, the Subject Verb Object group. We will return to clauses like this in Part II.

EXERCISE

Now try to do the same yourself with the following speech. Copy the speech from the web address given at the back of the book (*Example* **2 Green**, page 260) into your word-processing software, remove the paragraph breaks to obtain the text as one block. Then read it, and hit the return key twice after each SVO group.

Example (Green)

. . . Of course it is true that there have been many changes in the system since 2004 so it would be wrong to extrapolate directly, but the possible consequences are clear. If we continue to have a fifth of each cohort of students staying long term we will have very high net migration numbers indeed.

To those who say that these are precisely the brightest and the best who Britain needs, I would say let's look at the facts. We estimate that around half, I repeat, around half of the students coming here from abroad only, are coming to study a degree level (or above) course.

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. That is good for the students concerned, it is good for the institutions they study in, and it is good for Britain. Indeed

study of this kind has been one of our national success stories ever since Margaret Thatcher took the decision to expand our higher education sector and it certainly brings significant economic benefits to the UK.

Now compare your version with your colleagues' and the version at the back of the book (page 249). Remember, the version at the back is not the "right" version; it is a version of what you might come up with.

How to practise

1. Download transcripts of speeches from the Internet. Remember to ensure that you find the type of speech that is interpreted in consecutive mode (see page 5 in the Introduction).
2. Copy the speeches into your word-processing software, and remove all the paragraph breaks or blank lines within the speech, as we did before. If necessary, reformat the whole text so that you have single spacing between lines. You should now have a single block of text.
3. Now go through the speech with the cursor, and hit the return key twice after each Subject Verb Object group – in other words, between ideas.
4. Print the result and compare with your colleagues. Do you agree on the divisions?
5. Repeat with more transcripts.

3   The beginning: diagonal notes

The interpreter should separate the three components [Subject Verb Object] quite clearly and allocate to each of them roughly the same position in any given section of notes. These positions will form a diagonal axis, working from left to right of a page and from top to bottom.

Jones 1998/2002:44

In this chapter you will:

- start taking basic diagonal notes,
- separate each noted section from others on the page and
- separate each idea noted from others on the page.

In this chapter, we will turn the breakdown of the source text that we saw in Chapter 2 into a first attempt at note-taking. Each Subject Verb Object unit – each idea – described in Chapter 2 is going to become a separate segment of our notes, and each idea will be separated from the next by a horizontal line across the page.

Separate the different parts of the message (which often correspond to sentences), using horizontal lines.

Thiéry, 1981

Subject, Verb, Object

On one page of your note-pad, you will have room for two, perhaps three ideas, which you note as the Subject, Verb and Object diagonally across the page. Don't try to squeeze more than this onto a page; your notes will only become more difficult to read back. For this, start by using the following boxes; then, for further practice, get yourself a 10×15-cm spiral-bound reporter's note-pad.

The page will look something like this:
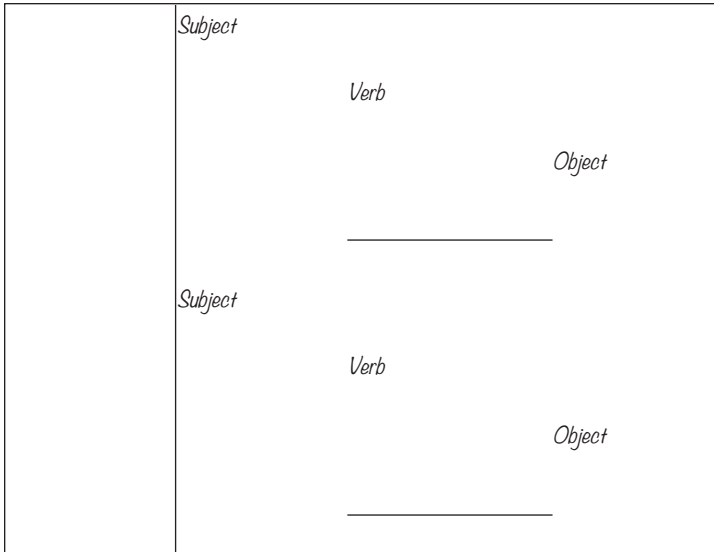
Whether you draw the horizontal line across the whole page or only part of the page is simply a matter of personal preference. Some interpreters do, some don't. Choose for yourself. The margin left free at the left-hand side will be discussed in the next chapter. Don't worry about it for now.

Why note diagonally across the page?

In addition to reflecting our division between ideas, notes taken across the page like this have a number of advantages:

- **Easier to read back:** Because there is less writing on a page, the ideas stand out on the paper.

- **Eyes move from left to right** in a natural movement, a little like a typewriter, always coming back to the left at the end of each idea.

- **The beginning of each idea,** which is also often the most important part of it, is noted farthest to the left on the page, so we see it first. (This pattern will be looked at in more detail in Chapter 5.)

- **Visible structure:** The structure of the speech is visible at a glance. Something quite impossible if we note horizontally as we write normally.

- **No syntactic interference:** This is something that horizontal notes encourage. That means, for example, using the wrong word order in the target language because you noted something in the source language word order.

- **Space for verticality additions:** In Chapters 5 and 8, we look at verticality and some of the detail you might need to add.

NB: If you are working from a language where the word order is not necessarily Subject Verb Object, you can still note in SVO order – having reformulated the source speech into SVO order. This is useful in German or the Slavic languages where the inversions in word order are just stylistic, so recreating the underlying SVO order on your note-pad will make the notes clearer and interpreting easier. Or you can note in the order of the source language, SOV for example.

Similarly, in some languages, the Subject is often only implicit. You might find your notes clearer and interpreting therefore easier if you make it explicit in the notes by noting in the SVO format.

Example

Step 1

Let's take the passage from Chapter 2 (**Paxman**), split into ideas as it was there.

       S   V   └──── O ────┘
American culture may be slightly **more prevalent in the UK**, not least given our common language, than in other European countries.

         S   V
But **countries like Spain** are certainly **catching up** – be it through the media, television, film, music or food.

                  └────── S ──────┘
So much so that across Europe now, our **interaction with American culture** has to a

        V   O
large degree **become** unconscious, **second nature**.

```
                           S    V      O
Importantly, however, the process is not one way.


                                                        S
Fuelled by the boom in international communications and travel, European art,

    S    S      S          V              O
music, food and fashion now have a far bigger impact in the US than at any point in
recent history.

                          S             V              O
I think this greater cultural intermingling should be a cause for rejoicing rather than
for concern.

    S    V    O
Others may disagree.

                                                     S         V
What is certain is that in an increasingly interconnected world, this intermingling is

    O
inevitable.
```
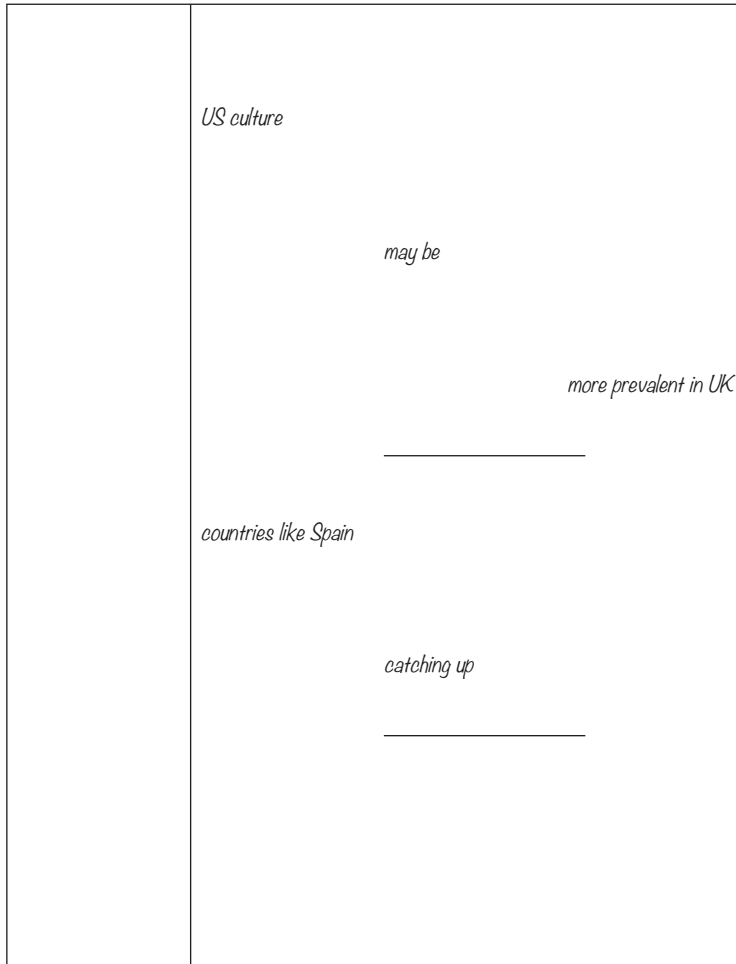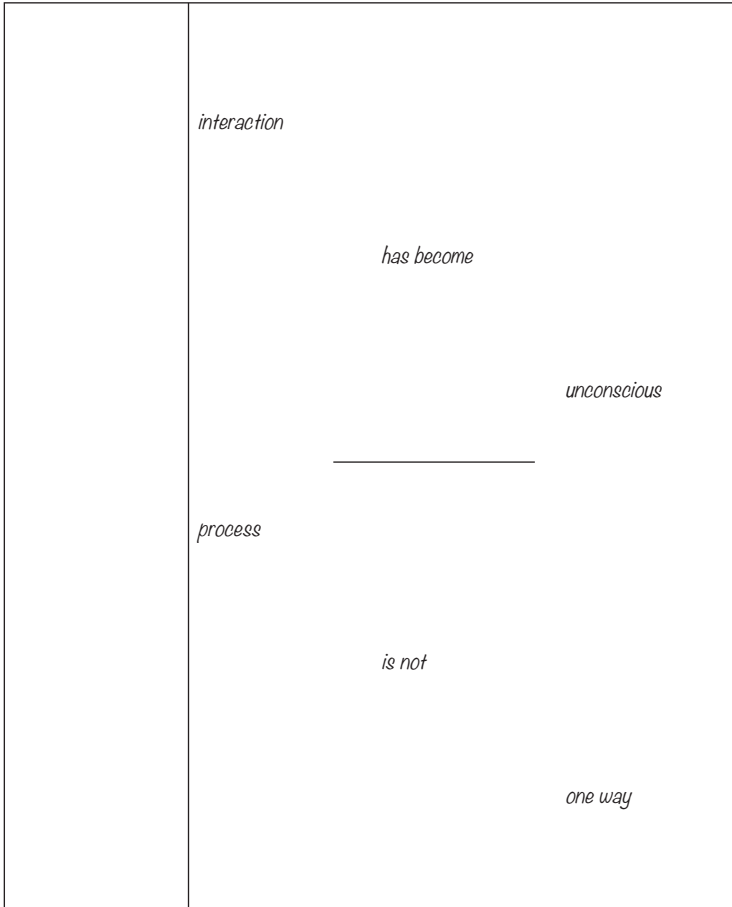
It is going to be crucial now and during the rest of your interpreting career to be able to fish the core ideas out of a more detailed source speech. Here, because we are only just getting started, we cannot be expected to get everything right, but what we want to commit to the note-pad is the basic skeleton of the speech, the Subject Verb Object arrangement for each of the ideas expressed. The temptation will always arise to try to note everything down. *Resist it!*

Later we will not be able, nor will we want, to note all of what we hear, but we will be able to recall much of the detail from a speech thanks to the structured notes we have taken. That structure comes from first having heard and established what is the most basic message of the source text. That is what we are doing in this chapter.

Step 2

The first four ideas of the **Paxman** speech might look like this:

US culture

          may be

                    more prevalent in UK

          _____

countries like Spain

          catching up

          _____

```
interaction


                        has become


                                              unconscious

                    _____

process


                    is not


                                          one way
```

The detail that you have not noted may come back to you when you look at the basic structure you have noted. But if it doesn't, don't worry. At this stage we are not trying to get everything right, we just want the main ideas.

EXERCISE

Try to make notes in the same way for the rest of the passage in the space provided:

Fuelled by the boom in international communications and travel, European art, food and fashion now have a far bigger impact in the US than at any point in recent history. I think this greater cultural intermingling should be a cause for rejoicing rather than for

concern. Others may disagree. What is certain is that in an increasingly interconnected world, this intermingling is inevitable.

That doesn't stop us Europeans arguing among ourselves about how closely we should align ourselves with the US. Even in Britain there is a significant debate about our ties with the US – one that was intensified by the Iraq war and events in Guantanamo.

Compare your notes with those of your colleagues. Do you agree on the breakdown? Remember, there is no one absolutely right answer to any of the questions that consecutive poses, and so it can be very useful to compare with other students and your teachers to see how they tackle the same problems.

Next is an example of how those notes might have looked. They are neither complete, nor are they supposed to be at this stage, but they do offer the interpreter the basic structure of the speech. As we will see later, this can help us to note what's left more clearly without obscuring the central ideas or, even better, allow us not to note what is left and help us recall it from memory.

Eur art

food

fashion

              bigger impact

                          US
             _____

intermingling

           is

                    cause / rejoicing
          _____

others

           disagree

---

intermingling

           is

                    inevitable

          _____

Europeans

             argue

                    about alignment

          _____

there

           is

                    debate in UK

You can see how incomplete these notes are compared to the full text, but look at them again. Is there any doubt in your mind about the missing information? Try to answer the following questions using only these notes, and see if the structure has helped you remember the information that we did not note.

What has helped European art, food and fashion to have an impact in the US?
Is it fact or opinion that *cultural intermingling should be a cause for rejoicing*?
   Whose opinion?
Why is intermingling inevitable?
What alignment do Europeans argue about?
What is there a debate about in the UK?

You don't have to have answered all these questions correctly to demonstrate that already at this early stage your memory is really quite good when it is given the **right prompts**. Those prompts are to found in **consistent and structured notes**.

There will be a closer look at this function of notes in Chapter 7.

Note also that in this way of taking notes, adjectives are noted horizontally adjacent to the noun they qualify, e.g. *bigger impact*. Just because we talk about diagonal note-taking doesn't mean everything is diagonal to everything else! That would not be helpful.

What we've seen so far in this chapter is an introduction to noting the Subject, Verb and Objects diagonally. As such it is a demonstration and is very literal: the actual words used in the text have been noted on the note-pad and in the order they appear. However, in real consecutive, this will not be the case. Firstly, you'll be working from one language to another, and secondly, you will be analysing the incoming speech; therefore you can and should do the following.

1. **Note shorter synonyms.**
2. **Note a different SVO group with the same meaning.**
3. **Noting only two of the three elements in SVO.**
4. **Make several short sentences out of one long one.**

Let's have a look at each of those in more detail now.

1.   Note shorter synonyms

You have already begun to break down the speech into its basic units, ideas. Now is the time to start thinking about the words used to represent each Subject, Verb and Object in the original. You are not obliged to use the same words in your

notes as speakers use in their version. In fact, it will be very useful if you can note something shorter but synonymous: shorter to save time and synonymous to avoid being trapped into using a word similar to the word the speaker has used, when it may not be appropriate or, worse, when it may be just plain wrong in the target language. (For example, despite appearances *eventuellement* in French does not mean the same as *eventually* in English.) You will most likely hear your teachers mention this particular strategy quite often with the words "**note the meaning, not the word**".

   Choosing what to note will be one of the most important things you learn to do as you learn to do consecutive interpreting.

Not noting the word

The following text is the first and last word on the subject, culled from Rozan's *Note-taking in Consecutive Interpreting*. To avoid confusion over the use of the word *idea*, as described in Chapter 2, I have doctored Rozan's text and replaced the word *idea* with the words *underlying meaning* where necessary. This is the second way the word *idea* is used by interpreters (see Chapter 2, page 37).

> Take any French text and give it to 10 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. The fact that we have ten good translations, but ten different texts, shows that what is important is the translation of the [underlying meaning] and not the word. This is even truer of interpretation since the interpreter must produce a version of the text in another language immediately. He must be free of the often misleading constraints that words represent. It is through the analysis and notation of the [underlying meaning] that the interpreter will avoid mistakes and a laboured delivery.
>
>   Example: Let us take the following, from French into English: "*Il y a des fortes chances pour que*. . . . ./ *There is a very good chance that* . . . ". If we base our notation of this expression on the words, the key word is *chance*. If we base it on the [underlying meaning], it is *probable*.
>
>   The notes will have to be read 20 minutes – even an hour – after the idea was originally expressed. In the first example it would be very easy to make a mistake. Having noted *chance* the interpreter might, if the context allowed, render "*there is a chance that*" or "*by chance*". If on the other hand he noted *probable* the mistake cannot be made.
>
>   Example: "*We should try to live up to* . . .". It would be absurd to note the word "*live*" and it would greatly increase the risk of making a mistake. Although it would seem to be very different from the original it would

> be more appropriate to note in French, for example, "*à la hauteur*" (in English "to be up to"). This is the result of analysing the [underlying meaning] behind what is said and noting it idiomatically in the target language. It would be just as useful to note *be* =, representing being equal to, which could very easily be read back idiomatically in interpretation (ie "à la hauteur in French", "to be up to in English").
>
> <div align="right">Rozan, 2003:16 [1956:14]</div>

Example (Paxman)

American culture may be slightly more prevalent in the UK, not least given our common language, than in other European countries. But countries like Spain are certainly catching up – be it through the media, television, film, music or food. So much so that across Europe now, our interaction with American culture has to a large degree become unconscious, second nature.

Importantly, however, the process is not one way.

```
mix


            has become


                        unconcious

            _____

process

        is not

                one way
```
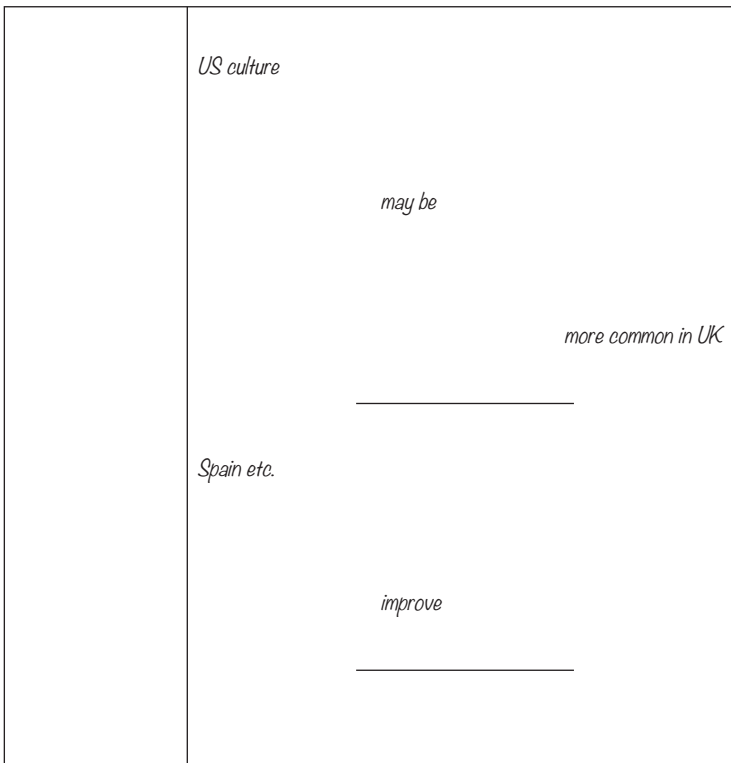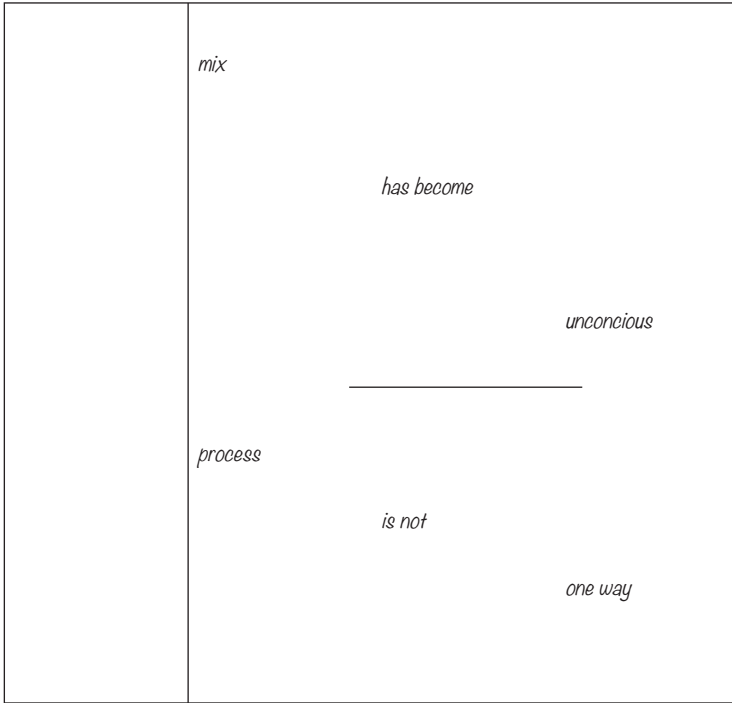
Notice in the example that *prevalent* has been noted as *common*, *intermingling* as *mix* and *catch up* as *improve*. In each case, a more generic and/or shorter term has been used in the notes.

2. Note a different SVO group with the same meaning

Noting a different SVO group with the same meaning shows that you have really understood the meaning of what is being said, not just recognized the words. You might find this difficult or even a little daring to start with, but it will be worth the effort. And, of course, you should not do this systematically with all ideas but only those that can be noted more quickly and clearly in this way.
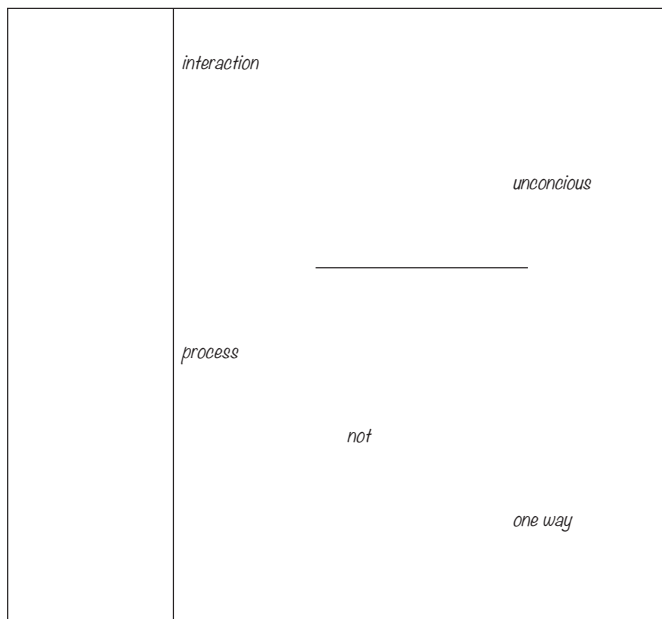
Example

UK

        may have

            more US culture

_____

Spain etc.

       catching up

_____
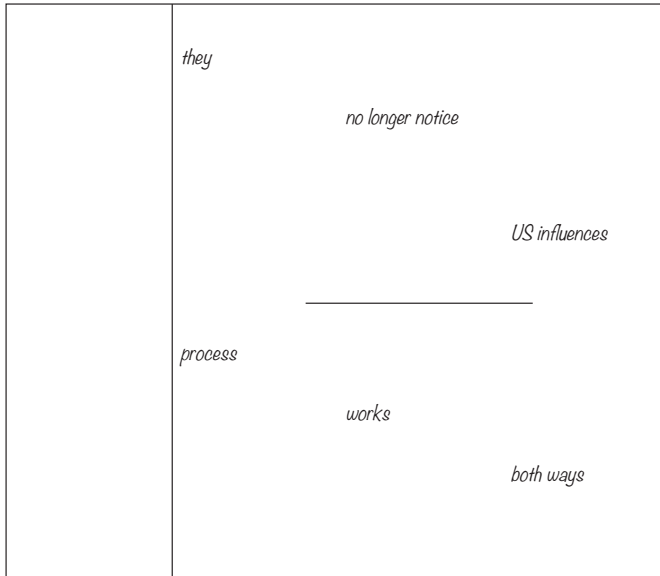
## 3.   Noting only two of the three elements in SVO

To save time and effort, we can avoid noting the blatantly obvious. In practice that will often mean that we do not need to note all three elements SVO (or "*Who does what*") but that at least one of them will be obvious from the other two. In which case, we only need to note those two. For example, SV or SO. This is particularly the case for the verb *to be* and the construction *there is/are*.

interaction

unconcious

_____

process

not

one way
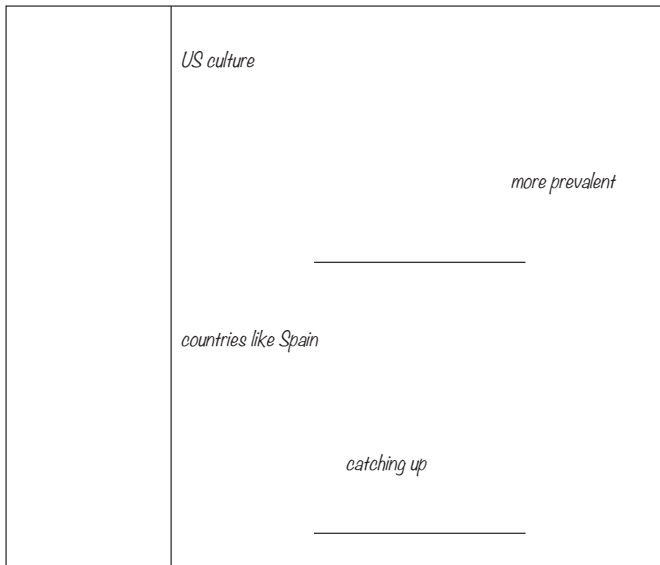
For *there is* and *there are*, you may find it natural to drop the *there is/there are* entirely AND move the rest to the left of the page, as though it were the subject. For example:
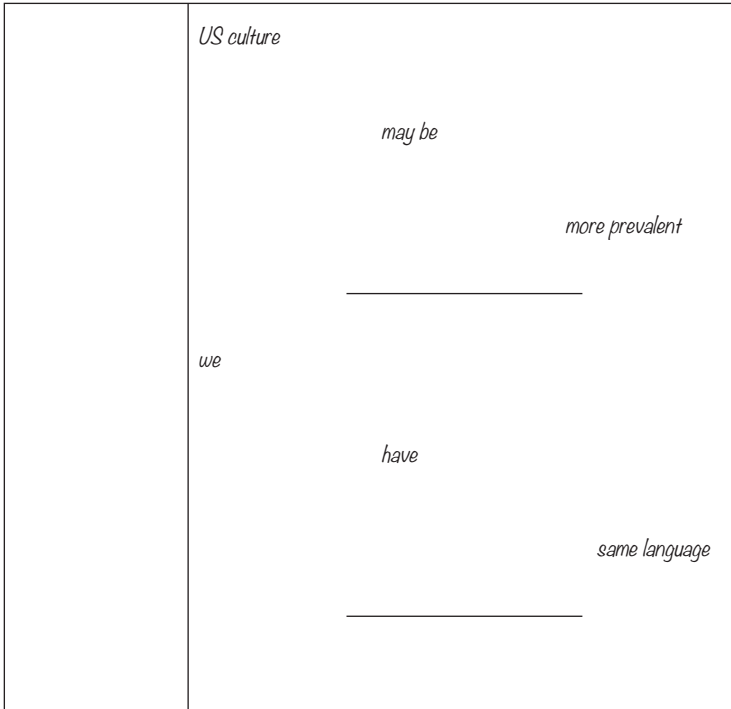
Even in Britain there is a significant debate about our ties with the US . . .

debate
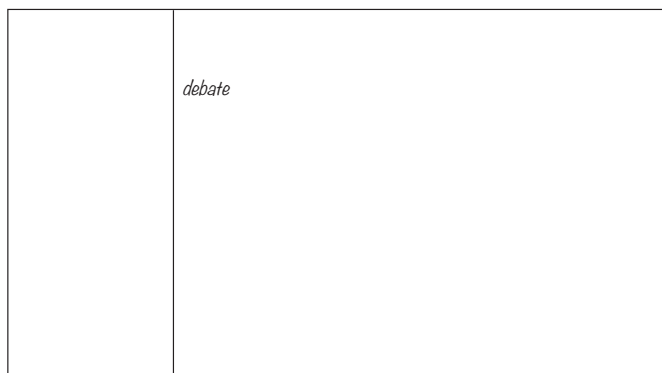
4.   Make several short sentences out of one long one

Example (Paxman)

> American culture may be slightly more prevalent in the UK, not least given our common language, than in other European countries.

How to practise

Practise first with the transcripts of speeches, not the spoken word.

1. Repeat steps 1–3 from "How to Practise" in the previous chapter (page 34).
2. Now note each of the SVO elements from each idea on a note-pad in the way described in this chapter, that is, diagonally and drawing a horizontal line across the page after each idea. Do not try to get all the detail at this stage, only the Subject Verb Object group. You can also think of SVO as "*Who does what?*"
3. Compare work with your colleagues'. Do you agree on the divisions and notes?
4. Repeat with the transcripts of more speeches.
5. Follow the guidelines in Chapter 4, "Moving on . . ." on giving speeches for your fellow students. To practise, simply listen to a speech given by a fellow student, and note only the SVO groups on your note-pad page.

When you are comfortable with the technique described in this chapter and have spent some time practising it, turn to Part II, "1. Clauses" for a look at how to deal with a frequently occurring sentence structure: the clause.

Don't try to take in too much new information at once, but now might be a good time to dip into Part II, "2. Rules of Abbreviation".

Working out the basic meaning of a part of the original speech in terms of "*Who does what to whom*" – in other words, what is the Subject Verb Object group, together with an ability to identify the meaning underlying the veneer of the words chosen – will be all-important skills in your work as an interpreter working in consecutive mode.

4   Links

Links signal the way the speaker wants the listener to relate what is about to be said to what has been said before.

(Baker, 1992:190)[1]

In this chapter you will:

- be introduced to links,
- compile groups of similar links,
- start taking notes that can be used to reproduce speeches and
- start taking notes from the spoken word.

In the previous chapter, we looked at identifying ideas and used the Subject Verb Object group as our basic unit. Identifying the ideas is a major step towards understanding and recreating a speech as an interpreter, but just as important as the ideas themselves are the relationships between them: the links. *Links* are words or expressions that tell you how the two ideas fit together. They are often conjunctions but not always. The most obvious links are words like *but*, *however*, *so*, *therefore*, *and*, *because*, but any expressions synonymous with these may also act as links. Because links define the relationship between two ideas, they are usually to be found between those two ideas. For example:

The government has imposed a number of new visa restrictions on non-EU nationals. **However**, total immigration continues to rise.

Idea 1: Government has imposed visa restrictions
Link: however
Idea 2: total immigration continues to rise

Why are links important?

Let's look at some very straightforward examples.

1. The economy is struggling. The Central Bank has left interest rates unchanged.

In this example we have two ideas, represented by two SVO groups, but we have no link between them. The ideas form a list of factual statements perhaps, but with no links between them, they tell us very little. But what happens if there is a link between the ideas?

2. The economy is struggling. However, the Central Bank has left interest rates unchanged.

We now have a very different message. See how much more these ideas say than Example 1. The links bring the ideas into relation with one another and in doing so implicitly give us more information about the situation. In this example, we are led to believe that the Central Bank had been expected to change interest rates (and basic economics suggests downwards) but that it has not done so.
But what if a different type of link had been used?

3. The economy is struggling. Consequently, the Central Bank has left interest rates unchanged.

In Example 3, the situation is the opposite. The Bank, we infer, would normally have raised its rate for one reason or another, but because of the economic situation, it did not (so as not to stifle growth, for example). Notice how pairs of ideas are created where previously there were lone sentences. One thing becomes more meaningful because of what it is paired with, and the link that does the pairing.

The most common – and therefore arguably most important – link is *but* (and its synonyms). This is because speakers like to compare and contrast pairs of ideas. See also Part 2 "Comparisons".

A speech without links is a meaningless list of ideas – and this, by the way, is why we did not try to reproduce speeches from our notes in Chapters 2 and 3. In this chapter we will try to identify some links and the words and expressions that are used to represent them, as well as develop a technique for noting them that reflects their importance within a speech. When we have done this, we can move on to reproducing speeches from our notes. We'll do all this in a number of steps.

Finding links

Step 1

Split the text into SVO groups as we did in the previous chapter. Set the SVO groups in bold.

Example (Green)

> Of course it is true that there have been many changes in the system since 2004 so it would be wrong to extrapolate directly, but the possible consequences are clear. If we continue to have a fifth of each cohort of students staying long term we will have very high net migration numbers indeed.
>
> To those who say that these are precisely the brightest and the best who Britain needs, I would say let's look at the facts.

1	Of course it is true that **there have been** many **changes** in the system since 2004
2	so **it would be wrong to extrapolate** directly,
3	but the possible **consequences are clear**.
4	If we continue to have a **fifth of** each cohort of **students staying** long term
5	[*then*] **we will have** very **high net migration** numbers indeed.
6	// To those who say that these are precisely the brightest and the best who Britain needs, I would say **let's look at the facts**.

Step 2

Find the links.

1	Of course it is true that **there have been** many **changes** in the system since 2004
2	<u>so</u> it **would be wrong to extrapolate** directly,
3	<u>but</u> the possible **consequences are clear**.
4	<u>If</u> we continue to have a **fifth of** each cohort of **students staying** long term
5	*[<u>then</u>]* **we will have** very **high net migration** numbers indeed.
6	*⫽* To those who say that these are precisely the brightest and the best who Britain needs, I would say **let's look at the facts**.

   Idea 2 is a consequence of idea 1. The word that shows that link is *so*. Idea 3 counters idea 2 and is introduced with *but*. Idea 5 is a consequence conditional on Idea 4. Idea 6 is the beginning of a new section, and the lack of a link and the beginning of a new section of the speech can be shown with a *⫽* sign in our notes, as we did in Chapter 1 in "Sections" (page 25).

EXERCISE

Follow Steps 1 and 2 for the continuation of the same speech. You can find the full speech's URL on page 260. Remember that not all ideas are linked and that links don't necessarily come at the beginning of the sentence. The following text is taken from the same speech (**Green**).

> Indeed study of this kind has been one of our national success stories ever since Margaret Thatcher took the decision to expand our higher education sector and it certainly brings significant economic benefits to the UK. However, it also means that we need to understand more clearly why a significant proportion of students are still here more than five years after their arrival. And we also need a system which can scrutinise effectively, and if necessary take action against, those whose long-term presence would be of little or no economic benefit. Of course we are the ideal country for others to come to learn English. But I want to ensure those who come here to study
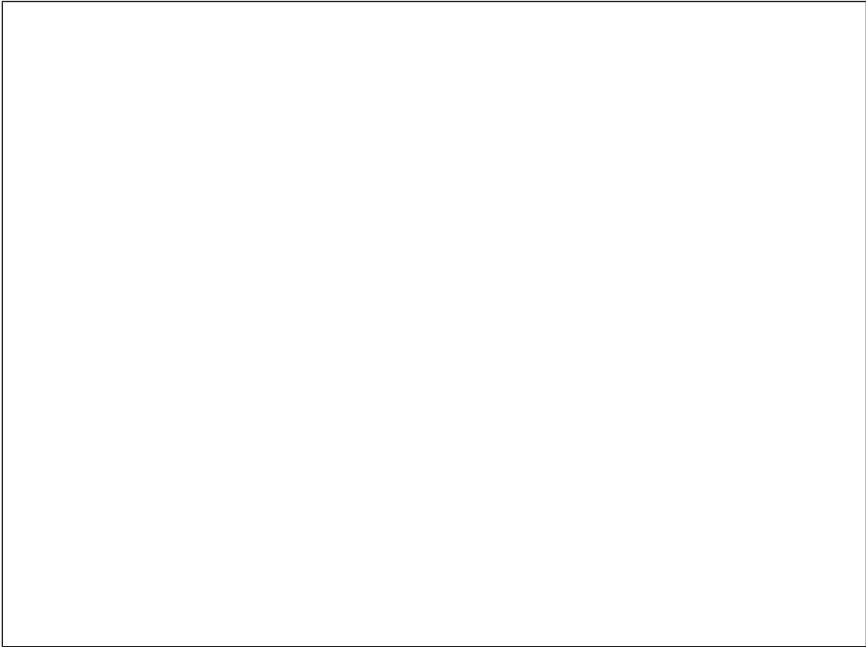
at language schools or any other institutions play by the rules and leave when their visas expire.

Compare your version with your colleagues' and the version on page 250.

Step 3

Using the transcripts of speeches you have been using in Chapters 1–3 and any other suitable speeches you have found on the Internet, find as many different words and expressions that are used to link ideas as you can, and write them into the following box.

Again compare yours with your colleagues' versions, and try to arrive at as complete a list as possible.

Families of links

Step 4

a. You will notice that many of the words you have come up with are very similar in meaning to one another. For example, *however*, *but* and *on the other hand*, which all express contradiction. Using the words and expressions you have found, create groups of words with similar meanings – words and expressions that represent the same type of link. Jones calls these "families of links" (1998/2002:53). Put each group into the central column of the following box.

b.   In the column on the right, try to describe the type of link that the words and expressions in the centre column represent: is it "cause and effect", "contra-diction", "purpose"? The first one has been done by way of example.

	however, nonetheless, on the other hand, in spite of this etc.	contradiction

Step 5

Now try to come up with one short word or a clear and simple symbol to represent each group of links, and put it in the box opposite that group in the left-hand column. This should be something clear and meaningful to you – not to your colleague, not to me or to a teacher, but to you, because this is the word or symbol you are going to use in your notes when working in consecutive.

One type of link can be represented by many words and expressions in the speaker's original, but because they are still the same type of link, we only need note them in one way. If all contradictions are noted as *but*, then you are distilling the original message down to its simplest form, your notes will be clear, and, when you interpret the speech, you will be able to choose from the many expressions in the target language that can express "contradiction" without being tied down by the speaker's version. This will make your target language version more natural.

Noting links in this way is the practical application of the mantra that we met earlier: "note underlying meanings (ideas) not words".

Example

Remember there is no one right way to do things, and this is not an exhaustive list of links or link words. Nor should you feel obliged to use the symbols proposed here. But they serve as examples. To make the groups I use clearer, I've added a brief explanation of the common denominator in each group in the third column. I also have included the very important section break //, which is a sort of double no-link. Not only is there no link, but we are moving on to a different part of the speech.

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

* For more on the distinction between these two groups see Part 2 Chapter 6 "More on Links", p. 156.

You may well be following a university course in interpreting or have read other books about interpreting, in which case you will probably have heard the term *link words* several times already. You may also have come across the technical term *conjunctions*. In fact, both are a little deceptive: the former because it is not the words but the links themselves that interest us, the latter because a conjunction is not exactly the same thing as a link.

What the interpreter wants to identify are the links the speaker sees between ideas, not the words or expressions used to signal them. For more on this, have a look at the section in Part II, "6. More on Links" .

Noting links

Step 6

We will take the following text, and split it, according to our work in Chapter 2, into SVO units. Given what we now know about links, identify and highlight the links between the SVO units (if there is one); then, in the left-hand margin of the page, write the symbol that corresponds to that link (from your table in Step 4). If there is no link between two ideas, leave a blank in the margin. If the speaker moves to an entirely new section of the speech – a sort of double no-link, then use the symbol // (which is used to denote a new paragraph when teachers corrected

written work in British schools). It will be clear and easy to remember for many of you, but if it isn't, please choose any other symbol that you are comfortable with for this purpose.

Why note the links at the left of the page?

- **Visibility**: Things in the margin stand out. Links are important, so we want them to stand out. This will help us later when we give back the speech. It is also an idea to note links slightly larger than your other notes for the same reason.

- **Readability**: The SVO groups, together with the margin, help the eyes to come back to the left-hand side of the page to start each new idea with its link to the previous one (like the motion of an old-fashioned typewriter). This makes fluent production easier.

Example **(McCulley)**

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, [then] Abidjan would be much cleaner.

//	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.
tho	**While** spending a few hours cleaning a small area may not seem like much,
if	**if** everyone in Yopougon and around the city put in just a little bit of time each week and focused on reducing the amount of trash produced,
→	**[then]** Abidjan would be much cleaner.

Here is part of the same speech (**McCulley**).

> 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.

It has been split into SVO units in the following box. Now highlight the links, and note the corresponding symbol in the margin on the left of the box.

	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.

Compare your results with colleagues' versions and the version on page 250.

Beware! Spotting links is not just about spotting link words. The word doesn't always represent a link. To find out more, when you have completed this chapter and practised this technique, turn to Part II, "6. More on Links" for more on this.

Step 7

Replace the text with notes; that is, do with the text what we did in Chapter 3. Note the Subject Verb Object unit diagonally across the page. Note only the bare bones, the core message, the essentials. Using the same passage, I have done the first sentence by way of example, and the links (or lack of them) are already marked. So just add your SVO notes in the following boxes.

1. If you are using your own note-pad, draw a vertical line (about 3 cm from the left of the page) down each page. Otherwise, use the box.

> Each time you start a new note-pad and before the speaker starts speaking, go through the pad drawing a margin down the left-hand side of every page. This will save you time when practising and working and get you used to the presence of the margin on the page.

2. Now make notes, either in your pad or in the space provided, of the same speech by McCulley (on pages 68 and 69) following the SVO pattern from Chapter 3.

Example **(McCulley)**

//	Embassy vol°s
	/
	PARO-Cl°
	will clean
	Figayo jnc ᵗⁿ
	_____
S	
	V
	O
	_____

Now compare your version with your colleagues' and with the version on page 251.

How to practise

1. Keep practising steps 1–7 with texts of speeches in your A language (that you have downloaded from the Internet).

    Step 1: Split a text into SVO units.
    Step 2: Find and highlight the links.
    Step 3: Keep adding to your list of synonymous expressions for links.
    Step 6: Split a text into SVO units, and add symbols or words denoting the links between ideas in the left-hand margin.
    Step 7: Turn the result of Step 6 into notes (diagonally across the page, as in Chapter 3); add symbols or words denoting the links between ideas in the left-hand margin.

2. Then try the same with texts in a B or C language. Compare your work with other students, or ask your teacher for advice.
3. Repeat the exercises with several speeches each day. Compare your notes with colleagues, and look through them yourself. Can you improve on them? Rewrite them in "fair copy" from time to time, as this will help ingrain good habits in your note-taking technique.
4. To practise for this chapter using spoken speeches, read the next section, "Moving on . . .". Then, from speeches given by your fellow students, try to note the SVO groups and the links. Make an effort to note only this and not to be tempted to note details instead of these basics.

When you have practised the ideas in this chapter and are comfortable with them, turn to Part II, "5. Uses of the Margin" to see what other uses the margin has when taking notes.

Further practice

NOTE ONLY THE LINKS (C 52)

Practice note-taking from the texts of speeches, noting only the link words in the margin (or only link words plus one word per paragraph). Try to reproduce the speech from your notes.

HANDS UP IF YOU HEAR A LINK (C 53)

One person gives a speech, and the listeners raise their hands when they hear a link and then explain the two ideas linked and the link between them.

Initially, those listening will only be listening. Later, you can do the same exercise while the listeners are also taking notes (and later expected to give the speech back).

Moving on . . .

You have now reached an important stage in the progression towards a note-taking system and have also met and practised the fundamentals of a note-taking system based on the notes of practising professionals. If you put this book down now and read no further, you will still be armed with a sound basis, tried and tested by many colleagues, for your future note-taking in consecutive interpreting. In this short chapter, we will see how to move from noting from text to paper to the real thing. The chapter is divided into three parts:

• Taking notes directly
• Reproducing speeches from notes
• Note-taking from the spoken word

Taking notes directly

If you are comfortable with the techniques introduced so far and have practised them so that they come more or less automatically to you, you are now ready to take full notes directly, skipping the intermediate stages of Chapters 2, 3 and 4 and taking notes directly from transcripts onto your note-pad. There are a number of benefits to taking notes from transcripts of speeches before taking notes from the spoken word. There is no time pressure as with the spoken word, so you have more time to work out how you can best and most clearly note something. It also means you can correct as you go along, tear out a page and restart it but not the whole speech. This means that you will be practising what you would like to note, your ideal notes, your "fair copy", not practising a hurried set of improvised notes, as is often the case when we take notes from the spoken word. In turn, this set of ideal notes will become ingrained through practice, and so, when you do move on

to noting from the spoken word, the good habits will have become automatic and will find their way into your notes taken at speed.
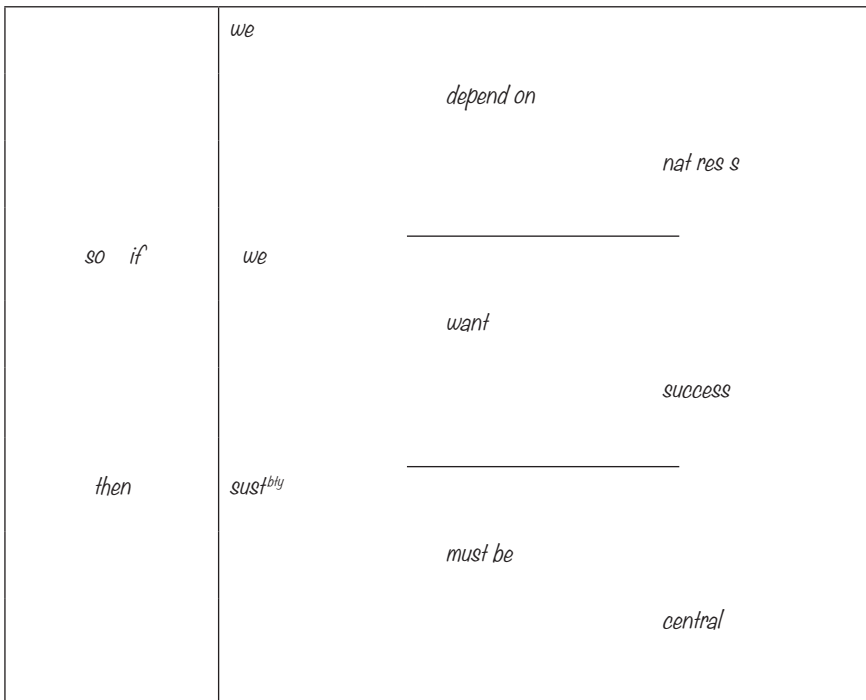
Another exercise you can do is to take notes from a transcript and then afterwards go through them and "correct" them, trying to improve them. Compare and discuss with a colleague how you tackled certain problems in the speech. Remember that there are no "right" or "wrong" notes; they must simply be clear to you, and often explaining them to colleagues will help you better understand your own notes, their strengths and weaknesses.

Have a look at the following example, and perhaps try to take some notes from it yourself before you look at my version. Remember, note only the Subject Verb Object unit and the link. Your memory will do enough of the rest for now.

Example (Greenbury)

Aida Greenbury is representing a paper manufacturing company in Indonesia and speaking to other business leaders from the region.

> We are a natural resources–dependent business, so in order to be successful, as I said before, 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.

	we
	depend on
	nat res s
	_____
so if	we
	want
	success
	_____
then	sust^bly
	must be
	central

//	all
	know
paper	
	comes from
	trees
	————————————
paper	
	not made
	factories

so	we
	must plant
	harvest
	pulp
	trees
	————————————
before	it
	becomes
	everyday paper
	————————————
so if	we
	want continue
then	we
	must ensure
	sust^{bl} landscapes

Reproducing speeches from notes

You have probably been impatiently waiting for the moment when you start reproducing the speeches you are reading and listening to. Since you now have the foundations of a system that will help you to do this, we can make a start.

This step is very simple. Using the notes you have made from written texts as part of previous chapters and during your own practice – notes that include the Subject Verb Object units and the links between them – try to reproduce, orally, a version of the source speech, either in the same language or a target language, from these notes. Keep practising with other transcripts. This is the production phase of consecutive interpreting. By starting with only the production phase now, on the basis of structured notes produced from the written word, you will have more time and mental resources available to work on your presentation skills in the production phase. Those skills are fluency, natural intonation, engaging your audience and using your notes correctly to promote those aims.

Now is also the moment to look at how to read back a set of notes you've just taken. This is also going to make a difference in your performance when interpreting. In fact, the word *read* might be misleading when we talk about using notes to recreate a speech because interpreters do not read their notes in the usual sense of the word. The best description of the technique interpreters should use to read back from their notes when interpreting consecutively is that given by Jones (1998/2002:64), reproduced in the next box. This is not a technique that you will master immediately, and with each new technique you learn in this book, your presentation will probably suffer somewhat as you concentrate on what is new at the expense of other elements of your interpretation. With this in mind, you might reread the extract in the box 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 finished 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, 1998/2002:64

When applying this technique, 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 shown in Figures 12 and 13. This will be doubly useful as speakers are unlikely to break their speeches into note-pad page–sized chunks for the benefit of the interpreter.

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. Keep the bottom half of the page flat on the pad, and let the top half curl up into itself. (See Figures 12 and 13.) This will reveal the top of the next page, while you can still see the bottom of the previous one.
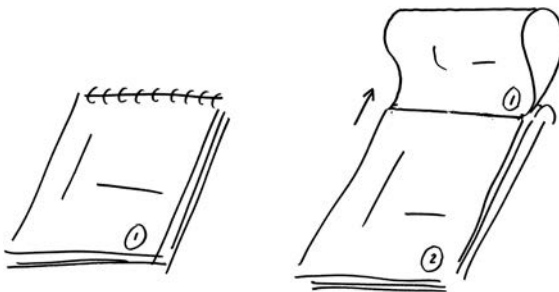
Figure 12
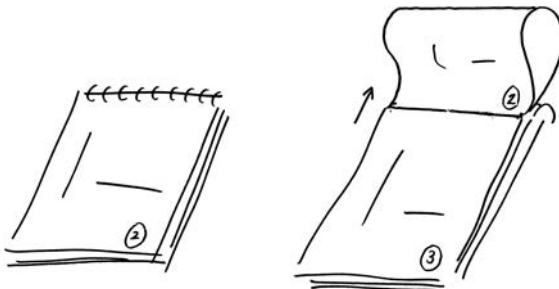
Figure 13

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.

This technique is also the reason why most interpreters note on only one side of the page. Noting on both sides of the page makes it impossible (however you turn your page) to have both the current page and the next page visible at the same time.

So now you have sets of notes, along with a note-taking technique that will allow you to prepare, create and/or reproduce speeches. This brings us on to . . .

Note-taking from the spoken word

The sets of notes that you now have can be used to give speeches for your colleagues during practice sessions. In this way, you can move on from written texts to working with the spoken word. Giving speeches from your notes for colleagues to practise from, rather than using tapes or reading transcripts verbatim, is useful for a number of reasons,

1. One person has made a set of notes, which is a useful practice exercise of the skills outlined in the previous chapters. That person . . .
2. then gives a speech on the basis of those notes. This too is useful practice, this time in note-reading. It will become apparent whether your notes are clear to you when you try to do this.
3. Meanwhile your colleagues who, like you, are just beginning to work with the spoken word will have a spoken source speech to interpret that has already been analysed once, and at this stage will be both simpler and clearer than the original written speech it was taken from.
4. And because it is not an audio or video recording you won't need any equipment to practise, so you can practise anywhere.

Point 3 is particularly important as it avoids the unfortunate practice of students reading texts to one another. This should be avoided until the very final part of your course. Here's why.

1. Reading aloud is boring and offers no useful activity to the person reading.
2. Transcripts read aloud are usually read aloud badly, especially when unprepared. Intonation and variation of pace, essential indicators for the interpreter, are usually missing (Seleskovitch and Lederer, 2002:57). These additional difficulties should be introduced only later on in your course, if at all.
3. Transcripts read aloud word for word are too dense to interpret consecutively at early stages in the course.
4. Speakers giving speeches in the sort of situation that might require consecutive interpretation (see the Introduction, page 5) usually speak from notes rather than reading texts verbatim.
5. All of these effects reduce motivation levels, which helps no one.

Taking notes from the spoken word is a different exercise from note-taking from transcripts. You will be doing things more quickly, and you will be noting and listening at the same time. You'll be adding another task to the list of tasks being completed at the same time in consecutive because, as you note down one SVO group, you will be listening to and analysing the next one.

This will require some practice, as we often forget to listen when we are concentrating on our note-taking. But we don't want or need to concentrate on the details of any speech at this stage. That will come later as you master the rest of this note-taking system and as your abilities as an interpreter develop. Your analytical skills and your memory will get better and better as you continue, so don't expect to get it all right now.

One thing will be the same, though. With the transcript you had to read a whole idea before noting anything useful. In the same way, you should listen to a whole idea before noting anything. The temptation will be to write immediately upon hearing something. *Don't!*

Grading your material

It is important to work up slowly from easier to more difficult tasks. First work from (spoken speeches in) your A language into your A language and then, when you are comfortable noting from the spoken word, from a B or C language into your A language. And, finally, if you work in a foreign language (a B language), practise working from your A language into your B language.

1.	A language	→ A language
2.	B/C language	→ A language
3.	A language	→ B language

This progression should take place over a number of weeks, not in the course of an afternoon. There is no need to rush; you have months or years to perfect these skills. That is also why I recommend that you start by giving speeches for one another, from notes you have taken, rather than using tapes and videos of speakers and politicians, which may be too difficult at these early stages.

The same applies to the level of difficulty of source material. Make sure you don't jump straight into working from very difficult speeches. The following list presents a series of graded steps for moving from simple to more difficult types of speech (Seleskovitch and Lederer, 2002:77). If you rush into difficult speeches, you will try to note too much and lose the structure that you have been learning here because it is not yet automatic. As the method becomes more automatic, you can move on to other chapters of this book and the last two levels of the following schema.

1. Narratives on subjects you are familiar with
2. Debates, for and against, on subjects you are familiar with
3. Narratives on subjects you don't know much about
4. Debates, for and against, on subjects you don't know much about
5. Speeches in a high register of language on subjects you are familiar with
6. Speeches in a high register of language on subjects you know little about

Make sure you get lots of practice!

Note

1. This quote has been paraphrased for the purposes of this book on interpreting. Baker was writing about translation and wrote "conjunction signals the way the writer wants the reader to relate what is about to be said to what has been said before".

5   Verticality§ and hierarchies§ of values

Many a poor consecutive is sub-standard even though "everything is there", since everything is given the same weight and no particular elements or threads are highlighted, making it difficult for the listener of the interpretation to know what the speaker is really trying to say.

Jones, 1998/2002:22

In this chapter you will learn to:

*   identify elements of a speech with equivalent or different importance and
*   take notes that clearly show that relative importance.

In this chapter, we look at a number of ways of reflecting in our notes the differing levels of importance (values) that the speaker has given to the elements of a speech. In learning to do this, we will learn to identify, note and thereby communicate to the listener some of those same variations.

Any speaker will have more and less important things to say. Good speakers will vary the volume, speed and tone of their delivery to make these differences apparent to their audience. Interpreters will wish to do the same, but, unlike the speaker, they will be working not on the basis of their own convictions but rather from what the speaker has said, their memory of the same and the notes they have made. Clearly, then, it is worth having a consistent system that will allow interpreters to see at a glance what is more and what is less important in the speech they are interpreting so that they too can offer the correct intonation, speed and volume. This is particularly important (although not only) in uninflected languages.

Parallel values 1§

Lists 1

The items in a list are by definition of the same value (until the speaker says other-wise). So how do we show that in our notes? You may have noticed in the previous chapters that the note-pad page has been divided more or less into four vertical columns. One of these, the margin, is marked by a visible line at the left of the page. (We note the links in the margin.) The lines dividing the other three columns – in which we have been noting our Subject Verb Object groups, our ideas – are virtual.

link	subject		
		verb	
			object

Let us imagine that there are two Subjects for the same verb in one group, that is, a list of two items of "equal value" in relation to the Verb and the Object. To represent this on the page, they are noted on top of one another in the same (invisible) column. Let's look at an example. In the following basic sentence, there is one element in each column.

Example

Because the French government has cut customs duties.

COS	Fra		
		cut	
			duties

Now imagine this line had read:

Because the French, German and British governments have cut customs duties.

In this example, *French*, *German* and *British* are of equal "value". They are noted vertically parallel to one another.

COS	Fra		
	Ger		
	UK		
		cut	
			duties

This technique, which is also known as *verticality*, was first described by Jean-François Rozan (1956) and is most commonly used when noting lists. Used together with diagonal notes, it holds up to any number of permutations and still offers the interpreter a clear picture of what is going on. If you try noting *Fra Ger UK* horizontally in your note-pad, you will see how much less clear it is on the page. Now imagine the list had been of ten countries rather than three!

The same technique can be applied to the other columns if, for example, there are more than one Verb or Object. If we expand the example further, we can see that the same system for note-taking can absorb any number of combinations. This will come in handy, as speakers often like to group things in threes for reasons of style.

> Because the French, German and British governments have cut customs duties, visa fees and administrative charges.

COS	Fra
	Ger
	UK
	cut
	duties
	visa fees
	admin charges

or . . .

> Because the French, German and British governments have cut, simplified or abolished customs duties, visa fees and administrative charges.

COS	Fra
	Ger
	UK
	cut
	simplified
	or abolished
	duties
	visa fees
	admin charges

When the list is in the Object column of the note-pad, you might want to make it even clearer on the page by adding a hyphen before each element in the list.

COS	Fra
	cut
	- duties
	- visa fees
	- admin charges

Lists 2

This technique of aligning elements vertically on the page is also useful for multiple adjectives, which is handy because it is a common rhetorical device to give adjectives in threes. For example we could have noted the third example slightly differently.

Because the French, German and British governments have cut customs duties.

COS	Fra	
	UK	govt
	Ger	
		cut
		duties

For multiple adjectives, it can be useful to draw a vertical line between the adjectives and the noun they qualify so that it is clearer to you that the adjectives all go with the same noun. Like this:

COS	Fra	
	UK	govt
	Ger	
		cut
		duties

These examples are also a demonstration of the bottom-up approach that I mentioned in the Introduction: you may not have been aware of the idea of looking for hierarchies or parallels within the speech and consequently won't have seen them. Now you are aware, and you will start seeing these hierarchies more and more.

Example (McCulley)

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 neighborhoods to make our world cleaner and safer and to reduce global warming.

```
sci      |
comm     init  vs
gov pol  |
                        solving
                              big   |
                                    | city prob  m s
                              small |
                    _____
tho      anti-warming
                        need
                              - gov coop

                              - int efforts

                    _____
```

```
we
        can act for
                        cleaner  |
                                 | world
                        safer    |


              +    reduce  warming
```
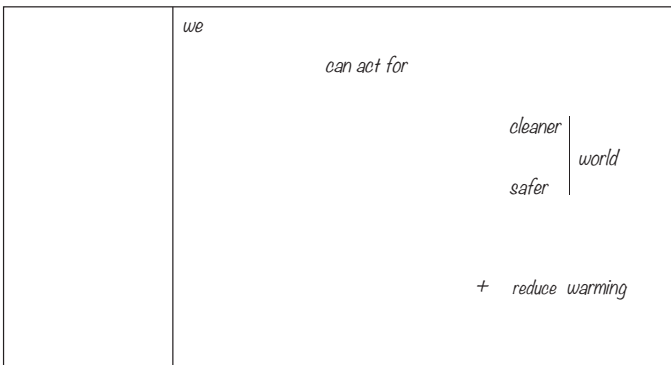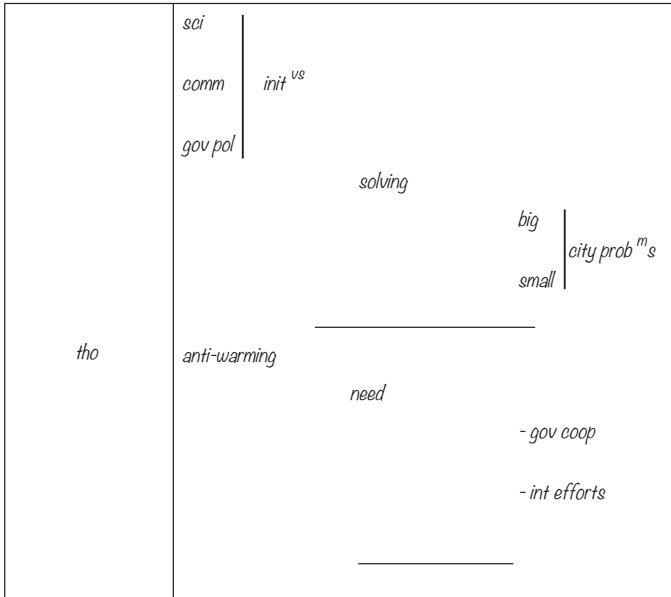
EXERCISE

Try noting the following passage (**Hasanov**) in the box provided or on your own note-pad. Remember you are still not trying to note or reproduce everything; you are looking for the Subject Verb Object group, the links and now the hierarchies of value.

First of all allow me to elaborate a little about the organization that I represent. The main purposes and tasks of the Cooperation Council of Turkic Speaking

States, shortly Turkic Council, established by the Nakhchivan Agreement in 2009, are strengthening mutual confidence among the Parties; maintaining peace in the region and beyond; promoting common positions on foreign policy issues; promoting effective regional and bilateral cooperation in all areas of common interest etc. The founding members are Azerbaijan, Kazakhstan, Kyrgyzstan and Turkey.

| | |
| | |

Compare your notes with the version at the back of the book (page 253).

Lists 3

Finally, this technique of noting elements of equal importance vertically parallel on the page makes it possible for you to make subtle but equally important distinctions when noting lists in your notes. Have a look at the following two sentences: what's the difference between them?

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

In the first sentence, the UK and Ireland are separate items in the list, in which each item is of equal importance. So our notes would look like this.

```
satellite
        covers
                    FR
                    BE
                    UK
                    IRE
                    NL
```

In the second example, however, the UK and Ireland are taken as a single item in the same list. A list which now has four items, not five as in the first example.

```
satellite
        covers
                    FR

                    BE

                    UK & IRE

                    NL
```

There are a number of reasons a speaker might do this – for example, in the second list, each item might represent a language area, and English is spoken in both the UK and Ireland. When you read back your notes while interpreting, the list of four items will be spoken in four-fifths the time of the list of five items, even though it also contains the names of the same five countries. In practice, you will have to say "UK and Ireland" more quickly – in the same amount of time you say the single names of other countries.

This small difference will sometimes be significant. Depending on the context, the speaker and the Irish delegate at your meeting may or may not wish to hear

Ireland lumped together with the UK as they are separate countries. It is therefore important to note it correctly so that you can say it correctly.

Try the same thing with these two examples (the first of which is an authentic speech, the second of which has been modified for the purposes of this exercise).

Example 1 **(Tweddel 1)**

> From the 1960s until the early 1980s, highly restrictive trade policies, inefficient public sector monopolies, low productivity and growth, and poor comparative economic performance resulted in a period of economic decline in Australia.

Example 2 **(Tweddel 1)**

> From the 1960s until the early 1980s, highly restrictive trade policies, inefficient public sector monopolies, low productivity, low growth, and poor comparative economic performance resulted in a period of economic decline in Australia.

Shifting values[§]

1. More important

The virtual division into columns that we have worked with so far allows the interpreter working in consecutive mode certain freedoms that can be very useful to interpret speech well. The elements to be noted (links, Subjects, Verbs and the like) can be shifted from the column we have put them in up until now to the left or the right, depending on what we want to achieve. Let us assume that the more important something is, the further to the left on the page we note it. We can now give degrees of importance to elements by moving them (and everything that follows them in that idea) further from or nearer to the left-hand side of the page.

First, if the Subject is particularly important (for example, because the speaker is comparing what X is doing with what Y is doing), then the Subject (Verb Object) can be shifted left one imaginary column to emphasize the added weight of the subject.

Example **(Johnston)**

> **We [Canada]** have experienced growth in business investment that has been the strongest in the G-7, **and Canada** is consistently identified as the best G-20 nation in which to do business.

> **Poland's** economy experienced remarkable growth during the recession of 2008 and **it** has continued to expand.

So instead of noting:

	CA
	had
	best G7 bus. inv.
	————————
	CA
	=
	best G7 for bus.
	————————
	PL
	<u>*grew*</u>
	in recession
	+ cont. grow
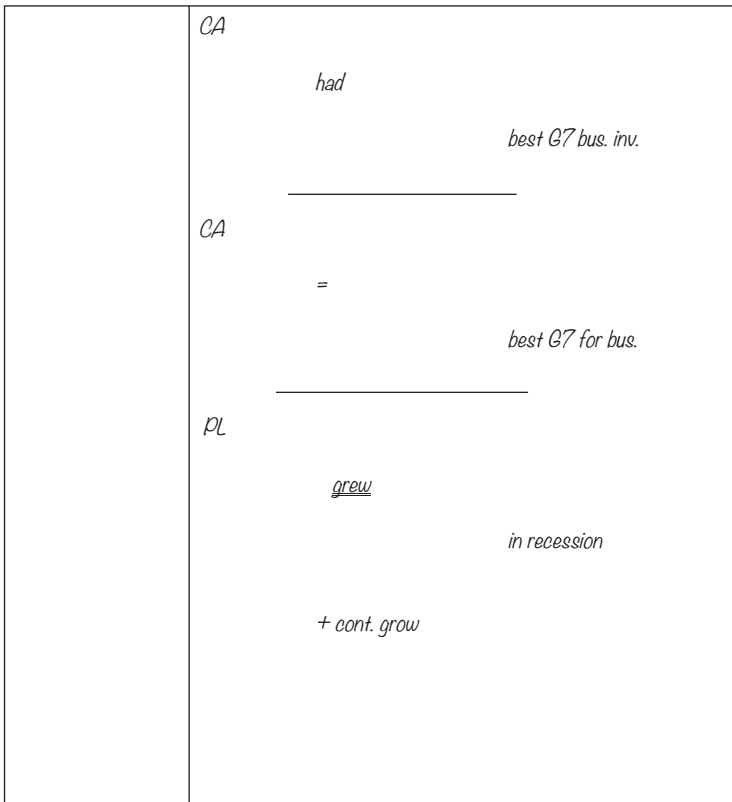
we can note:

```
CA

       had

                    best G7 bus. inv.

                    _____

CA

       =

                    best G7 for bus.

                    _____

PL

       grew

                          in recession

       + cont. grow
```

The fact of our abbreviations for *Canada* and *Poland* being further to the left will announce its greater significance in the sentence, underline the fact that one is compared with the other and consequently make it easier for us to give it the corresponding intonation when we reproduce the speech. (See also Part II, "5. Uses of the Margin".)

Now try the same with the following example in your own notepad.

EXERCISE **(ELLIS)**

> We will attempt to use UK development assistance to help to combat child labour in developing countries and to addressing the conditions that give rise to situations of child labour . . .

> . . . Indeed, we recognise that education is also a central pillar in the fight against child labour. The UK Government continues to believe that one of the most effective ways of reducing child labour is to get more children into school, particularly at primary level. By 2015 the UK has pledged to support 9 million children in primary education, at least half of whom will be girls, and 2 million children in secondary education. The UK has also pledged to help train 190,000 teachers to help improve the quality of learning.

2. *Less important*

Alternatively, if the reasoning is secondary (of lesser importance), the link (and the SVO after it) might all shift to the right to represent lesser importance. Look at the following example.

Example (Tweddel 1)

As it is, global political and economic influences have been gradually shifting towards our own region for the past half century. China's ascent is the most significant strategic realignment of our time, **but** this is but one shift.

According to our work so far, this sentence could be noted as follows.
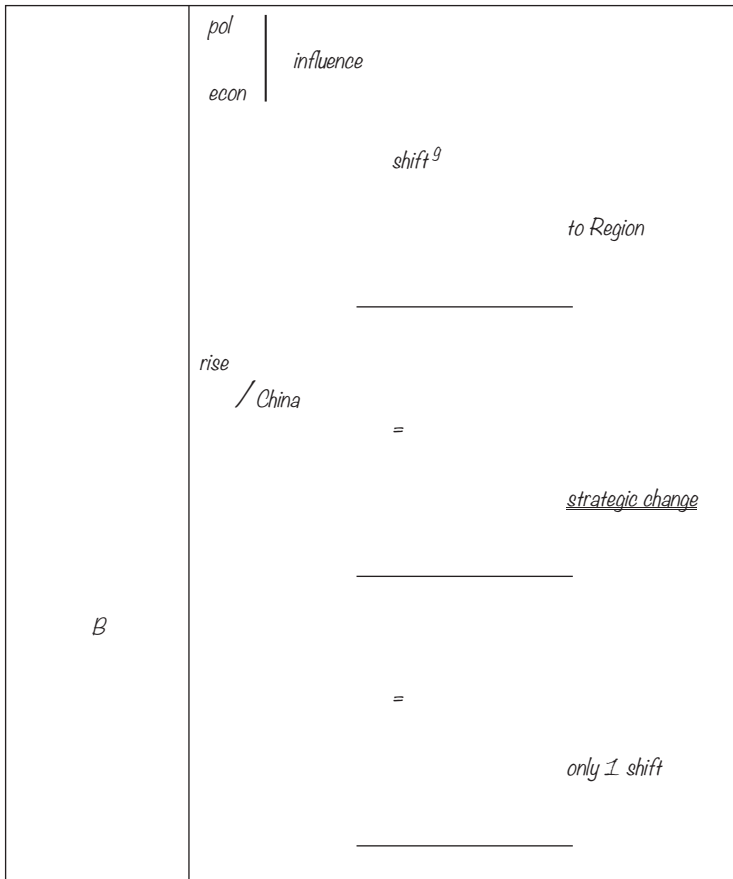
But imagine that, having heard the speech, we think that the *but* is not a major link but rather a link to an additional but fundamentally secondary piece of information. In that case, we note it and the elements of the idea that follow it further to the right, as shown here.
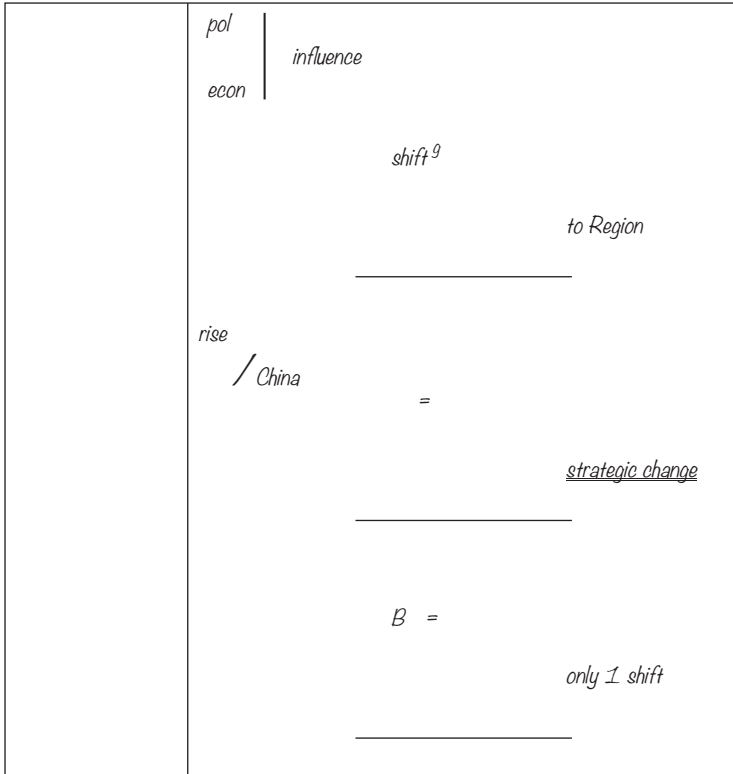
This chapter suggests that the most important elements are furthest to the left and that any two elements in the same idea that are vertically aligned on the page are of equal value.

Parallel values 2

Once we have applied the techniques of parallel and shifting values and learnt to position elements on the page according to their importance in the speech, we can assign value to whole parts of our notes by aligning their respective starting points with one another on the page or on subsequent pages.

For example, it is not at all uncommon for speakers to have the same subject doing many different things, and with some distance between the repetitions of the subject or pronoun representing it. We won't need to note the same subject every time, however, because by noting the verbs parallel with one another on the page we can assume that a blank in the subject position means that the verbs have the same subject. We can then give the corresponding intonation to our rendering of the speech, and we save considerable time in not noting the same thing several times.

Example (Greenbury)

For the purposes of this example, I have highlighted the verbs that go with the subject *we*.

> For anybody [somebody] who doesn't know who we are I represent APP, Asia Pulp and Paper Group. We **are** basically, possibly, the largest integrated forestry, pulp and paper company. We **have** two HQ one in Indonesia one in China, in Shanghai and we **have** a turn over [of] capacity of about 20 million tons of pulp and paper. And we **export** to 120 different countries with global operations around the world.

we

=

biggest   forest | pulp | co   paper

_____

have

2 HQs

_____

have

20 m ton cap *cty*

_____

export

to 120 countries
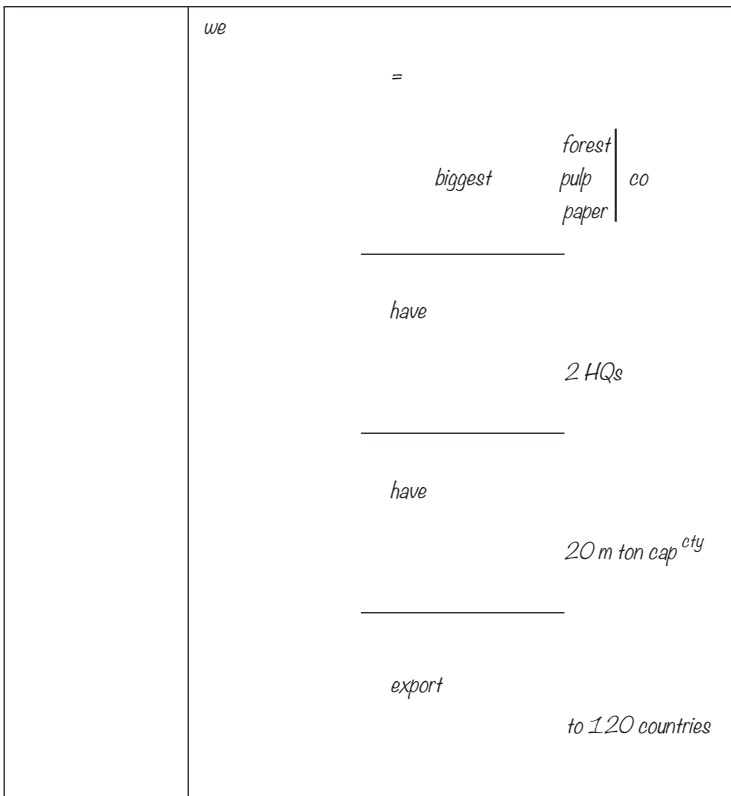
See how clear the comparison will be to us when reading back the notes because of the parallel positioning of the verbs.

Try the same with the following text, taken from a speech given by George Soros (**Soros**). In it he describes his and the EU's efforts to improve the lot of the Roma people.

> The Decade provides two features the Platform lacks: it brings together member states and non-member states and it offers independent monitoring of government programs. If all goes well, the Decade, with the support of DG Enlargement, will set an example for member countries because the Commission has greater leverage in accession countries than in countries that have already become members.

Now compare your version with colleagues and with the version on page 257.

Use of brackets

By positioning an element vertically below another but in brackets, we can clearly identify that the one belongs to the other but is subordinate to it within the clause or SVO group. As a result, we can adjust our intonation appropriately when reproducing the speech from our notes.

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.

The SVO group is clearly *one billion people participate in Earth Day–related activities*. This is the basic message of the sentence. But how do we note the secondary information so that, when we read back the notes, we see immediately what is the primary message and what is additional information? Like this:
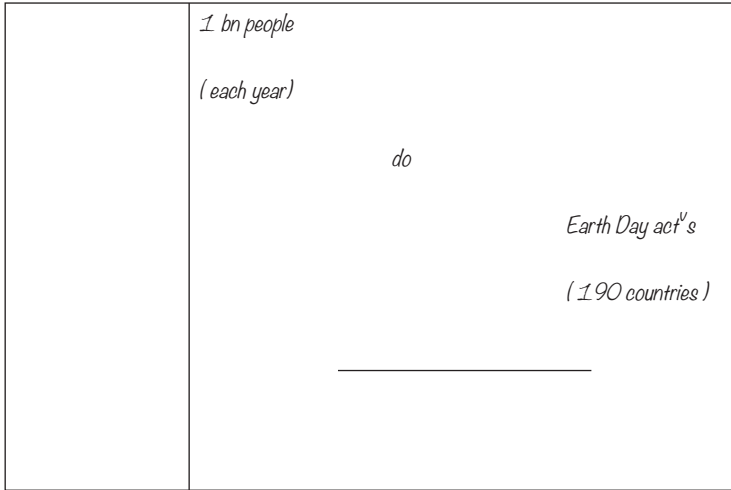
To do this well, you need to have a very clear idea of what the basic message is, that is to say, what the SVO group is. The following exercise can be used as an introductory step to taking notes in this way. In it we will give note-taking structure to the transcript of a speech.

EXERCISE

> 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.

Step 1

First we break it down into Subject Verb Object groups. These are marked 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**.

Step 2

We find that there are relatively few basic SVO units, each with lots of secondary information attached to each element (the Subject, Verb or Object). In the

following notes, I have used the full text of the speech but given it the layout that it could have on the note-pad. The SVO unit is noted in normal font in bold, and the additional information, which we will note in brackets in the future, is below the element it belongs to in *italics*.

	(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.
	_____

Note that if you reproduced only what is marked in bold, you would still have a meaningful speech that got across the same message as the original.

Step 3

This in turn might give us the following set of notes. (What was in italics is now only between brackets.)

	> *1 bn pple*
	(each yr)
	do
	Earth Day act ^{v}s
	(190 countries)
	(<u>big</u> civic event)
	_____

	(Abidjan
	Oregon)
	Earth
	=
	<u>*val*</u>^{bl} *res*

As interpreters working in consecutive mode, it is neither possible nor desirable for you to note everything. But as you become familiar with this system and with what your own memory can do, you will know what you can leave out and recall later and what you really need to note. This is looked at in more detail in Chapter 7. See if you answer the following questions from the preceding notes?

> What was the speaker's relationship to Abidjan?
> What was the speaker's relationship to Oregon?
> Earth Day is the biggest civic observance where?

Remembering that what is in the brackets is less important information qualifying the element directly above or below the brackets, could you reproduce a version of this part of the speech from the notes? Remember, you are not aiming for perfection yet.

Repeat Steps 1–3 with the next part of the speech. Or simply take notes directly from the text, using brackets to note information you consider not to be part of the SVO units that make up the basic message.

Example (McCulley)

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, . . .

Now compare your version with colleagues and the version on page 259.

How to practise

From this point on, you may want to stop using transcripts of speeches to practise from and work only with the spoken word. This is possible, but it is always easier

to learn a new technique when you are not under the time pressure associated with taking notes from spoken speeches.

1. Download the transcripts of speeches from the Internet. Start with speeches in your A language, later move on to speeches in your B and/or C language(s).
2. Make notes from the speeches using the techniques described in this chapter.
3. Before you start reproducing speeches from these notes, read through them. Are the notes clear? Can you see the structures described in this chapter, and will that help you to reproduce the original speech? Where you feel they are not clear, "correct" your notes; that is, change them to how you would have written them in an ideal world – according to the techniques in this chapter. Correcting notes in this way is a useful exercise in helping to make the application of these techniques automatic.
4. Move on to spoken source speeches prepared by fellow students according to the section "Moving on . . ." (page 72). Can you still structure your notes clearly under time pressure? Read through your notes and "correct" them. Compare and discuss them with colleagues.

Further practice

These exercises and more can be found in *Conference Interpreting – A Student's Practice Book*, Gillies (2013)

GIVE NOTE-TAKING STRUCTURE TO A TEXT (C 54)

Apply the analysis and note-taking techniques you have learnt in the previous chapters to speech transcripts. See step 2 in this chapter.

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 explained so far without the time pressure of doing it while listening to a spoken speech.

DIVIDE THE PAGE IN TWO (C 113)

To force yourself to use the technique of verticality, use a large but narrow pad, or divide the page of your note-pad in two, down the middle. You now no longer have the space to note horizontally.

Remember, though, that this is a means to an end, and once you are comfortable with verticality in your notes, you can dispense with the line down the middle of your page and go back to using a full page. You'll be left with notes that are vertically aligned but with plenty of space on the page (Rozan, 1956: 21)

6   Symbols

In this chapter you will learn:

- when and how to use symbols in note-taking and
- how symbols reinforce other techniques from this book (e.g., noting the underlying meaning, not words; creating a clear structure of notes etc.).

When note-taking is mentioned in the context of consecutive interpreting, the first thing that student interpreters ask about are symbols. You have already seen or come up with a number of them in Chapter 4. Although it is true that knowing a reasonable number of very useful symbols can make our lives much easier, please don't forget that symbols are relatively unimportant when compared to all of what you have read in the first five chapters of this book. The note-taking system described here, variants on it and other note-taking systems work with or without symbols, but if you don't have a sound, consistent and meaningful note-taking system, then no number of symbols is going to help you.

In this chapter, we look at some of the guiding principles that should govern your use of symbols in consecutive note-taking.

What is a symbol?

A symbol doesn't have to be a picture. It can be a single letter or a pair of letters. The rule still applies as it did before: what is important is that it represents something, but what should it represent? When noting with symbols, it is the underlying meaning of a word or expression that is important to us, the concept, rather than the actual word or expression chosen by the speaker to represent that meaning (so *suggest*, *propose*, *put forward* all mean the same thing). So a symbol represents a concept, not a word. This is often what interpreters mean when they say "note the ideas [concepts], not the words!" (See Chapter 2, page 37).

Example

$\mathcal{B}$ You can use a capital $\mathcal{B}$ to represent all contradictions, so not just *but* but also *however, nonetheless, on the other hand,* etc.

→ An arrow can be used to represent consequence: A leads to B. *Causes, therefore, as a result*, etc.

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;** they are not one-to-one translations, so they help us avoid source language interference when we interpret.
	. . . can **save space** on the page, leaving the structure of your notes clearer.

What to note with symbols

1. Concepts that come up again and again

In all sorts of speeches, there are concepts and expressions that are the stock and trade of every speaker, things that come up every time, such as verbs like *agree*, *decide*, *discuss*, *propose*, or *think*. Symbols for these concepts will be used again and again, every time you work in consecutive mode.

EXERCISE **(ELLIS)**

Look at the following speech. Which ideas or synonymous expressions come up most often? And which would you expect to find in other speeches as well?

The UK is very grateful for the opportunity to speak at today's debate. This is the right debate to have, at the right time. As the ILO have said, much progress has been made on child labour with a reduction in child labourers from 215 to 168 million between 2008 and 2012. It is especially heartening to see the sharp drop in girl labourers since 2000. But there are still, as Guy Ryder has said, 168 million good reasons to act.

This is also the right place, given the notable progress which Brazil has made on reducing child labour, which President Rouseff described yesterday. I would like to thank Brazil for hosting this global conference. I would also like to acknowledge the contribution of my Dutch colleagues in progressing international work against child labour through the previous two conferences.

The concept of "thanking" comes up three times in this section alone – *grateful*, *thank*, *acknowledge*. And it will also come up many times in other speeches, regardless of their content. Concepts like *imprisoned* or *arrested* are going to be rare in most contexts, so don't bother coming up with a symbol for it as you will only forget it through lack of use. Concepts like *support* or *government*, on the other hand, might come up in many other speeches.

Now do the same with other speeches in this book or with speeches you have worked with recently, and complete the following table. Put frequently occurring words and their synonyms in the left column and a symbol for them in the right-hand column. **Remember that you want one symbol for a group of more or less synonymous words and expressions, *not* one symbol per word.** In this way, you are applying the interpreting mantra of noting the underlying meaning, not the words.

Frequently occurring groups of more or less synonymous VERBS

speak, say, announce, declare, tell etc.	"

Frequently occurring groups of more or less synonymous NOUNS

support, backing, endorsement	*S*

Many of these words may appear as both nouns and verbs. You will find that in this note-taking system, you can use the same symbol for both verb and noun without any confusion because the Subject Verb Object format means that verbs and nouns generally appear only in certain positions on the page. Here are a few examples of what you might have arrived at:

Frequently occurring VERBS

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

NB: For more on how to note verb tenses, see Part II, "3. Verbs" (page 139).

Frequently occurring NOUNS

support, backing, endorsement, etc.	S
consequence, result, end-effect, ramifications, repercussions	→
problem, difficulty, hindrance, hurdle, stumbling block (which gives us this symbol)	∧∧
country	□
policy	π
money, financing, payment	£
industry (this symbol represents a chimney with smoke coming out of it)	Γ

VERBS or NOUNS

support, backing, endorsement, etc.	S
decide, decision	∅
change, reform, overhaul, rework, redraft, amend	Δ

Links belong to this category of frequently recurring concepts and will come up again and again in all speeches. See Chapter 4 (page 66) for symbols for links.

2. Ideas that will recur on a given day

In any one meeting, certain terms or concepts will be particular to that day's subject matter. This is a more practical point. 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 also Part II, "11. More on Symbols".)

Example **(Ellis)**

In the following speech, we have a good example. The topic of the conference is child labour – not an everyday topic – but one that will be repeatedly mentioned during the conference. The interpreter would be well advised to have considered this in advance and have prepared symbols for child labour, child labourer, girl labourer and similar words. Look at the following example.

> This is the right debate to have, at the right time. As the ILO have said, much progress has been made on **child labour** with a reduction in **child labourers** from 215 to 168 million between 2008 and 2012. It is especially heartening to see the sharp drop in **girl labourers** since 2000. But there are still, as Guy Ryder has said, 168 million good reasons to act.

The symbols need not be pictorial or complicated. They may also be combinations of existing symbols. And even something as simple as a pair of letters (used in accordance with the rules for symbols previously described) will be clear and save you plenty of time.

labour	*l*	*W*
child	*kid*	子

See also "Similar but Not the Same" later in this chapter (page 111) for examples of how to distinguish between symbols for related concepts like these.

How to use symbols

Symbols must be . . .

- **clear and unambiguous.**
- **quick and simple to draw.** You can categorize symbols by the number of strokes of the pen required to draw them. More than three is probably too slow.
- **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*. Otherwise you will mix them up and make some terrible mistakes.
- **organic**. See the next section for an explanation of organic symbols.

. . . and must . . .

- **mean something to you**. Copying symbols from other people can be a good idea, but symbols work because they create associations in the mind, in your mind, and the human memory prefers you to understand those associations yourself. So don't blindly copy symbols you see here or elsewhere if they don't create the right associations for you – if they don't "click" for you.

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, you will reinforce your recognition of the symbols you know and by having a smaller number of "basic" symbols you will tax your memory less. Both of these things will free up mental resources and help you interpret better.

Let's look at some examples. One of the most commonly used symbols is a simple square that denotes *country*, *nation*, *land*, *state*, depending on the context. (It has been borrowed from Japanese, where a similarly shaped character means *country*.) Using our square as a starting point and by adding a couple of letters, we can arrive at a whole range of symbols, with no extra effort required.

Country, nation, state = □

□*al*	national (adjective)
□*aly*	nationally
□*ze*	to nationalize
□*ztn*	nationalisation
□*o*	national (noun), citizen

Arrows

The arrow is the most versatile and arguably the most useful of all the symbols. It is the ultimate distillation of meaning. You can do pretty much anything with arrows as long as what you note remains clear to you! This versatility leaves the interpreter with great freedom to choose the vocabulary of their version of the speech. Here's what Rozan 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, 2003:29 [1956:32]

With other types of arrows, you could also note the following:

←	come from, derive
↗	rise, increase, grow, climb etc.
↘	fall, decline, slide, slip, drop, shrink
↔	exchange, relations
→	lead to, consequence of, therefore
↲	continue
�	return, come back, reverse, regress

People

One of my own favourite symbols is based on the circle, representing a head, and by extension meaning *person*. This gives us two sets of symbols, firstly for human emotion and thought.

☺	pleased
☹	annoyed, unhappy, unimpressed, etc.
☹	very unhappy, disgusted, etc.
Ō̄	to think
Ō	to know (For me, the straight line denotes certainty, in comparison to the squiggly line for "to think".)

You can easily create more of your own symbols along these lines if need be. Imagine, for example, a symbol for *shocked*, *surprised*.

The circle can also be used to denote a person who is associated with that symbol's meaning. This can be done by adding a raised circle to another symbol. For example.

$/^0$	person		
□	country	$□^0$	national (noun), citizen
econ	economy	*econ*^{0}	economist
E	energy	*E*^{0}	energy expert, supplier
π	policy	π^0	politician
∩	that, which	$∩^0$	who

Underlining

Underlining and the different ways we can underline belong to this category of organic symbols. If in our notes we want to show that something is _important_ or even more _important_, it is quicker to underline it than write out more words. It is also useful for degrees of a quality: thus *large*, *huge*, *colossal* might be noted as _big_, _big_, and _big_, respectively. Similarly if something is less clear-cut, we can show this through broken underlining. Underlining is a very useful technique and can give us a whole new wealth of concepts from a symbol or word we have noted. Let's take a few from the preceding lists.

↗	rise (etc.)
↗	rise sharply, jump, soar
↗	rise dramatically, leap, skyrocket etc.
↗	faltering rise, etc.

You can, of course, underline anything, words included. So *say* becomes *assert* and *poor* becomes *destitute*.

say	assert
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.

Just look at how often importance and degrees of quality are mentioned in this passage. They are all noted with the help of underlining in the notes that follow the passage.

Example (Kitaoka)

> It is my *great* pleasure to be here at Rusumo today. This is my first visit to Rwanda and my second visit to Tanzania, and I am privileged to come to Rusumo, an *important* border linking two *prominent* economies of the East African Region. It is also my *great* honor to speak to you today as we celebrate the completion of the "Construction of Rusumo International Bridge and One Stop Border Post Facilities" between Rwanda and Tanzania.
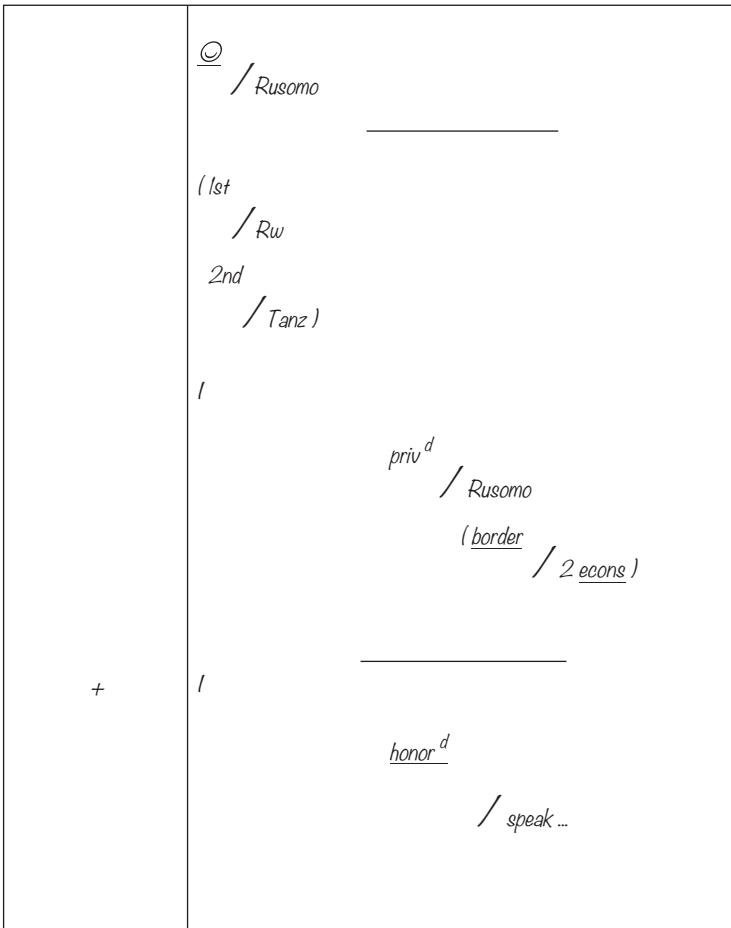
For a further example of organic symbol construction, see Part II, "3. Verbs," p. 139

Where to find symbols

The symbols you use should have some element of the mnemonic; that is, they should mean something to you by association (for example, my chimney stack on page 103). They should create associations in *your* mind. This means that copying other people's symbols is not always a good idea. By the same token, symbols can be very useful, and there are already lots of them around, so don't reinvent the wheel! Use the symbols you know, and try to build on them "organically".

   Look at the following very incomplete list of examples. I will not suggest any "meaning" for the symbols, but if you immediately recognize a symbol or associate it with a concept, then that will be a good symbol for you to use. The rest you can (and will) forget.

Mathematics	$\pm$ $\neq$ π $\%$ $>$ $<$ $=$ $\therefore$
Science	Σ $\male$ Δ E $\mathbf{t}$ $\propto$
Music	$\#$ $\musicalnote$ $\angle$
Keyboard	$\%$ $\&$ $@$ $©$ $®$ ^{TM} $//$
Punctuation	$?$ $!$ $()$ $[\ ]$ $"$ $:$
Maps	N S E W
Short words in other languages	so hi ta ok bo ale juz
	il y a deja ergo
Other alphabets	Æ Ð Ø Þ ß Δ Ξ ζ Ψ Φ Σ Й Л П Ʒ
Registration plates	CH D DA UK PL
	(Beware of possible confusion such as China/ Switzerland or Poland/Portugal.)
Currencies	$\$$ $¥$ $£$ $€$
Chemical symbols	Fe C Au Pb H U CO_2 CO NO_2 H_2O
Text messaging	L8R R U OK 2

How many symbols?

Many students ask, "How many symbols do I need?" Or they worry about not having enough symbols. There is a temptation to try and find symbols for all sorts of things, and you will find suggestions for dozens (even hundreds) of symbols in different books and on various webpages. There is no right or wrong number of symbols to use. The right number for you will really set itself because the symbols that get used most often, those that represent the most common concepts in speeches, will get remembered, and the ones that don't get used often will be forgotten. **Please *do not* learn lists of symbols as you learnt vocabulary lists for tests at school!** Symbols should be so immediately obvious that no such "learning" should be necessary.

If you follow the rules in this chapter, you'll see that you can actually get by with relatively few symbols indeed. Why? Because:

1. Many concepts are repeated extremely regularly in the type of discourse you'll be interpreting (*rise*, *fall*, *suggest*, *think*, *environment*, *price*, *cost*, *supply*, *demand* etc.).
2. You can use the same symbol for many synonymous terms.
3. "Good" symbols will choose themselves because the ones you use regularly will be the ones you remember. If you've "forgotten your symbol" for something, then it probably didn't mean enough to you or get used enough to be useful. So forget it!

Rozan reckoned twenty symbols were enough. That's probably a minimalist approach, but it's not far off. To give you an idea, here is a list of the symbols used in the example notes in Part III that (with one exception created specifically for a given speech), this author uses regularly. There are fewer than forty. Please remember, forty is an indication, not a target or a recommendation!

Nouns, verbs and adjectives

I^0	person	$\tilde{O}$	think				
☺	pleased	$\bar{O}$	know	$\emptyset$	decide		
J^0	journalist			"	say		
Ψ	agriculture	£	money, financing etc	Δ	change		
M	problem, issue, question	π	policy				
CC	climate change	$\Box$	country	Ω	round table		
$H2O$	water			$\wedge$	summit		
$\nearrow$	rise, grow, increase	$\searrow$	fall, decrease	$\leftarrow$	come from		
✓	good, positive, advantageous	$D\nearrow$	development				

Grammar

X	not	?	introducing a question		
ask /	past tense of verb	/ *ask*	future tense of verb	⌃*ask*	conditional of verb

Structural indicators and links

!	exclamation to show emphasis or humour	*b/2*	on behalf of	//	section marker
( )	brackets	∩	introducing a clause	/	symbol of relation (of, from, about)
β	but, however	*cos*	because	→	consequence, then
+	and				

You can combine these symbols or use variations of them in order to make more complex concepts without inventing new symbols: for example, Min / Ψ Minister for Agriculture. Or you can do the same to distinguish between similar but different concepts.

Similar but not the same

If you follow the preceding rules, you should, when necessary, be able to distinguish clearly and quickly in your notes between some related but distinct concepts without inventing an endless procession of new symbols. In the following example, we see *child labour*, *child labourer* and *girl labourer* in quick succession.

Example (Ellis)

> As the ILO have said, much progress has been made on child labour with a reduction in child labourers from 215 to 168 million between 2008 and 2012. It is especially heartening to see the sharp drop in girl labourers since 2000. But there are still, as Guy Ryder has said, 168 million good reasons to act.

Work and *women* are such common terms in the speeches we will interpret that we will no doubt already have a symbol for them, for example W and $♀$ respectively. *Child* and *children* could quickly be abbreviated to *kid* in English. (You don't have to have a symbol for everything when a short word will do!)

Without too much thinking and without inventing anything new you can create the following correspondences:

child labour	*kid W*
child labourer	*kid W°*
girl labourer	*♀ kid W°* or *girl W°*

How to practise

1. Go through the transcripts of speeches you have worked with in this book or have got elsewhere, and see which concepts (synonymous words and expressions) come up most often. Make a list and think up or borrow a symbol for the most common groups of synonymous words and expressions.
2. Go through the consecutive notes you have made so far. Ask yourself, "Which commonly occurring long words am I writing out repeatedly?" Can you think up a quick and simple symbol to replace them? (If not, an abbreviation will do just as nicely.)
3. Go through the consecutive notes you have made so far. Which words are you sometimes noting as symbols, sometimes not? Cross out the words where you have noted them and replace them with the symbols you have chosen. (This exercise is not about "correcting" the notes, you may never even look at the set of notes again, but the action of crossing something out and replacing it will help anchor that symbol in your memory.) It is important to use symbols consistently and automatically.

7 Noting less

In this chapter you will learn to use the following as memory prompts so that you don't need to take so many notes:

- structure of your notes,
- your environment,
- the speech itself (in the shape of stories and jokes), and
- what you already know.

The note-taking system described in Chapters 1–6 is simple and consistent, but the notes you are now taking are too complete, something you may have noticed when practising (because you can't write fast enough). In this chapter, you will find a few suggestions on how to reduce the amount of notes you take, in some cases radically, and let your memory take over. Notes are there to help your memory, not replace it. It's just a question of finding the right prompts.

Structure reminds us of the obvious

Let's start with a series of very straightforward omissions in your note-taking.

***Not noting the verb* to be *or* there is/are**

Not noting* we *or* I *if it is clear the speaker is the subject of the sentence

In the following example, we have examples of both of these cases. We have a verb *to be* after *has to* that can be left out. And the subject *we* is a repetition and so fairly obvious and can be omitted. (You could even leave out the first *we* as well.) Because these elements would have been noted in a certain place in your notes, their absence stands out and reminds us.

Example (Greenbury)

> We are a natural resources dependent business, so in order to be successful, as I said before, sustainability has to be at the very heart of what we do.
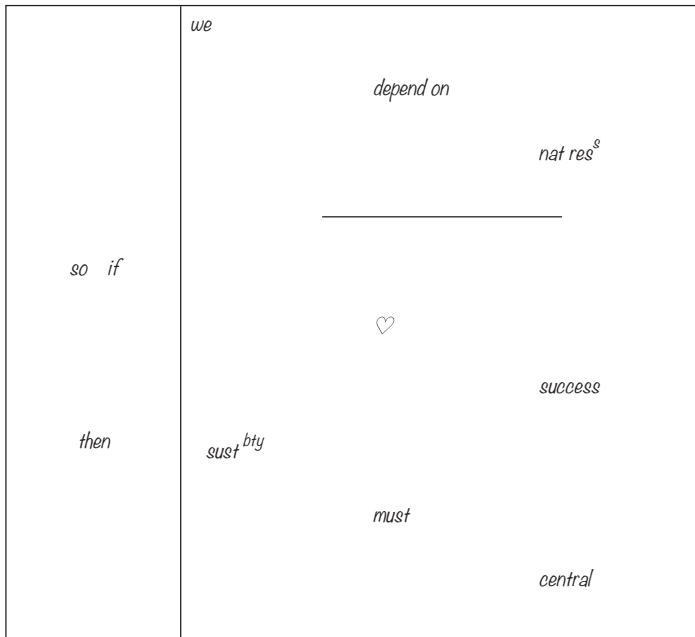
Noting the speaker as **we** *or* **I** *rather than in full*

As often as not, speakers are representing an employer or institution rather than speaking as individuals. As such, they will often say things like, "The Roma Education Fund believes . . .". Since you will know who the speaker represents, you can simply note *we* or *I*.

Example (Hasanov)

> First of all allow me to elaborate a little about the organization that I represent . . .

> *Turkic Council* is a very young and dynamic organization with headquarters in Istanbul.
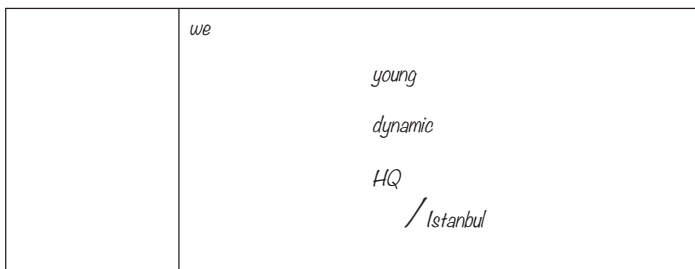
Not noting repeated verbs/subjects

We've already seen in Chapter 5, "Parallel Values 2" (page 92) how repeated subjects and verbs need not be noted.

The recall line§

Another simple technique for noting less is explained in Part II, "4. Recall Line" (page 143).

Brackets ( )

In Chapter 5, we saw how information of secondary importance could be noted in brackets below the element in your notes to which it belonged. Here we go one step further and note only an empty pair of brackets or a pair of brackets with a single word in them. This will be enough to jog our memory and recall what information was contained in them in the original.

We've seen the following example (**McCulley**) before in Chapter 5. Have a look at the same notes below, but from which I have now removed information from the brackets. Aren't these notes still enough to jog your memory, even now, so many pages and weeks later?

Here I have left three of four sets of brackets "empty", but depending on your own recall powers, you could have left any number of them empty when you took your notes. If this seems a little daunting at first, try noting a single word in the brackets to represent a larger chunk of information. In the preceding example, this would give you *(year), (190)* and *(where ever)* respectively. Again, this is something that you will work out for yourself as you gain experience and get to know your own capabilities. No two people will not necessarily be able to recall the same things.

Compare what you can remember with the full text (**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.

When you practise, don't be afraid of trying out this technique and not being able to recall the information in the brackets. Failing and trying again is an important part of the learning process. It is important to explore your own limits and capabilities through frequent practice so that when you come to do it for real, you know exactly to what extent you can rely on your memory. That is all part of testing yourself, knowing your limits and stretching them.

When what comes next is obvious

Sometimes an idea tells us what is going to come next, and then we won't need to note what comes next.

Opposites: two sides of an argument

Often if a speaker is describing two differing standpoints, it will be unnecessary to note the second half of the argument. Instead, we can reproduce it because we know that it is the opposite of the first half (which we noted) or because we know it from our own general knowledge.

Example (Tweddel 2)

> Some of you will know with some clarity already what you want to do with your working lives. Perhaps you have known for many years. You may already be well on your way to realising those dreams.

> Others of you might be far less sure what you want to do with your adult lives – as I was.

In this example, we need not note what follows *others* because it is basically the exact opposite of *Some of you will know with some clarity already what you want*

to do with your working lives. All we need is a marker in our notes to tell us that. Here I have used the word *others . . .* from the text because it already suggests opposition to what precedes it. In some similar cases you may find it clearer to note *but.* The three dots highlight that something should follow.

some °

know

(long time)

what career

_____

already on way

_____

others…

_____

   The word *others . . .* shows clearly that something is missing in the notes, and, knowing that this technique is part of our note-taking system, we will assume that it is the opposite of what precedes it. Again, leaving things out like this will be a very personal affair, and you must experiment for yourselves. Much will depend on your own general knowledge, your understanding of the subject matter and the context of any given speech. The only way to find out what works for you is to practise these techniques and see when they work and when they don't.

Examples eg

Often just noting *eg . . .* or *eg* plus one word will be enough to remind us of an entire example because the context and the illustrative nature of the example will make it easier to recall. To save time, don't note the full stops in the grammatically correct form, *e.g.*

Example (Umunna)

In the next example, the speaker, Chukka Umunna, is speaking to the Japanese Chamber of Industry and Commerce in the UK. He is the Shadow Minister for Business.

> . . . we need an open, outward-looking approach to the world.
>
> After all, this is the approach that has brought so much inward investment from Japanese companies, adding to the bottom line for Japan, and delivering good jobs here in Britain.
>
> Look at Hitachi's investment in a new train manufacturing plant in the north east which will create 730 new jobs directly, and more in the supply chains.

Your notes might look like this:

```
approach

              →

                          Jap inward inv

                          (→    £
                                  / Jap
                          jobs
                                  / UK)
         _____

eg    Hitachi !


         _____
```
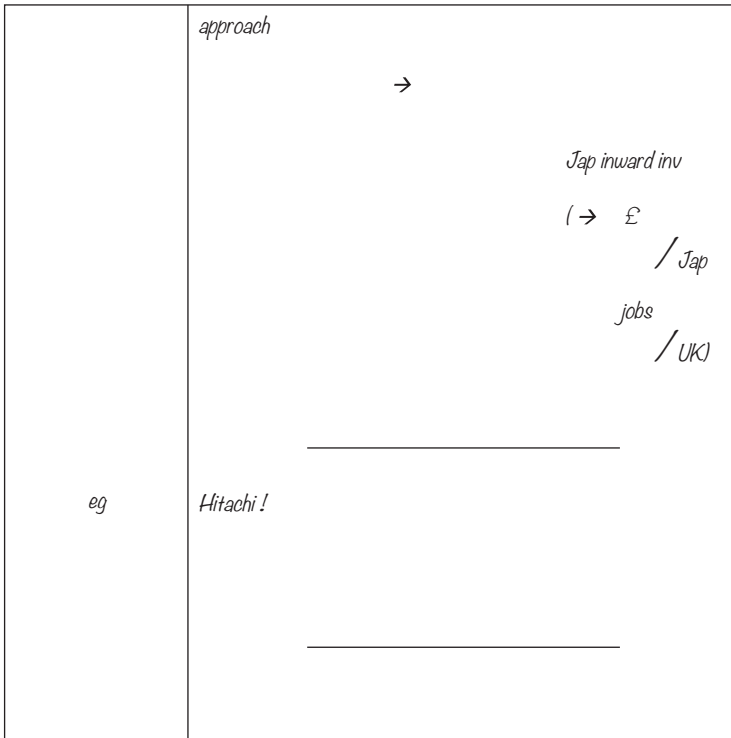
Hitachi! is all we need to note for the passage in bold in the example. Why? Well, look at the context: the speaker has been talking about Japanese investment in the UK creating jobs, so we can assume the example includes both types of information and needn't note that. Although not many Japanese companies are household names, Hitachi is one that is. Japanese companies have invested in several manufacturing plants in the north-east of the UK, and that, if we can't

remember it directly, can be deduced from general knowledge. What are they making? Well, we often associate Japanese companies with cars and hi-tech, so the fact that this is something different, trains will serve to remind us more easily. Lastly, you might well find that now you've started trusting your memory to recall the exact number of jobs too. Finally, you will remember all of this, not because your memory is exceptional or because you noted it *in extenso* (quite the contrary) but because your limited but structured notes helped your memory do its job by allowing you to listen more intently (because you're not writing) and by providing the right prompts.

Reasons

Noting *cos*, representing *because of*, and the indication that something must be recalled (three dots, . . .) is enough to remind us of what we didn't note.

Example (Lumumba)

In this speech, Professor Lumumba, an African lawyer and activist, is speaking at an academic conference on agriculture.

> In my village I'm considered a very serious farmer, which is a tragedy, because I'm not. I'm a lawyer . . . So I am here for two reasons. As a pretend farmer, to identify the key issues that I think are relevant going forward and number 2 to annoy and irritate you. *Because* it is only when you are annoyed and irritated that you will descend from your high academic and intellectual pedestals to connect with the African farmer.

so	*2 reasons* / *here* ——————— *1 identify key issues* *2 annoy !* ———————
cos...	

What follows the *cos* follows directly from the word *annoy*. It is the annoyance that will create the result the speaker seeks – that the academics connect with real farmers – and because of that you will be able to remember it without noting it all.

The same technique works with other words, like *but*, for example, which could also be enough to prompt the recall of a whole argument. (See "Opposites: two sides of an argument," p. 116).

Rhetorical repetition

A speaker may choose to repeat something for emphasis. You don't need to note that down, only that there was a repetition, which can be done by positioning the notes properly on the page. That will be enough to remind you to make the same repetition in your interpretation.

Example (Tweddel 2)

In this example, the speaker is giving career advice to students when he says:

> Be the sort of student you would like to teach. Be the sort of employee you would like to have working for you. When you rise into management positions, try to be the sort of boss for whom you would enjoy working.

The speaker will most likely have started the second part of this triplet before you even start noting, so you will recognize the repetition of style. This could be noted as follows:
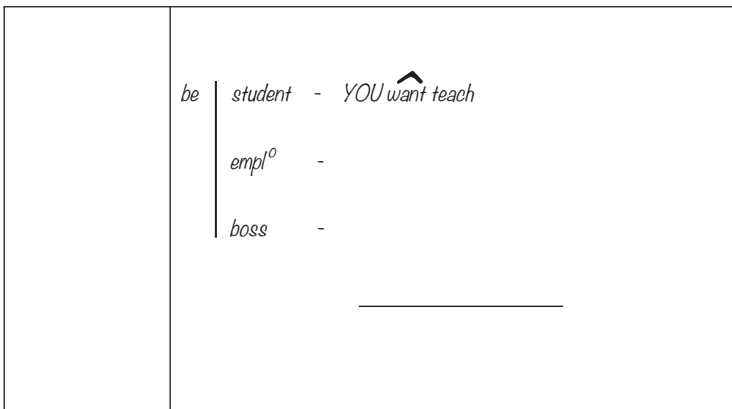
Another example of rhetorical repetition can be found here, where in the same speech the speaker inverts the order to repeat the same thing.

Example (Tweddel 2)

> Another former colleague, who went from being High Commissioner in Kingston, Jamaica to being the Federal Member of Parliament for Kingston in South Australia, and later Minister for Development Cooperation and Pacific Island Affairs,

trained as a dentist. So: **a dentist who became a diplomat who became a Member of Parliament who became a Minister of State**.

The passage in bold is simply a repetition, in reverse order, of what has gone before and doesn't therefore need to be noted again.

Things right in front of you

Often you will be called upon to interpret consecutively when travelling with a group. You may be visiting an industrial installation with a delegation of business people when the host decides to explain what everything is and does, or your group may be having a guided tour of a local tourist spot as part of their social and cultural programme. But what you will often find is that the machinery, building, landscape or whatever being talked about by the speaker, which is right in front of you to see and behold, can be used as a large mental note-pad. If the speaker starts the explanation, say, at the top of the machine and works down through the process it runs or from the bottom of a building upwards, describing how it was built and the events accompanying the construction, or from the west of a landscape to the east – you have a huge 3-D colour note-pad already laid out before you with a perfect set of notes telling you what comes first, second and third. In such cases, you would be well advised to look and listen, not to note. You will be amazed at how easily it all comes back to you.

In the following example, Dr Maxine Singer is speaking at the opening of a building that has been named in her honour. The scene might look something like the one in Figure 14.
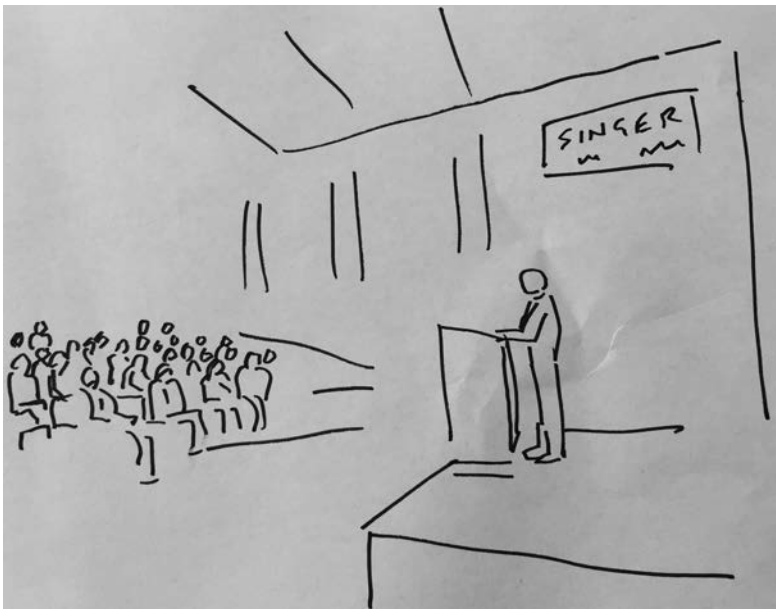
Figure 14

The information marked in bold in the transcript is almost certainly visible from where the speaker and the interpreter are standing, or it has been seen during the ceremony. So you really wouldn't need to note much, just an indication to look up and describe what you see!

Example (Singer)

[I'd like to] thank everyone . . . the **scientific staff, trustees, family and friends** for their contributions to this building and for honoring me so wonderfully with that **bold if immodest lettering above the front door**.

While it is certainly a great pleasure for me **to see my name up there**, it will ultimately be of minor significance.
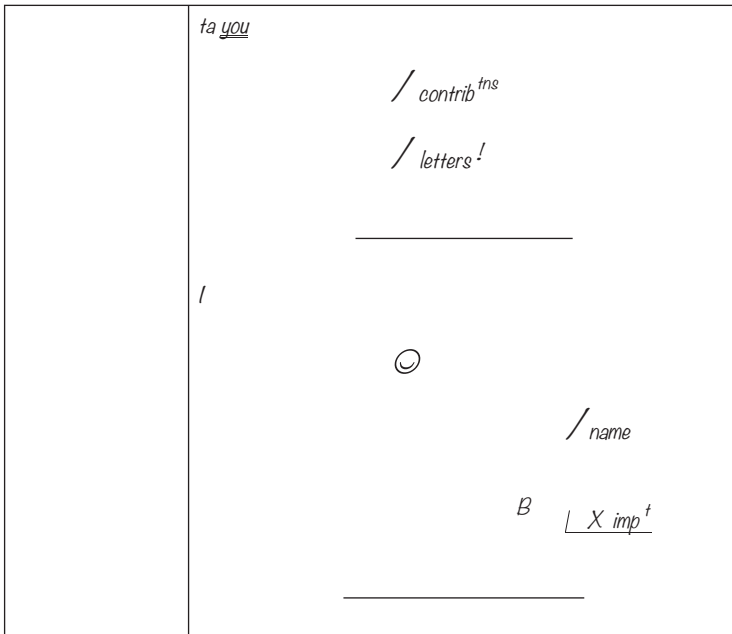
Note the simple for the complicated

This is a fundamental part of the note-taking process – analysis – with the happy side effect of streamlining our notes. (See also Chapter 3, "1. Note Shorter Synonyms".) Speakers tend to be flowery in their presentations or use a higher register than we are used to. This can sometimes tempt us into trying to include descriptive detail or specific words in our notes when it isn't really necessary. If you note a simplified version of the original, you will remember that the speaker was more eloquent or fulsome in their delivery and adjust appropriately. In the next example, the second sentence is long and full of long words, but really all that is

being said, in telegraphic form, is *life has got worse since 1989*. You should note the minimum. You will be able to recall the details and adjust the register accordingly when you interpret.

In the example, all the words in bold are noted with simpler but synonymous terms; however, it is enough to give us the prompt our memory needs to dig up that information, information about register and detail.

Example (Soros)

> What I find most **disturbing** is that, in those countries, the **living conditions** of the Roma have actually **deteriorated** since the **Berlin Wall came down**.
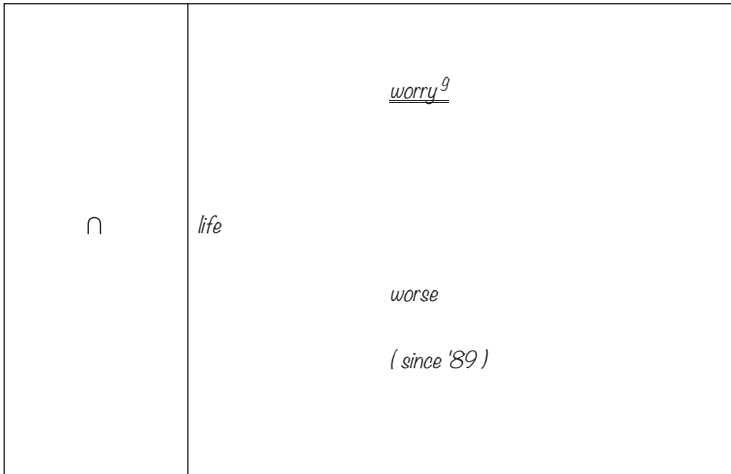
Stories and jokes

One word, symbol or even little picture can be enough to recall the whole story or joke.

In the following example, the speaker, now an Australian Ambassador, is explaining to a group of students how by chance he came to apply to the Australian Department of Foreign Affairs. The last section in bold – relating his father's reaction to his success – is very memorable and could be noted as shown in the notes that follow the passage.

Example (Tweddel 2)

> One of my tasks in the Academic Services Division at James Cook University was to look after visitors from the Australian Department of Foreign Affairs who were touring universities on the lookout for suitable Foreign Affairs Trainee candidates among the student population.
>
> The fellow I looked after in 1975 encouraged me to apply. I did so and, following an exhaustive process of interviews and tests, I made it. And I have never looked back.

Not that success was preordained. **I have to admit that a couple of years ago, in response to a question from a journalist in my home town, Townsville, my late father acknowledged that he never imagined I would become an ambassador: my chief interests had been females and sport! Perhaps some of you can identify with that!**

// B	*X look / back* _____ *success* *X foregone* _____ *DAD !!*

In this paragraph, the "joke" that his father didn't expect his success because of his rather clichéd interests as a young man is not hard to remember. Now you may say, "But what about all the details – *Journalists . . . a couple of years ago . . . Townsville*?"

There are two things to say about the details of any joke:

1. They are not as important as the joke itself!
2. If you don't get the joke, then the details are lost anyway. You could say:

    Some time back my father told people that he was surprised by my success because as a young man I had been chasing girls and cricket balls.

And will anyone worry? No. They are not the same words, but it is the same joke.

This way of not noting things or of noting just the key word will always depend to a large extent on you, your mind, what you know and the context. It will work best in subject areas that you are familiar with and understand. I offer this as an example of how it can work, not as a suggestion that you should have noted this particular example in the same way. Again, I encourage you to practise a lot and to test and explore your own limits.

It depends on 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

General knowledge and/or preparation are great substitutes for notes. If you know something, you remember it. It is just there in your mind. This means that any similar events or explanations need not be noted in full because most of the information is already available to you from your own general knowledge. Look at the next example.

Example (Greenbury)

> We are a natural resources dependent business, so in order to be successful, as I said before, 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 everyday.** 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.

The part of the example in bold could simply be noted as *making paper*! Because you know (and the speaker says everybody knows) how paper is made, you can easily recall what the speaking is saying – that paper comes from trees, that making paper is not so straightforward. We know what the stages are: planting trees, cutting them down, pulping the wood and processing it into paper. And we know we use paper every day.

It's also worth remembering that your "general knowledge" about any one topic increases over the course of a speech or during a day full of speeches on that topic. It may well be that complex concepts that you note in full the first time you hear them can be noted with just a single word or symbol the next time you hear them.

How to practise

It will take a lot of practice, as well as trial and error, for you to get to know how your memory works best. So get practising!

1. When listening to speeches that you are going to interpret consecutively, make a deliberate effort to identify parts of the speech that could be easily recalled through minimal notes – for example, the type of thing mentioned in this chapter. Force yourself *not* to note as fully as you would like but to use one of the receding techniques. Not everything will work for you all

the time, but it is important to work out what you yourself are capable of through a process of trial and error.

2. Telescope (Rozan, 2003:49 [1956:58]) an existing set of notes. Take a set of notes you have just produced. Go through them and decide which bits of the notes you could have done without. In a separate note-pad, try to create a shorter version from which you would still be able to reproduce the original speech. After the speech and under no time pressure, you will find there are many "improvements" that you can make to your notes. Regularly doing this exercise will help you to note more succinctly while listening in the future.

3. While listening to a speech, take notes as per usual. At the end of the speech, put your notes to one side and try to reproduce the speech from memory (Seleskovitch and Lederer, 2002:59). This is quite a daunting exercise, but it will demonstrate the degree to which note-taking distracts us from the task of listening. To do this well, you need to have a clear picture of the structure of the speech in your mind. This can be the same structure you committed to the note-pad, but you will have to arrive at it without the help of your notes.

8   What to note

In this chapter, we recap what we've done so far and list which things you will most likely need to note down.

Until now, I have been encouraging a very limited approach to note-taking. Because we are new to consecutive interpreting, we have concentrated on the basic structures in our notes and on the analysis of the speech we are listening to. As you master the techniques described so far, you can start to take more care about the details, something you will continue doing later on in your careers.

Once the basics, which we have already spent some time on, are on paper (points 1–3), the list focuses on things that are not easily remembered but that are often very important. The second half of the list is, if you like, the opposite of the previous chapter, where we saw what things don't need to be noted because they were easy to remember. This list includes a few things you won't want to forget, some of which are harder to recall.

1. Ideas

The building blocks of the speech. For all the details, see Chapters 2 and 3.

2. Links

The reasons and methods for noting these elements are discussed in detail in Chapter 4.

3. Indication of relative importance

You'll need to see at a glance what is important, less important or most important. That can be done by structuring your notes clearly. See Chapter 5 for details.

4. Who is speaking

It is crucial for the listener to know who is speaking, whose point of view is being represented. It is also very useful for interpreters to repeatedly remind themselves

whom they are speaking for in order to help get the right tone, register and lexis for that speech. (See Part II, "5. Uses of the Margin").

5. Verb tense and modal verbs

Tenses and modal verbs will always be crucial to the semantics of the speech, and as a result, you should have a clear system for noting them. (See Part II, "3. Verbs").

6. Proper names, numbers, dates, lists

These four belong to the same category of elements. They are not integral to the grammar of the sentence or to the causality of the ideas and are therefore very difficult to remember and note later or to recall without notes at all, as can be done with ideas. It is helpful, then, to note them immediately, interrupting whatever you are noting to note the number, date, proper name or list and then return to where you left off. If possible, you should still try to note the number, name and other details in the appropriate place on the note-pad page. See Part II, "9. Noting Sooner, or Later," p. 172.

Particularly with respect to names, if you don't know a name, note it phonetically and see if you can work out how to say it properly in your target language later. If you can't, then substitute a generic like "the UK delegate" rather than mangling the name. Lists should be noted vertically, as in Chapter 5.

7. Terms to be transcoded§

Sometimes a speaker will use certain words, often technical terminology, very deliberately, and these must be repeated, not processed and paraphrased in the target language.

8. The last sentence of a speech

Often the last sentence or few sentences of a speech will contain an important message, perhaps a jokey remark or a motto summing up the whole speech. And often the speaker will announce they are wraping-up. Many interpreters will listen with extra care to this part of the speech, then abandon their usual minimalist approach to note-taking and note it in some detail. This is possibly because the speaker will stop talking at some stage, and, with no more incoming source speech, interpreters can devote their mental resources to remembering what was said and how to note it.

These pointers have been compiled and summarized from books you will find in the bibliography at the back.

Part II

Fine-tuning

1 Clauses

In Chapter 2 we looked at the Subject Verb Object group as the basic model for communicating ideas. In order not to overcomplicate the initial stages of our introduction to note-taking for consecutive, we concentrated on the Object (according to our generous definition of it) as the third element of the idea. Very often, though, the third (or fourth) element of the group is not just a single noun but a whole clause. Let's look at two common types of clauses.

Reported speech

The first type of clause often follows verbs of speech or thought, like, *say*, *think*, *declare*, *consider* and as such makes regular appearances in the types of speech we want to interpret. In the following extracts, the clauses are marked in bold. You can see that much of the useful information is contained in the clause rather than in the main Subject Verb (Object) group.

> **S**   **V**
> David Cameron has pointed out **that 'Immigration brings many benefits to our country–economic, social and cultural'. (Green)**

> **S V**
> I think **[that] this greater cultural intermingling should be a cause for rejoicing rather than for concern. (Paxman)**

Clauses obey the same rules of grammar as our idea groups, and you will notice that in the examples of the preceding clauses, the clause itself, like the first part of the sentence it is contained in, has a Subject, a Verb and an Object.

> **S**   **V**   **O**
> . . . that 'Immigration brings many benefits to our country – economic, social and cultural.'

> **S**   **V**   **O**
> . . . [that] this greater cultural intermingling should be a cause for rejoicing rather than for concern.

This then leads us to the simplest way of dealing with this structure – an extension of the technique we use for the standard SVO group. First, we take a symbol that denotes "clause", and we note it at the left of the page. (Exactly how far left you place the symbol will depend on your reaction to Chapter 5 of Part I.)

The following symbol can be used to represent the word *that* and to introduce clauses. It is quick, simple and clear.

∩   = *that, which*

   NB: The word *that* is often implicit in English (and in some other languages); make it explicit in your notes. Also *where, when, who* are used to introduce subordinate clauses.

∩ ᵒ = **who, whose, whom** (the ᵒ denotes a person)

Then we note the SVO group in the clause from left to right as usual. The preceding examples would be noted,

Example 1 (**Green**)

   David Cameron has pointed out **that 'Immigration brings many benefits to our country–economic, social and cultural'**.
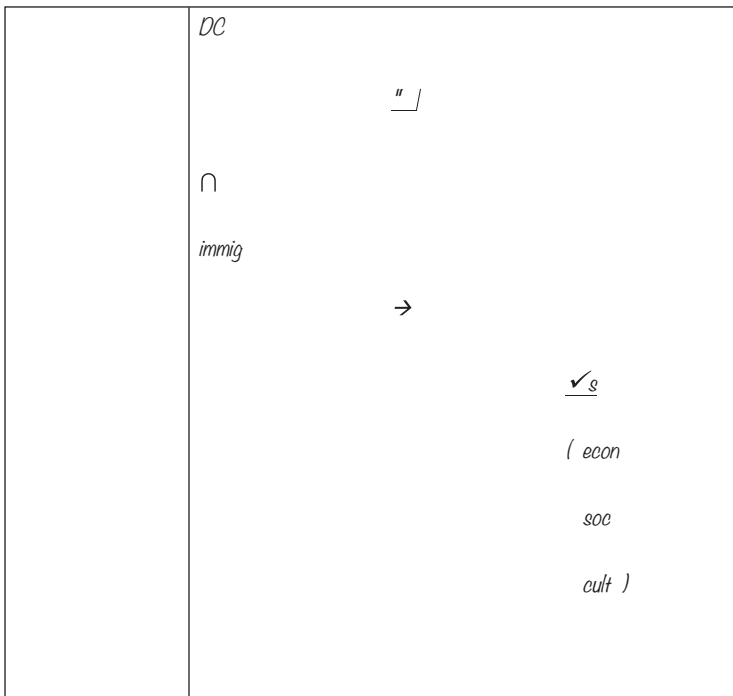
Notice that this technique also has the distinct practical advantage of bringing us back to the left-hand side of the page, thus creating more space on the note-pad page. We cannot continue off to the right-hand side indefinitely!

Example 2 **(Paxman)**

> I think **[that] this greater cultural intermingling should be a cause for rejoicing rather than for concern**.
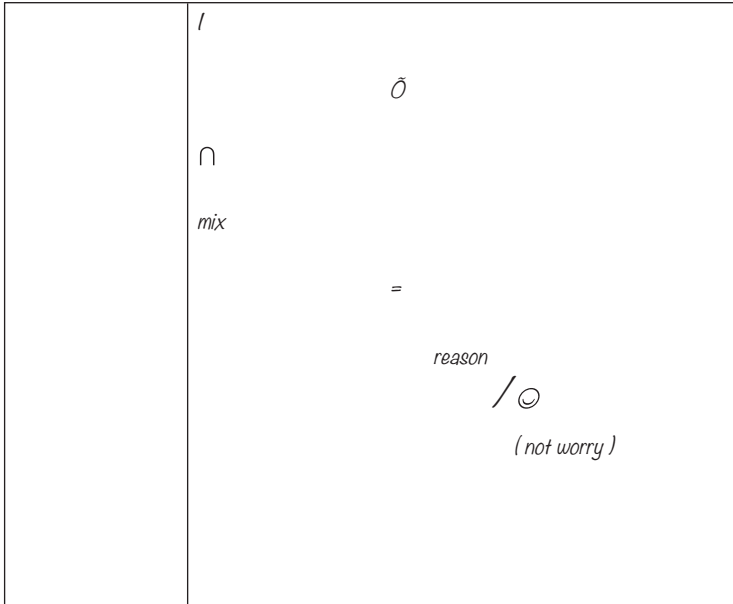
Additional information

A second type of clause adds information to one part of our Subject Verb Object unit. These clauses are usually preceded in English by words like, *that*, *which*, *who*, although not always. In the following extracts, this type of clause is marked in bold. **This type of clause can be noted in one of three ways**.

Firstly, using the ∩ symbol.

Example **(Green)**

I want a student visa system **which encourages the entry of legitimate students coming to study legitimate courses**.

```
I

        want

                        visa system

∩

        helps

                    legit stud°s

                    ( legit courses )

                _____
```
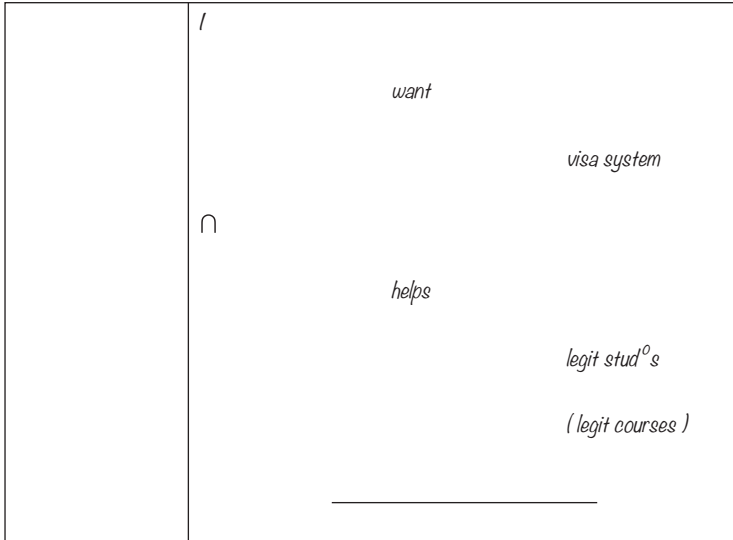
Secondly, this same example could also be noted using brackets . . .

Example **(Green)**

I want a student visa system **which encourages the entry of legitimate students coming to study legitimate courses**.

```
I

        want

                    visa system

                    ( helps legit stud°s)

                _____
```
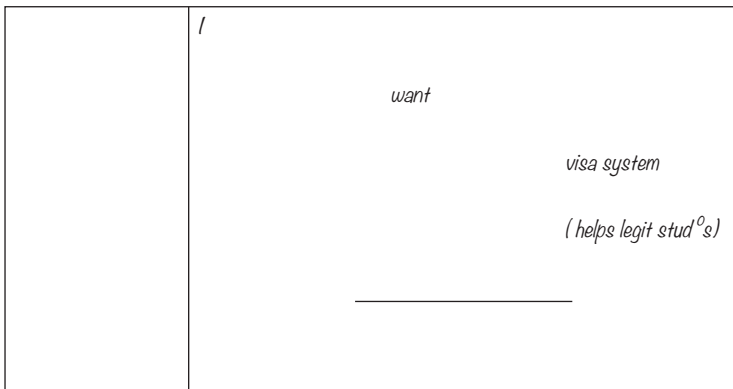
. . . or **thirdly** by splitting the sentence with a clause into two sentences.

```
I

        want

                visa system
        _____


visa system

        helps

                legit stud°s

                ( legit courses )


        _____
```
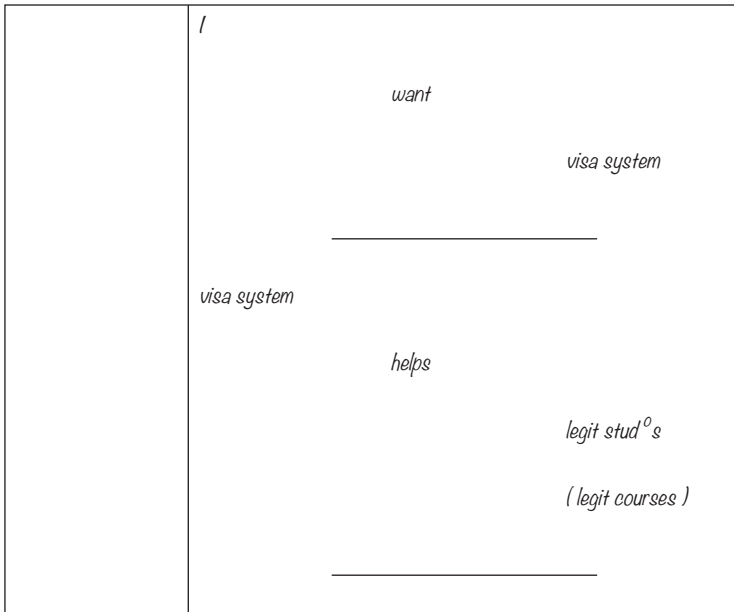
This is of course a very straightforward example. In, reality you will have to recognize such clauses from much longer and more complex sentences as well. What's important to remember, though, is to recognize the relative importance of the clause in the sentence and note it accordingly. Splitting a sentence 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 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.

2 Rules of abbreviation

Don't write out long words in full in your consecutive notes; you don't have time. Take the first few letters of the word and some part of the end of the word, raised. The following brief extract says it all.

> The rule of thumb is that unless a word is short (four–five letters), the interpreter should note it in an abbreviated form.
>
> If we have to note "specialized," for example, 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, 2003:11 [1956:9]

In every language there are suffixes that many different words share. Some English examples follow. Many of these will also apply to the Romance languages. If you are noting in German or Polish, then some abbreviation for the common endings *-ung* and *-owość* might be a good idea.

Abstractions

Suffix	Note	Example	
-ition	*n*	*constitution*	*const^n*
-ation		*institution*	*inst^n*
-ution		*production*	*prod^n*
-ision			
-ize, -ise	*z*	*renationalize*	*renat^z*
		privatize	*priv^z*
		monopolize	*monop^z*
-itive	*v*	*executive*	*exec^v*
-isive		*comprehensive*	*comp^v*
-ative		*inclusive*	*incl^v*
-ivity	*y*	*productivity*	*prod^y*
		connectivity	*conn^y*
		exclusivity	*exclu^y*
-ment	*t*	*government*	*gov^t*
		development	*dev^t*
-able	*b*	*fashionable*	*fash^b*
		biodegradable	*biodegrad^b*

If these abbreviations don't correspond to your language, use the same technique to create some that do.

Plurals

If you are noting in a language that 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. **Again the purpose of this is to avoid ambiguity**.

Different languages

This technique of raised end letters (e.g., *Prod* [n]) is not a hard and fast rule but serves to avoid ambiguity (*Prod* [n]; *Prod* [t]; *Prod* [v] etc.). For words that are unambiguous (to you), it may be that the first letters are enough, such as *doc* for *document*. We don't abbreviate for the sake of it but *only* to note as quickly as possible while guaranteeing the clarity and unambiguity of our notes.

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).

Phonetic spelling and misspelling

Another way of abbreviating is to spell words phonetically rather than correctly. See "10. How You Write It" (page 178) for more.

3 Verbs

Verb conjugations

The point of departure is the infinitive form of the verb, an abbreviation of it, or a symbol representing it. Do not get into the habit of noting in full conjugations, auxiliary verbs, endings and the like. The conjugation will be clear because you will know what the subject is that goes with the verb, so English speakers have no need to write *works* for *he works* where *work* is quicker. It is inconceivable that you will make a grammatical mistake because of your abbreviated notes and say **he work* when you interpret.

Similarly, it is a complete waste of time to note *he doesn't work* when *X work* is shorter and more obvious on the page.

Questions should not be noted with the reversed word order they have in many languages (*Does he know the consequences?*) but in the affirmative order with a question mark at the beginning of the sentence and the infinitive (or a symbol for it): *? Know consequences?* (See also "5. Uses of the Margin", "Questions" section on page 151.)

he works	*work*
he doesn't work	*X work*
does he know the consequences	*? know consequences?*

You may think that fewer letters will make little difference, but repeated a dozen times in the course of one speech, as such constructions will be, you will save valuable time.

Verb tenses

Verb tenses come up all the time, and the differences between them are often fundamental to understanding the speech. You will need a technique for noting these differences. Here is a simple method for doing so.

work	*work*
work[9]	*working*
work/	*worked*
/work	*will work*
wôrk	*would work*
wôrk/	*would have worked*

Of course, the system is valid with any other verb.

Example (Tweddel 1)

For decades, Japan was our largest trading partner, and remains our second largest. Notwithstanding this, China's industrialisation and urbanisation have provided a clear advantage to our own economic prosperity over the past decade.

Modal verbs

Like verb tenses, modal verbs are crucial to the message a speaker is trying to convey. They also crop up regularly and can be quite long words to write in full. Certainly in some languages, you don't want to be writing words like *pourraient*, *should*, *powinien*, *möchten* every two minutes, to take examples from French, English, Polish and German respectively. In some languages, modal verbs are

already very short (*can*, *may*, *must*, *need*, etc.), and we won't need a symbol or abbreviation for them. In the following table, I suggest some examples for English; if your A language is not English, you can still use the English verbs as a form of abbreviation. Beware, though, as the range of meaning of each modal verb is often different from one language to another. If you don't note in English or if the suggestions below don't "click" for you, then just come up with your own symbols and abbreviations.

should	*shd*	must	>
could	*cd*	may	*may*
would	∧		

It's also important to note them horizontally adjacent to the verb they qualify. It's easy, in a diagonal note-taking system, to note everything diagonally on the page relative to everything else. That's not helpful. Look at this example.

Example (Paxman)

I would like to talk about the US and the UK's relationship with both the United States and the European Union.
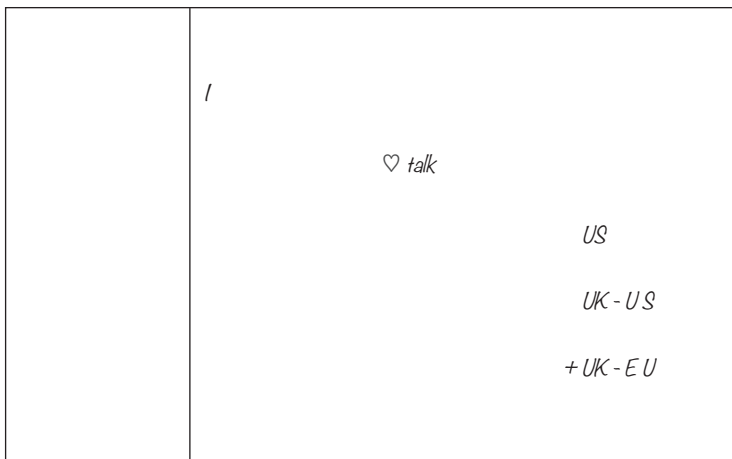
Nouns as verbs

Because we are consistently noting verbs in the same imaginary vertical column on the page (see p. 81), we can assume anything that goes there has the value of a verb. This means that if it's quicker, we can put a noun there and use it like a verb.

Example (Soros)

> If all goes well, the Decade, with the support of DG Enlargement, will set an example for member countries . . .

Noting *set example* is going to take us too long, but if we note only *set* as the verb without *example*, we might well not recall the collocation of *set example*. So we use *example* as a verb, and note it where we would normally note the verb.

NB: I deliberately don't note *eg* for *example* here because that represents *for example* – which is not the same and might lead to confusion.

4 The recall line

You should not note the same word or symbol twice on the same page. It is almost always quicker to draw a line from where that word, symbol or construction first appears to where is appears the second time. Some interpreters like to underline whatever is being repeated in order to be doubly clear. This is a matter of personal taste. However, don't use the recall line for links. We want them to remain very clear on the page. Two pointers:

1. Make sure that you use a simple line, when you wish to show that the same thing is repeated in a second section of your notes and *not* a line with an arrow at the end, which may wrongly suggest a causal relationship between two parts of the speech that is not intended. **The recall line is not a link**. It is a quick mechanical way of avoiding noting the same thing twice on one page.

2. It is important when drawing a recall line not to obscure notes that you have already written. The recall line does not need to be straight, and, so as far as possible, you should avoid passing through words and symbols already on the page so as not to render them illegible (see the following example).

Example **(Johnston)**

Since we already have a strong trade relationship, we must now ask ourselves, where do we go from here?
I believe we must act today to secure our future trade relationship to benefit the next generation of Canadians and Poles.

we

have

<u>T rel.</u>

_____

so

?   where next   ?

_____

I

Õ

∩

we

must secure
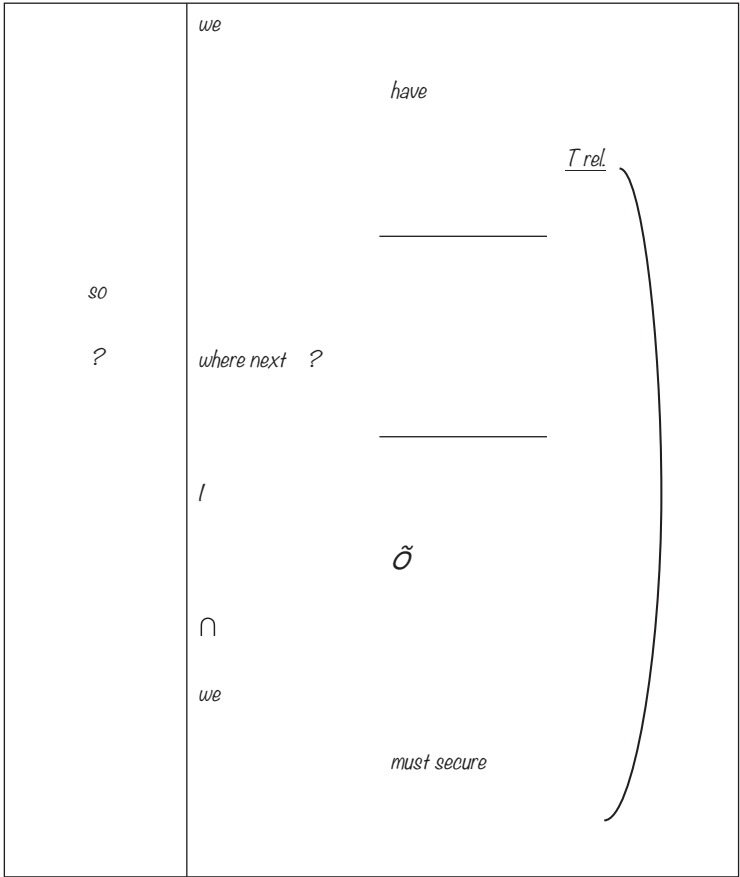
A recall line may even pass over to the next page, but this does not cause the interpreter any problem because they using the page-turning technique described in Part I, "Moving on . . ." (page 72), the two parts of the line join up across the two pages. You can use recall lines across pages, but you should be careful not to waste time doing it or run the risk of not being sure of what it refers back to. As with all these tricks, its only purpose is to help. If it doesn't, don't use it.

NB: The recall line can also be used to show multiple repetitions of a concept as in the following example.

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 that it was when I was a young boy.

50yrs | Af. ☐s

                         indep |

                         cos

                         promise |

                                      food

                         ――――――――――

| _50yrs_   Af

                         complain

                         ――――――――――

                                   tech |
                         lots | univs
                                   agri |

                         ――――――――――

                         donor funded res. instits

                         ――――――――――

Af^o s

                         die younger

                         ――――――――――

nutr^n

                         _↘ |_

                         ――――――――――

5   Uses of the margin

In Chapter 4, we noted links in the margin on the left-hand side because of their importance within the speech and because it fitted in with our left-to-right notation of the Subject Verb Object group from Chapter 3. In this section, we will see that other important elements of a speech can also be noted in the left-hand margin in order to make them stand out and thus facilitate the production stage of consecutive.

These elements may be split into four categories:

1.   Who?
2.   Structural elements – numbering, digressions and questions
3.   Dates
4.   Anything important!

Who?

Often speakers will put special emphasis on *who* they are talking about or whose opinion they are citing. It may be a country, a company or a person, and they may be referring to that country, company or person's opinion, current situation or history (or something else). Very often that emphasis will be because the speaker is going to compare two different things. If we feel that the *who* is particularly important, we can highlight it by noting it in the margin on the left of the page. This follows on from Part II, Chapter 5, the section on "Shifting Values" (page 88).

In the next example, the Canadian speaker is visiting Poland. We can be confident that both countries will be mentioned in the speech. For the purposes of this demonstration, I have noted only the parts of the speech that are in bold.

Example (Johnston)

Canadians and poles have discovered the benefits of investing in each other's countries

For its part, Canada is economically diverse and resource rich, and its banking and tax systems are respected around the world

Ours is an innovative economy, and our workforce is competitive and highly educated. We have experienced growth in business investment that has been the strongest in the G-7, and Canada is consistently identified as the best G-20 nation in which to do business.

Poland's economy experienced remarkable growth during the recession of 2008 and it has continued to expand

That you managed to avoid the pitfalls and continued to develop your economy – with the GDP now sitting 25 per cent above 2008 levels! – speaks to Poland's amazing ability to adapt.

	CA
	pl
	know
	$\checkmark$*s* /
	$\longleftrightarrow$ *inv*^{t}
	_____
CA	
	has
	div econ
	res
	$\checkmark$*banks & tax*
	_____

pl	
	grow l
	(2008)
	+ grow^g
	_____

Structural elements

Numbering

Some speakers will break what they have to say up into chunks and number them: "firstly", "secondly" and so on. Some will lose count as they pass three, and others will mention no numbers at all. Whatever the speaker might do, the interpreter will be well served by noting numbers in the left-hand margin for each of these sections. This will remind you, even three or four pages later in the note-pad, that indeed the ideas belong in some broader structure (a list) within the speech as a whole. This will help you to follow the thrust of the argument the speaker is making and to give the correct intonation for each part of the speech when you speak.

In the next example (**Lumumba**), the speaker has been kind enough to mention the numbers and even to do so correctly, even though each of his numbered ideas are several seconds and sentences apart. The interpreter should return the favour by noting clearly in the margin the same numbers, as in the example.

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 organisation, 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 who's 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.

1	
2	

3	

Each new number reminds us of the wider context. However long a particular section, it is still only one of a list of points of more or less equal importance, even if they are noted several pages apart in our notes.

Digressions [ ]

It is important not only to identify a digression (which by definition will be of secondary importance) when you hear it but also when you come back to it as you reproduce the speech from your notes, so that you can adjust your tone and speed of delivery appropriately. Digressions are usually delivered more quickly and at a lower volume, in accordance with their secondary status within the speech. Noting digressions can be done very simply by prefacing a digression or aside with an open bracket ([ ) in the margin and closing the aside with a close bracket ( ]), either in the left-hand margin or on the right, depending on which is clearer to you.

Example (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 everyday.** 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.

The section in bold in the text is a digression. It's important to recognize it and note it as such so that we can give the appropriate intonation to it when interpreting and also because the link *so* in *So if we are to continue to make paper* . . . refers back not to the digression as such but rather to *the paper is made from trees*, which is the more important point made. So we might note it as follows:

we
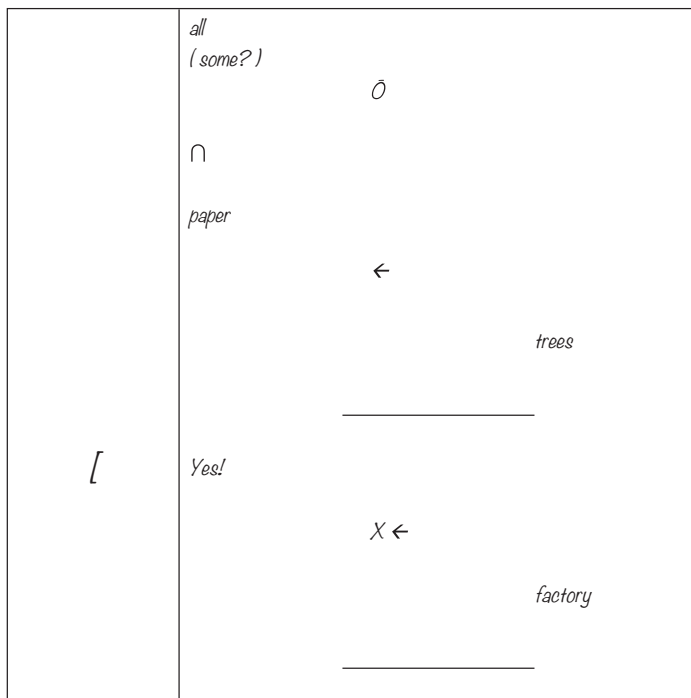
must plant

harvest

pulp

process]

———————————

so if *we*

♡ *cont. make*

paper

Questions

It is better to know, before you start talking, that what you are going to say is a question. It makes a great difference to how you say it! To do this, we borrow a Spanish idea of putting the question mark at the beginning (and, if you like, also the end) of the question. This simple trick also saves us the unnecessary trouble of changing the word order from SVO in our questions (as would normally be the case in many languages).

Example (Paxman)

So we do share common values with the US: values that more often than not create common interests in global diplomacy. But do we share a common culture? That is a more difficult question to answer.

```
           we
                share
                                values

        ∩
                    →
                        jt glob dipl int ˢ

                    _____

? B        we
                share
                            culture   ?

                _____
```
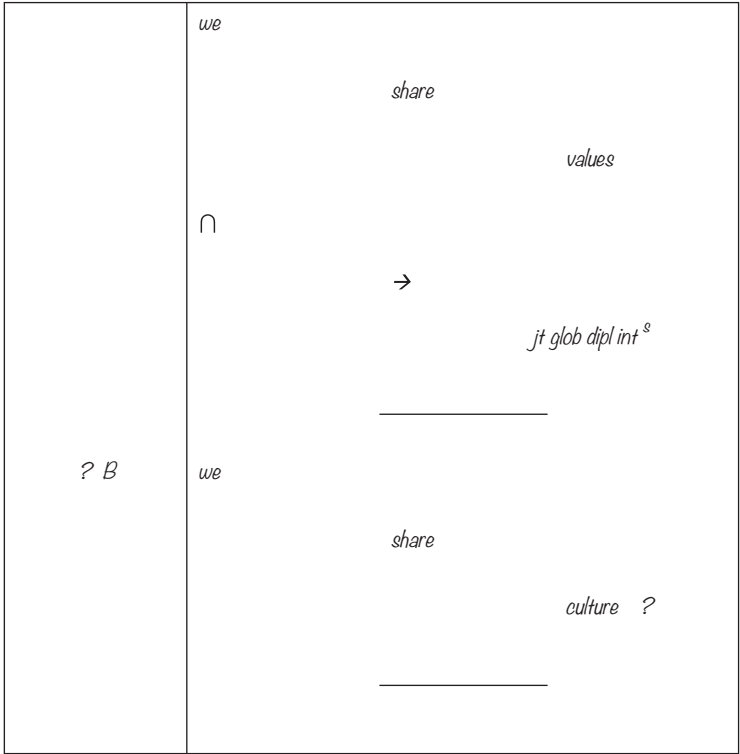
By the same token, note the question words (*why*, *how*, *who*, *where*, *when*, *what*), preceded by a question mark in the margin at the left. It will be easier to give the question the correct intonation when you reproduce the speech if the question is clearly visible in advance in your notes.

***Example* (Soros)**

> With the help of the Roma Education Fund and the EU Structural Funds, the children are doing really well in school. But what will happen to them at age 14 when they leave the local school?

ta

/ R° Ed Fund

+ ESF

kids

✔

in school

_____

B

? what

| happen

(leave local school

14　　　)　　　?

_____

Dates

Dates are often very important. They are used to compare "then" with "now" or "then" with another "then". Speakers use them to show progress over time, to make a point more dramatically. It is often useful to have them stand out on the page, and the margin is the best place for that. In the following example, the speaker is clearly juxtaposing the past and the present.

Example (Gould)

Today we mark a hundred years since the start of World War One. A hundred years ago we entered a hell in which millions of young lives were lost on both sides. A hundred years ago we began the war to end all wars.

But just a few years later the world heard the guns of war once more, and saw the hand of evil and tyranny. So today we also mark seventy five years since the start of World War Two.

today	we
	mark
	100 yrs
	/ WW1
	————————
100yrs/	we
(	→
	hell
	(mil^s died)
	————————
	we
	start /
	war to end all war
	————————

From our notes in the margin the speaker's desire to compare the past with the present day becomes clear immediately, and we can then stress that in our interpretation.

Anything important!

There are no rules to note-taking, only ideas that can help, which you choose to use or not. Consequently, if you feel that something said is particularly important and needs to stand out very clearly in your notes, try putting it in the margin.

6 More on links

Links represent the relationship between one idea and another. Often they are flagged by the speaker, who may use what are sometimes called *link words*. But, as we saw in Chapter 4, this term can be misleading. The link is not a word; words can be used to highlight it, they are very useful pointers. But it is not the word that makes the link; it is the speaker's train of thought. Speakers may use no more than their intonation to flag links. They may assume, because it is clear from the context, that the audience sees a link. Alternatively, they may use a word that we associate with a link where there is no link. It is also possible that the use and frequency of links in the target language differ slightly from those in the source language. It is up to you, the interpreter, to recognize and analyse these factors correctly. This is not the place to try and suggest how, that is for you and your teachers and colleagues to discuss. Here are just a few examples to point you in the right direction.

Adding implicit links

Look at the first two sentences in the next example.

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.

There is no explicit link between *50 years ago many African countries attained independence on the promise that they would feed their people* and *50 years later Africa is still complaining*, but clearly the first is to be seen as a positive development and the second contrary to the expectations created in the first sentence. So

there is an implicit contradiction, a link: *but*. The same is true of the two ideas *50 years later there is no shortage of research institutes which are donor funded* and *50 years later many Africans are dying younger than they were dying in 1963*, and interpreters are well within their rights to note the link explicitly. This clear notation will give you the choice, when you reproduce the speech, of rendering the link implicitly or, through the appropriate intonation, rendering the link explicitly if you feel it is appropriate. So your notes might look like this.

50yrs |	*Af □s*
	indep. |
	cos
	promise |
	food
	――――――――
B	
| 50yrs	*Af*
	complain
	――――――――

50yrs		lots tech	univs
		agri	
		———————	
		donor £^{d} res. instits	
		———————	
ß			
50yrs	Af^o s		
		die younger	
		———————	

The same technique can be used to deal with "if" clauses in English.

Example (Soros)

> I should like to emphasize that if it were not for the European Roma Policy, the Roma problem would be even worse than it is.

In English, the speaker is not required to follow an "if" clause with the word *then*. But that does not mean that the causal relationship between the two halves of the sentence disappears. Below, the word *then* has been added to the text. Note, however, that both versions mean the same thing.

> I should like to emphasize that if it were not for the European Roma Policy, [then] the Roma problem would be even worse than it is.

In our notes, the symbol for "consequence" and for *then* in this example is →. So the passage above is noted as follows.

Interpreters can add to their notes the link that is implicit so that it is clearer to them. The link may remain implicit in your spoken version as well, but because it was explicit in the notes, you will follow the speaker's reasoning more easily when you read back your notes and also give the appropriate intonation to this part of the speech, so that your audience also recognizes the link whether you say it out loud or not.

Dropping link words that aren't links

The words that usually represent links are often used by speakers in other ways. Don't blindly let the word trap you into noting a link where there is none or into noting an incorrect link. *So* and *and*, for example, are frequently used as simple fillers.

Example (Green)

> As I have said, Britain has benefited from these changes and can continue to do so. But it can do so only if we understand and manage the impact of this kind of migration on our population, on the pace of change in local communities and the pressure on our public services. **And** the reality is that this level of net migration which of course includes many people intending to come for short periods only, has led to the number of people settling in the UK increasing by 37%, to 224,400 in the twelve months to mid 2010.

The word *and* in *And the reality* is not a link of addition. If anything, it is a filler. Not noting it will mean the speaker's message will be clearer to you when you read back your notes.

β

only can

if   we

$\tilde{O}$

+ manage

impact $/$

- pop.

- Δ / comm ^{t}s

- pub serv ^{c}s

_____

net migr ^{t}

(incl short)

$\rightarrow$

37% $\nearrow$

$/$ settle^o

(224,400)

(to mid 2010)

_____

The bottom line will always be understanding what the speaker is trying to say. Adding or deleting links incorrectly will mean you saying something different to the speaker.

Though and although or but and however

For those of you working from English – which will be most of you these days – let me offer one language-specific pointer on links. You might at first glance be tempted to think that these pairs of expressions in English are synonymous and therefore interchangeable. They both signal a contradiction between two ideas, but they are not interchangeable, and that is why they each have their own group of synonymous expressions in Chapter 4 of Part I.

First of all, let me demonstrate that they don't mean the same thing when you try to swap them like for like.

> The government has imposed a number of new visa restrictions on non-EU nationals, **however** total immigration continues to rise.
> The government has imposed a number of new visa restrictions on non-EU nationals, **though** total immigration continues to rise.

The second example doesn't really make sense because it suggests that the government had been expected **not** to impose new visa regulations. It doesn't include a contradiction between the two ideas when the *though* is placed where it is. Logically we would expect the passage to have read that the government *has not* imposed new restrictions, as a counter to the *rising immigration*.

One way to remember the difference, then, is as follows:

Though and *although* precede the background information in a sentence where two ideas are in contradiction with one another.

However and *but*, on the other hand, follow the background information and precede the resulting action (or lack of action).

In the example below, *visa restrictions* is the background information, whereas *rising immigration* is the action relating to it. So if you want to replace a *though* with a *however* or vice versa they won't go in front of the same idea in your notes. The following two examples do mean the same thing.

Example 1

The government has imposed a number of new visa restrictions on non-EU nationals, ***however*** total immigration continues to rise.

```
┌──────────┬──────────────────────────────────────┐
│          │  govt                                │
│          │                                      │
│          │             visas                    │
│          │                /  non-EU⁰            │
│          │                                      │
│          │          ─────────────────────       │
│    B     │  immig                               │
│          │                                      │
│          │             cont ↗                   │
│          │                                      │
│          │          ─────────────────────       │
└──────────┴──────────────────────────────────────┘
```
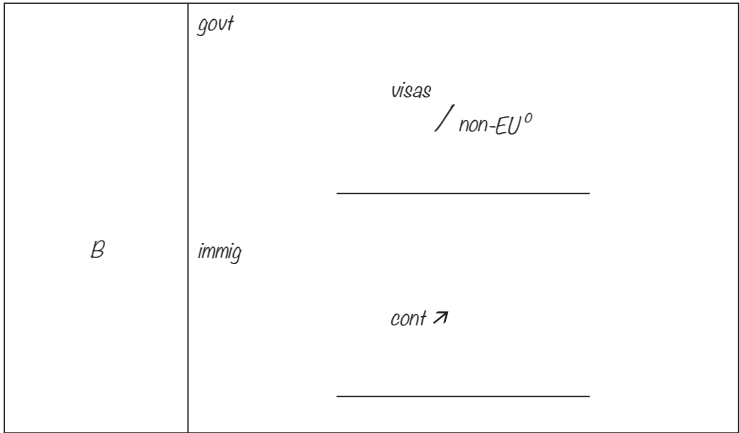
Example 2

Although the government has imposed a number of new visa restrictions on non-EU nationals, total immigration continues to rise.

```
┌──────────┬──────────────────────────────────────┐
│    tho   │  govt                                │
│          │                                      │
│          │             visas                    │
│          │                /  non-EU⁰            │
│          │                                      │
│          │          ─────────────────────       │
│          │  immig                               │
│          │                                      │
│          │             cont ↗                   │
│          │                                      │
│          │          ─────────────────────       │
└──────────┴──────────────────────────────────────┘
```
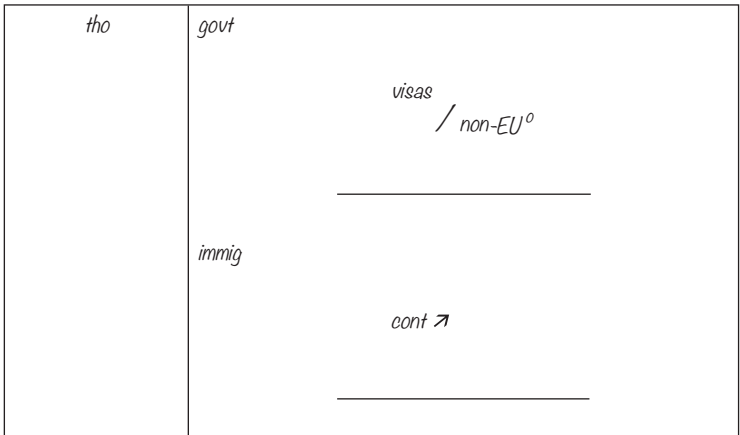
And to complicate matters, *though* and the background information can be either first or second in the pair of ideas. So Example 2 means the same as Example 3. But our rule still applies: *although* precedes the background information.

Example 3

Total immigration continues to rise, ***although*** the government has imposed a number of new visa restrictions on non-EU nationals,
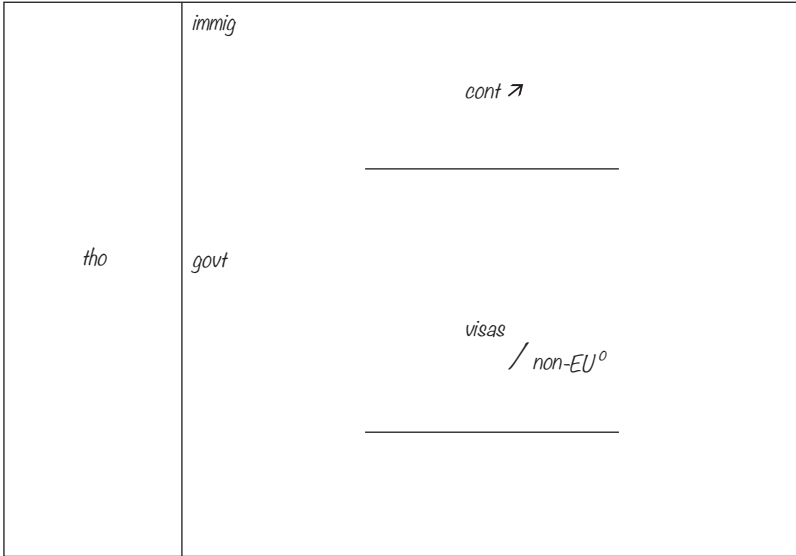
Temporal links

Some people treat time markers as a type of link (Baker, 1992), and you may wish to do the same. Expressions like . . .

> *then*, *after that*, *afterwards*, *next*, *on another occasion*, *later*, *following that*, *finally*, *at last*, *subsequently*,

or

> . . .*before*, *in the run-up to*, *prior to*,

. . . can be, but are not always, used to show how two ideas are linked and can be noted in the same way links are.

***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.

<u>50yrs</u>		Af □s
	<u>indep</u>	
	cos
	<u>promise</u>	
	food
	_____
50yrs later	Af
	complain
	_____

Dates also fall into this category for our purposes, such as *in 2009*.

Also, we are not limited to sequences in real time. This category also includes expressions like *first*, *second*, *third*, which relate to the order of sections in the text itself. Both of these points are dealt with separately in Part 2, "5. Uses of the Margin".

7   Comparisons

Speakers like to compare things to make a point. As we saw in Chapter 4 of Part I, an idea can become more meaningful when paired to another idea with a link. *But* (and its synonyms) is the link that usually compares (and contrasts) two ideas; however, links are not the only way to juxtapose ideas. In this chapter, we'll look at some other common comparisons. The most effective way to note these comparisons will be to note the things being compared vertically parallel to one another on the page.

One and the other

In the following example, the speaker is talking about the fate of Roma boys with that of Roma girls.

Example (Soros)

> But what will happen to them at age 14 when they leave the local school? Right now, the boys are fated to join their fathers on the dump and the girls are married off.

Pairs

Figures and dates are often given in pairs. It is useful for the interpreter to line up those pairs not only vertically but also horizontally on the page so that they can be read back more easily.

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.

In reality, it's quite likely that you don't realise the speaker is making a comparison until you have already taken some notes (in line with what we said about numbers in Chapter 8 of Part I) and the speaker starts talking about the second part of the comparison. Whatever way you've noted the first part of the comparison, make sure that the elements of the second part of the comparison are parallel on the page with the corresponding elements of the first part. This makes for much easier note-reading. Let's imagine you started noting the example like this:

You can still create parallels on the page, like this:

1959	*migration*
	= |
	44k
	_____
'60	*82k*
'61	*160k*

In this way, all of the dates line up vertically, as do all of the numbers. So even though *1959* and *44,000* are not also horizontally parallel, the notes still highlight the comparison being made.
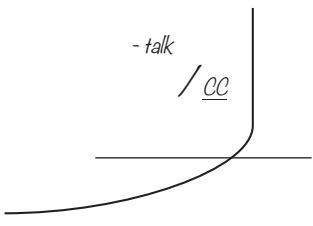
Not only . . . but also

This little expression crops up with quite improbable frequency on the floors of meeting rooms around the globe. The following is a very simple but visually striking way of noting it, so that when you read back your notes, you will be able to give the audience the same impression as the speaker gave in his original. The trick to getting your intonation right is reading ahead, as described in Part I, Chapter 4, "Moving on . . .", and seeing the *but also* as you read your notes for the *not only*. Again we use parallel positioning on the page to do this.

NB: Note *not only* with a full stop *n.o* to avoid confusion with the word *no*.

Example (McCulley)

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.

ta   /

　　　　- *here*

　　　　- *celeb Earth Day*

　　　　- *talk*

　　　　/ <u>*CC*</u>

(annual)

　　shows

　　imp[t]

　　/ *pres*[vt]

　　prot[n]

n.o	*for now*
b.a	*fut gen.s*

Example (**Tsujimura**)

Access to clean water is not only a basic need of mankind, but a necessity to sustain, all forms of life in the world.

access
/ H2O

=

n.o   nec
/ man

b.a
/ all life
_____
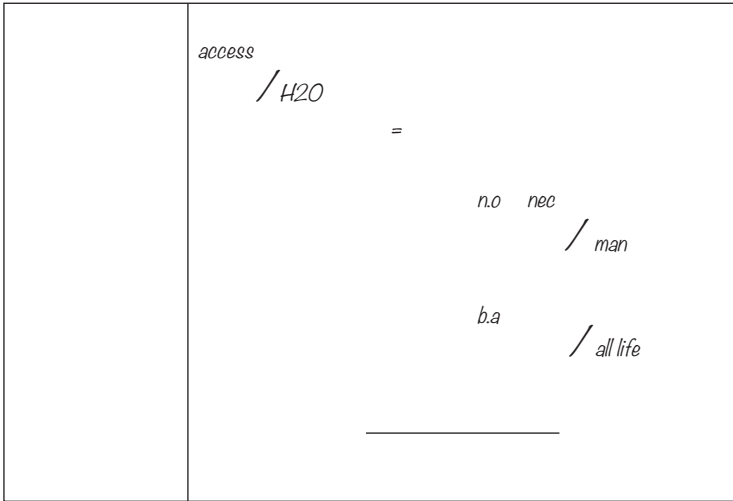
8   Pro-forms§

What is a pro-form? For the purposes of our note-taking, following Andres (2000), we will take it to mean a lexical unit that refers back not just to one person or object but to a whole passage, a whole idea, or series of events. We have seen that if you want to refer back to a single word or symbol, then you should use the recall line (see Part II, "4. The recall line"). Take a look at the following extract.

Example (Soros)

> Currently, Roma that are well-educated don't fit the negative stereotype that prevails among the majority population and therefore they can escape from the hostile stereotype by assimilating into the majority. ***In this way***, they escape discrimination individually but the stereotype and the discrimination remains.

The pro-form is marked in bold. What does the expression *in this way* refer back to? How do some Roma escape discrimination? Because the *well-educated don't fit the negative stereotype that prevails* and *therefore they can escape from the hostile stereotype by assimilating into the majority.* The words *in this way* refer to two ideas, not only to one noun.

So why are pro-forms important for us when noting in consecutive? The first example is relatively straightforward because the pro-form is flagged by the obliging use of the expression *this is why*. (You'll come across similarly helpful expressions like *it was for this reason.*) It is very unlikely that you will miss these expressions, either when listening or when reading back your notes, especially if you take the easy option and note *this why* in your notes. However, pro-forms are not always so obliging, and the words *it* and *this* are just as likely to be used as the two preceding expressions. In these cases, interpreters have to spot the reference and mark it in their notes, so that the same reference is clear to the audience when the interpreter speaks, which is after all the point of our work! But note simply *it* or *this* in your notes, and you could be in real trouble when you come to read them back, as it may no longer be clear what those words refer to.

There is a very simple strategy for dealing with pro-forms, which in no way disturbs the structure of our notes. On the right-hand side of the page, where it won't interfere with the rest of your notes, draw a large close bracket (**]**) alongside the idea(s) to which reference is made. The height of

the bracket should be such that the ideas referred to fall between its top and bottom. To the right of that, draw a line from the centre of the bracket to the place later in your notes where reference is made. See the following example, taken from the first text. That example could be noted like this.
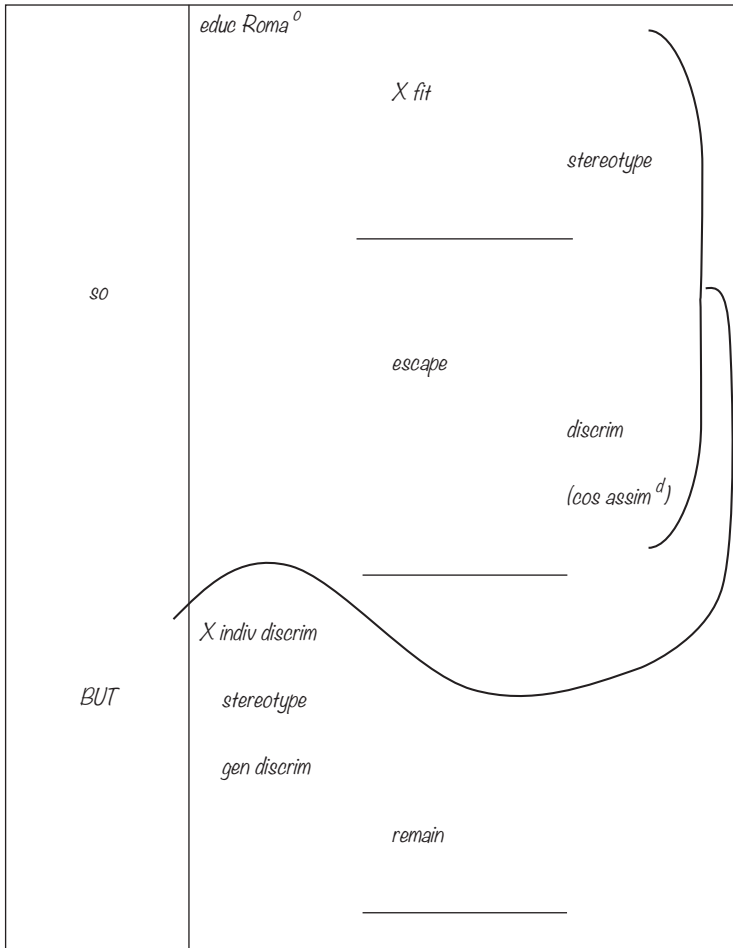
This notation gives the interpreter the choice between saying *in this way* or repeating – for clarity – some part of the idea referred to with the pro-form. In this example, it might be, *by getting an education they escape discrimination individually but* . . .

Like the recall line, a line pointing back to a pro-form can also be taken to the next page without risking confusion. In fact, by their very nature, pro-forms will often occur quite some time later in the speech, and the interpreter may have to make the link between two things on different pages of notes. If you are using the page-turning technique described on pages 76–77, you will see that the two parts of the line join up across the two pages as you turn to that page of your notes.

9   Noting sooner, or later

You are not obliged to note what you hear in the same order as you hear it, and if you stick to the structures and layout explained in Part I, you will have some room for manoeuvre. You can allow yourself to remember what is easy to remember, noting it later or not at all, and write down quickly what is more difficult to remember without getting your notes in a muddle.

Noting detail sooner

Things that are difficult to remember and might be noted down as soon as you hear them (and not in the same order you heard them) are outlined in Chapter 8 of Part I and include names, dates, numbers and technical terminology (page 128). Whether a given detail is important or not in the context of a speech is something you have to work out for yourself.

Example (Greenbury)

> For anybody who doesn't know who we are I represent APP, Asia Pulp and Paper Group. We are basically, possibly, the largest integrated forestry, pulp and paper company.

When you hear this, you would be well advised to skip the words *For anybody who doesn't know who we are I represent* and start noting the name of the company and what the speaker does. It is obvious that she is speaking as the representative of the company, so we start by noting the company's details, then later we add *I* if necessary. Start that list of details towards the right of the page so that you can add the rest on the left, in the SVO set-up, later. (NB: Once you have noted the company's name, you won't need to note the acronym *APP* as this will correspond to the first letters of the company's name.) If you think you might need a reminder to say the acronym, then you could underline each first letter, and/or write the first letters a little larger. So your notes might look like this. I have marked the chronological order in which these elements are noted in square brackets [ ].

```
                              l [2]



                        Asia Pulp & Paper Gp [1]


                        big integ forˢ P & P co. [3]
```

Numbers

Numbers should usually be noted as soon as you hear them, with other elements being held in your working memory to be noted later. Look at this example.

Example (Green)

> And the reality is that this level of net migration which of course includes many peo-ple intending to come for short periods only, has led to the number of people settling in the UK increasing by 37%, to 224,400 in the twelve months to mid 2010.

As you are analysing the secondary, additional information that is *which of course includes many people intending to come for short periods only*, you can already hear the speaker setting up for a number – he says *the number of people settling*. With this as a warning, you make a mental note, but not a written one, of the secondary information, and even *the number of people settling*. And indeed the speaker doesn't disappoint because he gives us a percentage and a figure and a date.

When you've noted the numbers/dates, then you go back to add *people settling* to your notes first because that is important: it's what the number is about. Then last the *short periods*. So, chronologically speaking, you've taken the notes in the order given in the square brackets, as shown here.

net migr^t   [1]

(incl. short) [7]

→ [2]

37% ↗ [3]

/ *settle*^o [6]

224,400[4]

(to mid 2010)[5]

―――――――――

Noting numbers, dates and names immediately doesn't mean you should stop thinking! Numbers, Seleskovitch says, "must be noted but first you have to understand what they stand for, their order of magnitude and the value they have in context" (Seleskovitch & Lederer, 2002:65). In other words, ask yourself, "Is it a big number or a small number (in this context)?" Have a look at the following example, and answer that question for the two numbers given.

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.

Even if you don't know exactly how many countries there are in the world, you should know that it's around the 200 mark. So *190* is pretty much every country in the world. That's a lot. Similarly, you will recognize that *one billion* is one-fifth of the total world population. That's a lot of people participating in any sort of activity! This recognition will immediately stop you from mistaking *190* for *90* or *19* and *billion* for *million* since in this context 90, 19 or one million is not a lot.

Word order

The same applies in inflected languages like German and Polish, where stylistic inversions of the normal Subject Verb Object word order are common. In this case, you should note these elements in the order you hear them, *but* change their position

on the page so that you still have SVO from left to right on your pad. Otherwise you risk making a mistake in your rendition of the speech.

The speaker's word order may be Object Verb Subject, but your notes should still follow the SVO order. You will have noted the elements in the order you heard them (given in square brackets[1]), but you will have positioned them on the page as shown here.

```
| Subject [3]                          |
|                                      |
|              Verb [2]                |
|                                      |
|                      Object [1]      |
|                                      |
|              _____             |
```
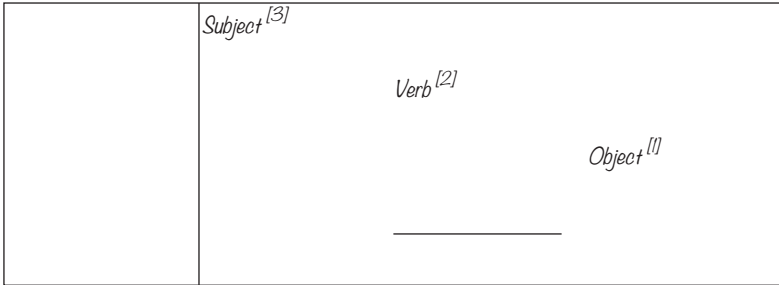
Example (Adamczyk)

. . . do roku 2012 nasz kraj pokryje sieć nowoczesnych autostrad i dróg ekpresowych, na torach pojawią się superszybkie pociągi, a transport lotniczy stanie się jesce bardziej dostępny.

Literally in English this reads:

. . . by 2012 **the country** [object] **will cover a network** [subject] **of modern motorways and expressways**, on the rails will appear ultra-fast trains and air transport will become even more accessible.

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

```
| netw                                 |
|   / Mways [3]                        |
|                                      |
|     Ex-ways   [4]                    |
|                                      |
|                                      |
|           | cover [2]                |
|                                      |
|                       □ [1]          |
|                                      |
|           _____                |
```
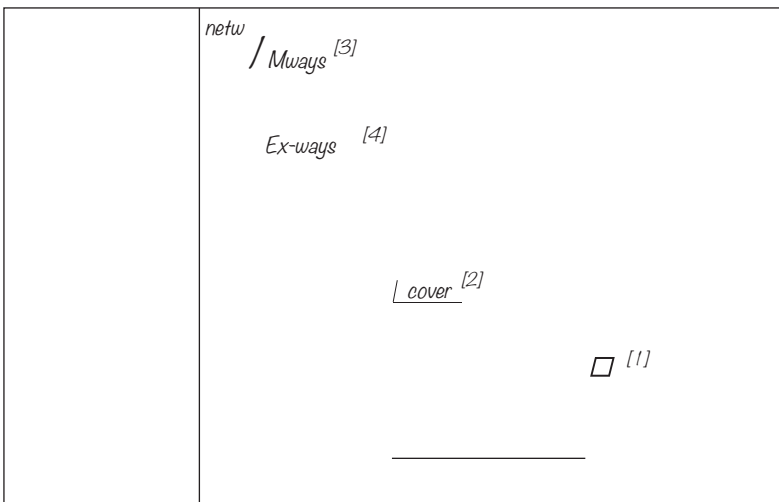
Noting detail later

Whereas in the preceding examples there was detail we held to be crucial and therefore noted immediately, there will also be times where the detail is less important, and, having noted the core ideas, you may decide to add an element of detail to your notes a little later on, if time allows. Having decided it is detail and not central to the SVO group, where exactly you put the additional detail on the page is a matter of personal taste, as long as it doesn't disrupt the structure of the rest of the notes on the page. Again the order the elements as noted in this example is given in square brackets like this: [1].

Example (Tweddel 2)

> In my own case, my work experience in the James Cook University library and administration – and my degrees in English and Economics – launched me, as much by accident as by design, into a career in diplomacy.
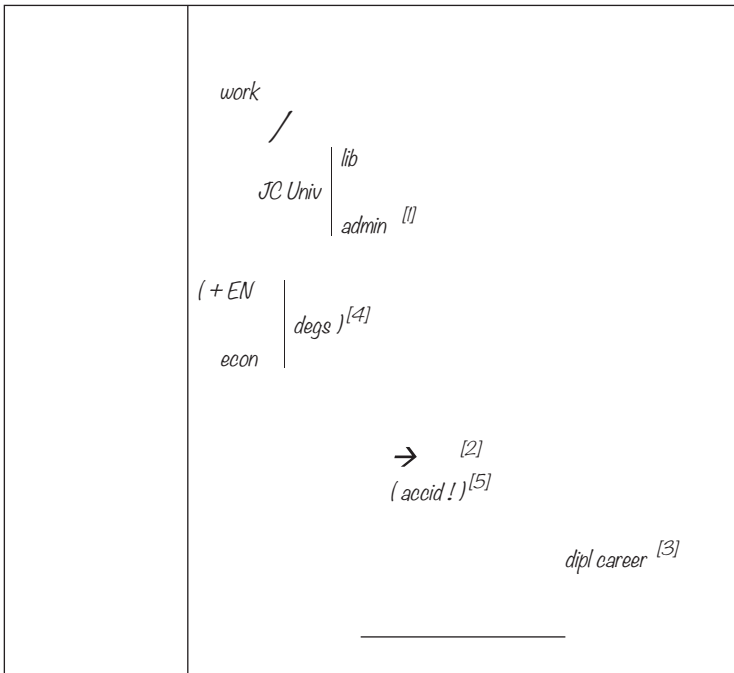
In this example, you don't want to get caught up noting *in my own case* or *as much by accident as by design* only to miss the more important part of the sentence, *my work in the university library launched me into a career in diplomacy*. So when you have heard and analysed the whole section, you can go back and add this to your notes, if you have time.

Another variation on this same technique would be to note the brackets when you hear that information (so third in the preceding example) but to leave them

empty. The empty brackets will serve as a reminder if they stay empty, as we saw in Part I, Chapter 5, "Use of Brackets" (page 94), but it may be that at the end of the idea, you have time to go back and write the relevant information, *accid !,* into the brackets.

Noting lists

You will hear a list in order: 1, 2, 3. You will find, however, that it is possible to relieve the strain on your short-term memory by noting *1*, *3*, *2*. This is because, if you note 1 and 3 the moment you hear them, they never make it into your working memory and therefore never burden it. All you have to do is remember 2 for a couple of seconds. This works with longer lists as well, of course, but the exact order is something you will have to practise and work out for yourself. At the same time, the elements of the list remain vertically aligned to one another, as described in Chapter 5 of Part I.

Example (McCulley)

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.

This example could have been noted in the order shown the following notes. I have marked the chronological order in which these elements are noted in square brackets like this *[1]*. The change in the order of noting elements in the list (*[1]–[3]*), as compared to the order in which they were spoken, is minor but is very effective in relieving excess strain on your memory.
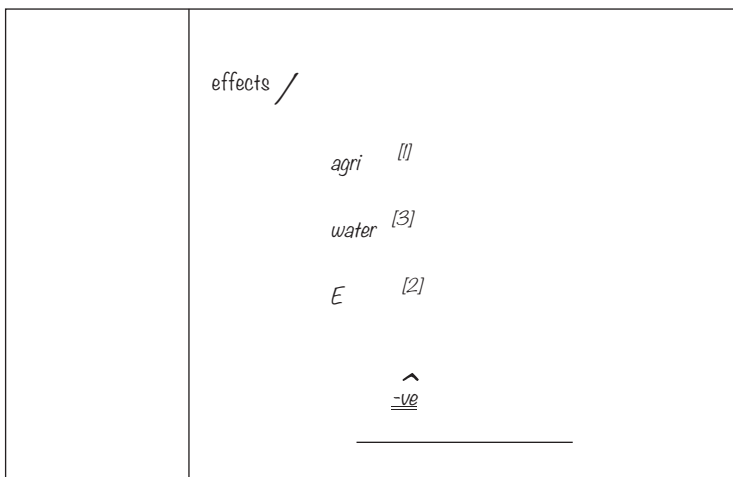
10 How you write it

Writing big and bigger

> Variation in size is the best way of indicating the relative importance of items in a hierarchy.
>
> Buzan, 2010:63

The size of what you note on the pad is not governed by any rules, and you should use this freedom to give your notes extra clarity. If something is important, then write it in bigger letters on the page. If you remember Chapter 4 of Part I, you will see that this is what we did for links. In the next example, not only the links are noted in larger writing but also the word *worse*. The speaker wants to get across that this is contrary to what one might have expected, and we can get that message across as interpreters more easily if it is clear to us on the note-pad page.

***Example* (Soros)**

> What I find most disturbing is that, in those countries, the living conditions of the Roma have actually deteriorated since the Berlin Wall came down.

⊙!

∩

Roma life

(in E ☐s)

worse

(since '89)

_____

Capital letters for proper names

If a proper name also has meaning as a word in its own right, then when it is used as a proper name, note it in capital letters to avoid confusion. It will usually be very clear from the context which one is correct, but it is better to have a foolproof system in place before you find out the hard way that it isn't always clear. In the next example, a project is called Decade, a word that could easily be confused with *decade* (ten years).

***Example* (Soros)**

> The Decade is coming to the end of its term and I am happy to say that the Euro-
> pean Commission is interested in continuing the Decade, with the support of the DG
> Enlargement.
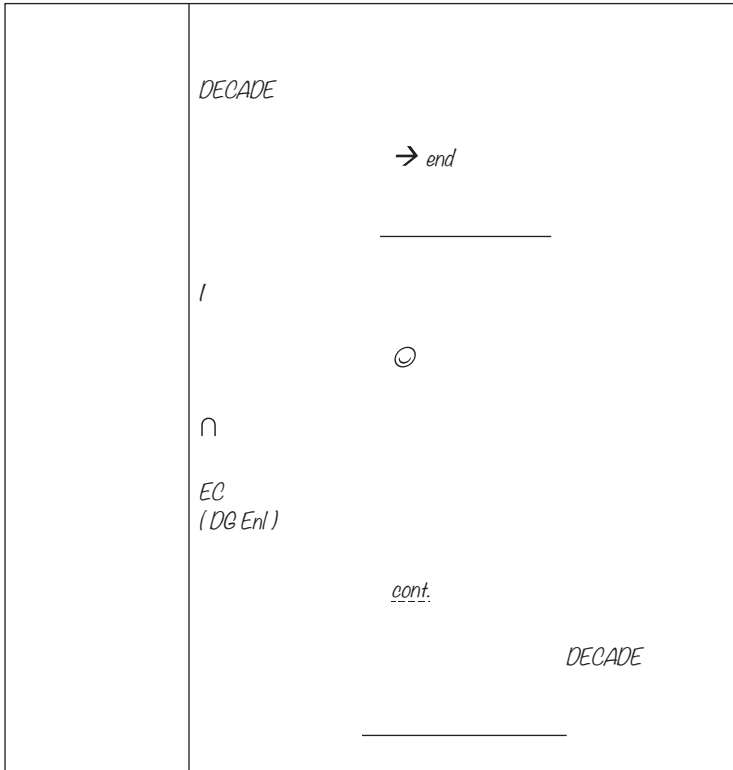
Phonetic spelling and misspelling

> Spelling rules don't apply to note-taking.
>
> Seleskovitch and Lederer, 1989/2002:53

Another perfectly valid way of making life easier for yourself, by writing less, is
to spell words phonetically rather than correctly or simply to misspell them. This
is a technique that some interpreters use regularly and that others don't like and
don't use at all. The decision as to whether you use it is up to you.

This technique will also be of less use to those of you who note in a language that is written more or less phonetically anyway, like German or Polish, but will be more attractive to, say, French and English speakers where a phonetic transcription will often be shorter than the correct spelling.

Examples

light	*lite*
through	*thru*
though	*tho*

Text message and chat abbreviations or spellings can also be used in the same way.

before	*b4*
late	*l8*
tomorrow	*2moro*

But you should be careful if you are using numbers that you don't read them as numbers by mistake.

11 More on symbols

Improvising symbols

In Chapter 6 of Part I, we said that you shouldn't improvise symbols while you are working because you are likely to forget what the new symbol actually represents and therefore make a serious mistake. However, sometimes you may find yourself in a situation where the speaker is repeatedly talking about a concept that it is very long and slow to write down in words and for which you can think of a quick symbol. If this happens, the safest bet is to prepare for this eventuality in advance by folding over the last page of your note-pad as shown here.
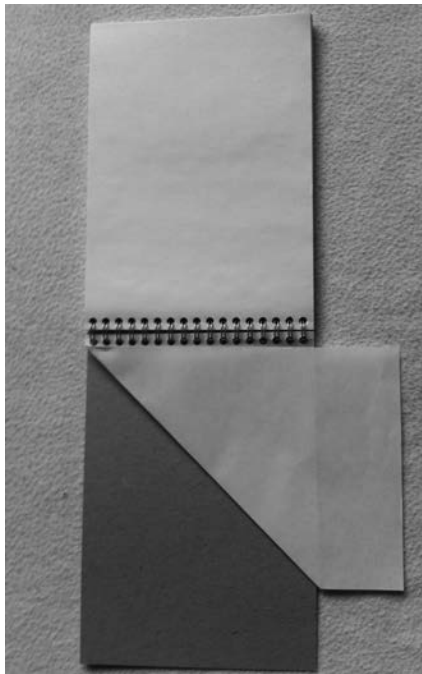
Figure 15

Then note some unmistakeable version of the offending concept (like the words in full) on the part of the folded page that is sticking out. When you come later to read back your notes you will have a reminder. In the following example, we realize the term *Earth Day* is going to crop up again and again, so we note *ED* as our new symbol and the full version on the protruding page that we folded earlier. Every subsequent time it is mentioned, we note only *ED*.

Example (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.
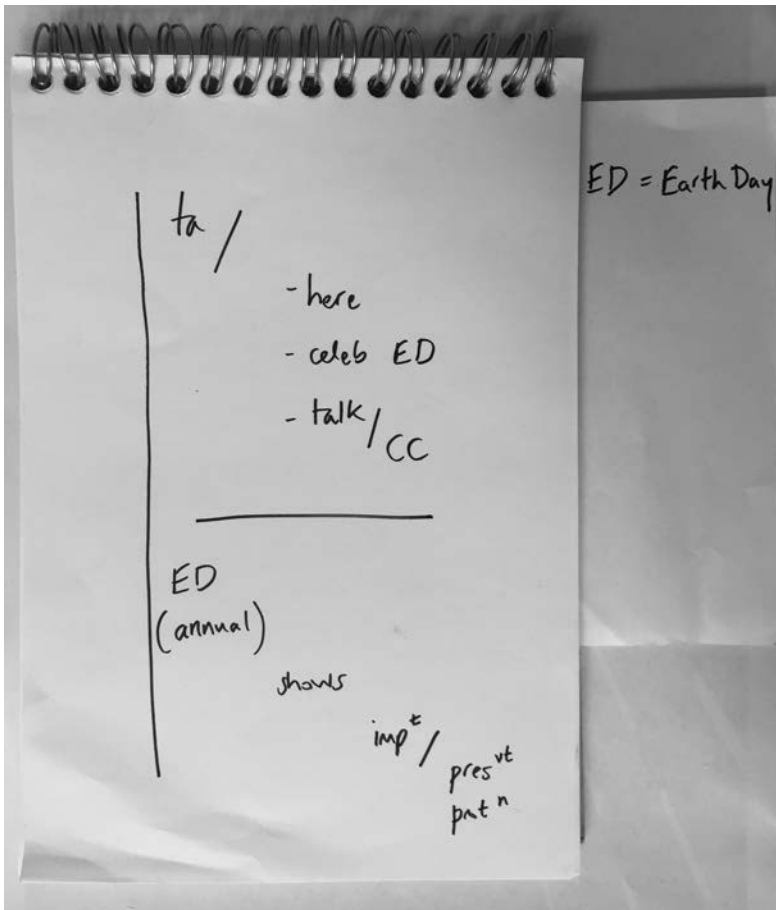
Figure 16

Symbol of relation /

Discussions are *about* something; reports, comments and policies are *on* something; attitudes and reactions *to* something; responsibility, permits, contracts and authorisation *for* something.

All the prepositions in italics can be noted clearly and simply with the same symbol: /.

a report on the economy	a discussion about future of Europe	a contract for reconstruction work

rpt
  / *economy*
	"
	  / *Eur*
		contract
		  / *reconst* ^{tn}

The exclamation mark

We have seen that the question mark may be placed in the margin to announce the arrival of a question. Its cousin, the exclamation mark, can be equally useful in note-taking to highlight the humorous or unusual nature of a remark.

In the first example, Professor Lumumba is both making a joke and underlining his serious point that you don't have to do much to be taken for a serious farmer in rural Africa. It can be noted as shown here.

Example (Lumumba)

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.
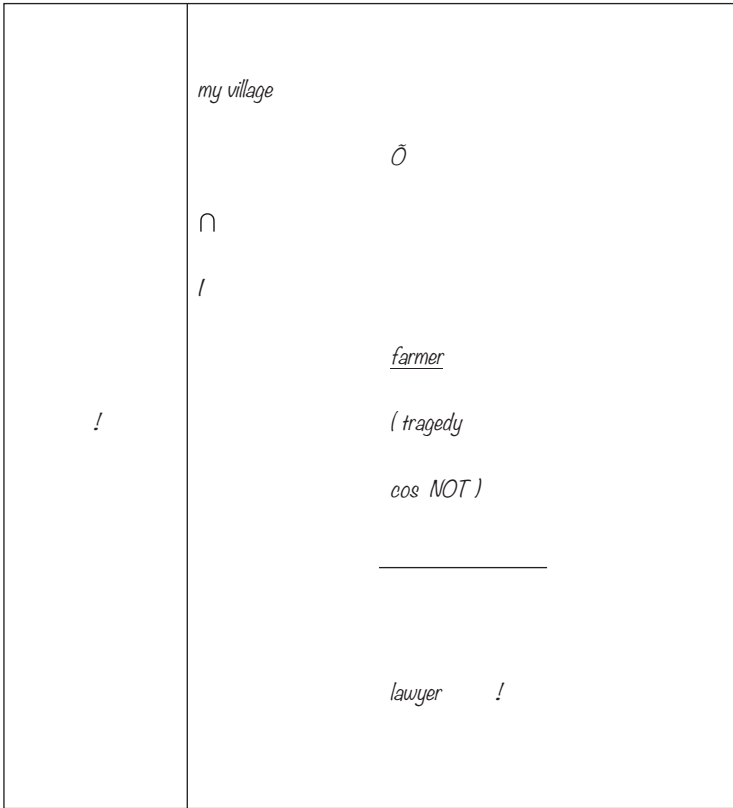
The exclamation mark can also be used as a memory prompt in line with what we saw in Chapter 7 of Part I. It reminds us that something has not been noted and should be recalled from memory. In the following example, the exclamation mark is enough to help us recall the processes involved in making paper, a product we use on a daily basis.

***Example* (Greenbury)**

We are a natural resources dependent business, so in order to be successful, as I said before, 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 everyday.** 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.
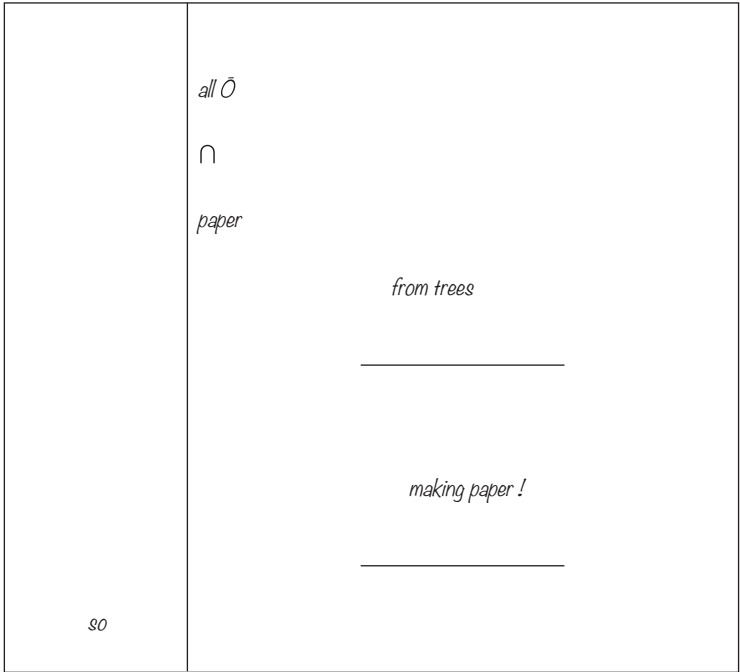
Finally, where you have noted a simple short word in place of a longer or more unusual one, the exclamation mark can also be an indicator to the interpreter that a more elaborate style of language is to be used when rendering this section of the speech. This use of the exclamation mark might apply to a single word or to an entire section of the notes.

Example (Soros)

What I find most disturbing is that, in those countries, the living conditions of the Roma have actually deteriorated since the Berlin Wall came down.

∩	*life* _worry_[9] *worse* ! (*since '89*)

12 Things you didn't catch

Yes, it will happen. You will be concentrating on one thing, and another will pass you by. This will happen more often while you're learning than later. But it won't stop happening the day you pass your final exams. So how do you deal with the situation?

Omissions

If, for lack of time, you can't manage to note something you would like to, make sure you mark the place very clearly so that at least your memory has a chance to reconstruct the missing information from its place in the notes. This is particularly easy with lists. Let's imagine that in the following example you had missed one of the items towards the end of the list, for example, *vocational training*. If you note the omission as a hyphen in the list, as in the example, you will at least know when you read back your notes that something is missing, and, from context and with the help of your memory, you have a good chance of recalling what.

Example (Tsujimura)

> This programme is specifically designed to address basic human needs, which include water supply, health, basic education, vocational training, sanitary environment and rural infrastructure.

prog

(design ^{d} to)

meet

l^o needs

(- H2O

- health

- educ

-

- san env

- infra   )

Questions to the speaker

Sometimes you will find that you have failed to note or hear properly something that was clearly important to the speech. Whether you ask a question of the speaker or not will depend a lot on the situation you are working in. If it is a small working group touring a building and getting on well with one another, you may decide that a question to the speaker is appropriate in order to get things right and won't unduly disturb proceedings. It may even help your rapport with your clients. If, however, one dignitary is speaking at some ceremonial event in front of a captive audience of scores of people, it is unlikely that the situation is going to be conducive to your interrupting proceedings to ask a question. As far as accreditation tests for large institutions are concerned, one or even two questions are allowed, but candidates must be careful, having asked the question, to then get that bit of the speech right! Deciding whether to ask a question will always be a tough call that you will have to make on the spot.

Before you make that decision though, make sure that you can find the part of your notes where you may be about to ask a question. Here are two techniques that work:

- Mark a big *X* on the right-hand side of the page, *and* then leave your spare pen or pencil between the pages in question as a bookmark, as shown here.
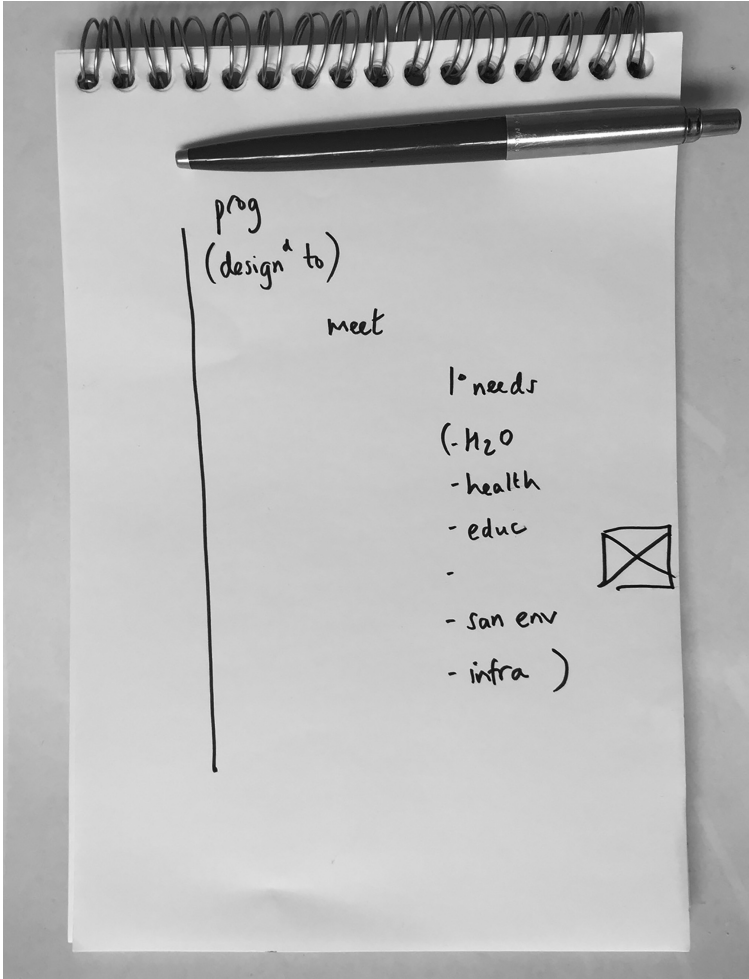
Figure 17

- Mark a big *X* on the right-hand side of the page, *and* fold the offending page of your note-pad diagonally across itself so that it sticks out of the side of the rest of the pad and can be found again immediately when you are looking for it later.
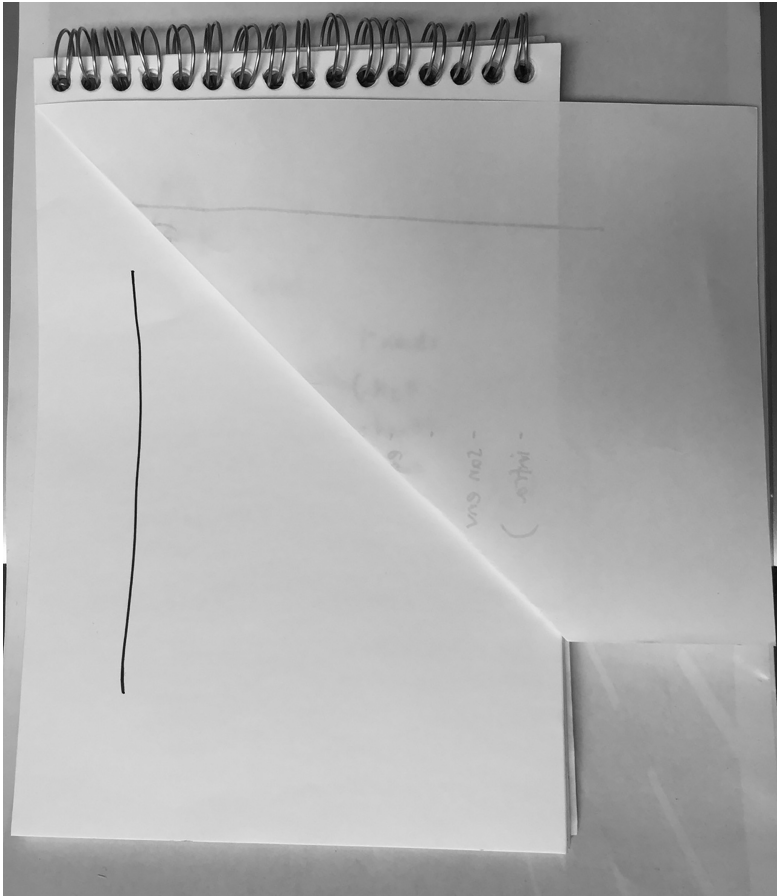
Figure 18

If you decide to ask a question, make sure it is in the speaker's language, clear and succinct. You should ask politely for specifics for example, "Could you please repeat the date on which the company opened its offices in Cologne?" and not for general explanation. A question like, "I didn't understand the bit about the new marketing strategy" is unacceptable anywhere.

Techniques like this should be practised in the safety of the classroom before being used at work or in examinations. They must be incorporated into your general presentation technique and never give the impression of incompetence or disarray.

13   The end

The last thing the speaker says

I am sure you are relieved to reach the end of this book, and you will be relieved whenever a speaker gets to the end of what they have to say. But be careful not to let your guard down too soon. The chances are that the very last thing the speaker says will be quite important. It may be a punchy slogan; it may be the essence of everything that has gone before it in the speech; it may be an appeal to the audience based on what has just been said. It may be all of these things or something else, but most speakers like to go out with a bang, and so it is very likely that it will be an important part of the speech. You can usually hear the end coming in a speech. When you do, listen to it even more carefully than you have been listening already. You may even want to stop taking notes and listen only for a moment. Once they have grasped what has been said, many interpreters will write out this part of the speech in much more detail, even in a virtually longhand translation, just to make sure they will get it right in their version. Remember, the speaker will have stopped speaking by now, so you will have a few seconds of extra time to write things down. That being said, you don't want to keep the audience waiting while you scribble away for minutes either.

The end of your notes

There is nothing worse than turning over a page in your notes and being surprised to find nothing there. When you are working from your notes, you will want some warning that the end is approaching.

When you listen to a speaker speak, you can hear when they start to wind up as they approach the end of their speech. The speech will not just stop but will build towards a conclusion for which the audience has been well prepared by the speaker. The audience will need to hear the same progression towards an ending in the interpreter's version. To help, you will need to include a clear signal that the end is approaching in your notes. The simplest way is to draw not one (as we

usually do) but two or three horizontal lines across the page (see the following box). If you are using the page-turning technique described on pages 76–77, this will give you a page or so of warning that the end is in sight and you can start working up towards it yourself.

Part III

The back of the book

1 Notes with commentary

Here you will find a series of example notes taken from extended extracts of speeches that you have already come across in Parts I and II. These notes show how each speech could be noted if the techniques described in Parts I and II are applied. They are not, however, to be considered as the only correct way to apply those techniques, nor are they the only way to note these source speeches. They are examples and no more.

After each page of notes, I offer comments describing the techniques used for noting the extract in question. Each technique is commented on only on its first appearance in the notes and not later. For clarity, I have also suggested a literal reading of the notes.

Where applicable, the addresses of the Internet sites where you can find the full texts of the speeches used here is given in "3. The Examples" (page 260).

Speech 1 – Lumumba

1. Thank you very much. Let me start by establishing my credentials, because many
    of you will wonder why a lawyer is attending a conference such as this. Indeed quite
    a number of my friends posed the question. Why are you attending a scientific
    conference in agriculture?

Literally, the notes read:

Thanks
Start my credentials
Many people ask
Why lawyer here ?
(Friends asked same)

ta	You don't necessarily need to note something this obvious at all, but I like to start with something reassuringly simple. The underlining denotes *very*.
	The *let me start by* is simplified and noted as *I start*. The *I* is then obvious as noted as a blank where the Subject would normally be noted.
my credentials!	*"Credentials"* is a useful word to note in this case because it evokes the rest of the sentence credentials are usually in collocation with *establish, verify, prove* etc. which we then don't need to note.
many ^{o}	The raised *o* denotes *person*.
? why	Put the question mark at the beginning of the question so you get your intonation right from the start.
here	You will know where you are and what you are doing so *here* is enough.
(friends	This idea is an aside so it's in brackets.
? ⌐	This is the past tense of *ask*. You will know where you are and what you are doing. So *scienctific conference in agriculture* is clear from this note and the *here* question which it repeats.

2.   I think I'm in the right place. For a number of reasons. I've had the advantage of listening and walking around and I'll be faithful to my subject. Number 1. I've written a paper which is something between a speech and an academic paper. It will be circulated to you.

Literally, the notes read:

I think right place
I listened, walked, will stick to subject
1. paper/speech will be circulated

l Õ	Noted because it's a comparison between *many of you* and *friends* who doubt the speaker is in the right place and his own view that he is.
	For *a number of reasons* is not noted because it suggests a numbered list will follow. That list will serve to remind us that there are *a number of reasons* .
//	The speaker sets off into the main part of his speech so we mark the new section in this way.
⌐ stick	Future tense of *stick*
1	Note structural numbering like this in the margin. 2 will follow in a moment.
paper */ speech*	It is obvious who has written the speech/paper so we don't note that. By the time we start noting *paper* the speaker is already saying *which will be circulated* so we can note it as the subject of that idea (*speech will be circulated*).

3. Number 2. 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.

Literally, the notes read:

2. I will say why
African agriculture not transform
if we not change
1. Vice-President Burundi journalists all here

2	Structural marker in the margin. Its pair is the number 1.
⌐"	*I want to just mention a few things why I think* is a lot of words to say *I will say*, which is what we note here.
Ψ	A pitchfork is a symbol many interpreters use for *agriculture*.
<u>Δ</u>	The symbol for *change* underlined denotes *big change*, therefore *transform*.
1	Beware this structural marker *1*. In the context of the speech, this point is actually point 2.1 and will be followed by 2.2 and 2.3. The speaker has 3 subpoints to his point 2.
(VP Burundi)	*when the Vice-President of Burundi* was here is context, so we put it into brackets.

4.   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.

Literally, the notes read:

Tomorrow news will be opening by Vice-President
But not talk about week except closing by Minister of Agriculture

now	As we note *now* and *tomorrow*, we try to put them vertically parallel with (*VP Burundi*) because there is a comparison between the press activity at these times.
gone !	Is noted vertically parallel to *all here !* with which it is a stark comparison.
B	An implicit link is added to stress the comparison of the two ideas. It's noted bigger that the rest to emphasize it.
X "	1. The subject of this verb is *news* from the previous idea and is not noted again. 2. This denotes *not say* and is a very simplified notation of *will never be mentioned*.
(Min ∕ Ψ)	In context, it is obvious that this means *by* the Minister.

5.   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 organisation, it is DFID, USID, all non-African institutions. I invite you to read Dambio Moyo's 'Dead Aid'.

Literally, the notes read:

This is Africa's tragedy number 1
2. why not go far
with all due respect DFID USIF are non-African
Dambio Moyo Dead Aid

	The large rotated open bracket denotes a pro-form, *this* – all of the above – is a tragedy for Africa.
(respect)	This is an aside, so it's in brackets, and the most common aside with the word *respect* is *with all due respect*, so we don't need to note all that. It's noted because the speaker is being careful not to be ungrateful to donors.
non-AF	This is in the (virtual) column we usually put our verb in, so it acts as a verb to mean *is non-African*.
Dambio Moyo	We note the name immediately because it is unfamiliar.
' Dead Aid '	If you have time put titles in inverted commas to avoid ambiguity. The name of the author and the title of the book are enough to remind us of the *invitation to read*.

6.   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 . . .

AF

X ↗

if   *depend*
                                        /

                                            friends

                                            (donors

                                            dev partners)

                    _____

3   *|*

                    collect |

                                        lit.

                    _____

few AF^{0}

Literally, the notes read:

Africa not improve
if depend on friends, (donors, development partners)
3 I collected literature
Few Africans . . .

X ↗	go *nowhere* means *not be a success*; hence this notation.
friends	*Friends of goodwill* is tautologous, so there's no need to note it. Deliberately not noting something actually helps you later recall what you didn't note.
(donors	The brackets remind us that friends are also called *donors* and *development partners*. They are directly under *friends* to show that this relates to *friends* and in this context are the same organisations as *friends*.
collect |	It's not clear yet where the speaker is going with this, so it's noted quite literally.
few AF ⸰	This can be on a separate page from the verb it governs if we turn the pages as per the technique in Part I, "Moving on . . ." (page 72).

7.   . . . 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.
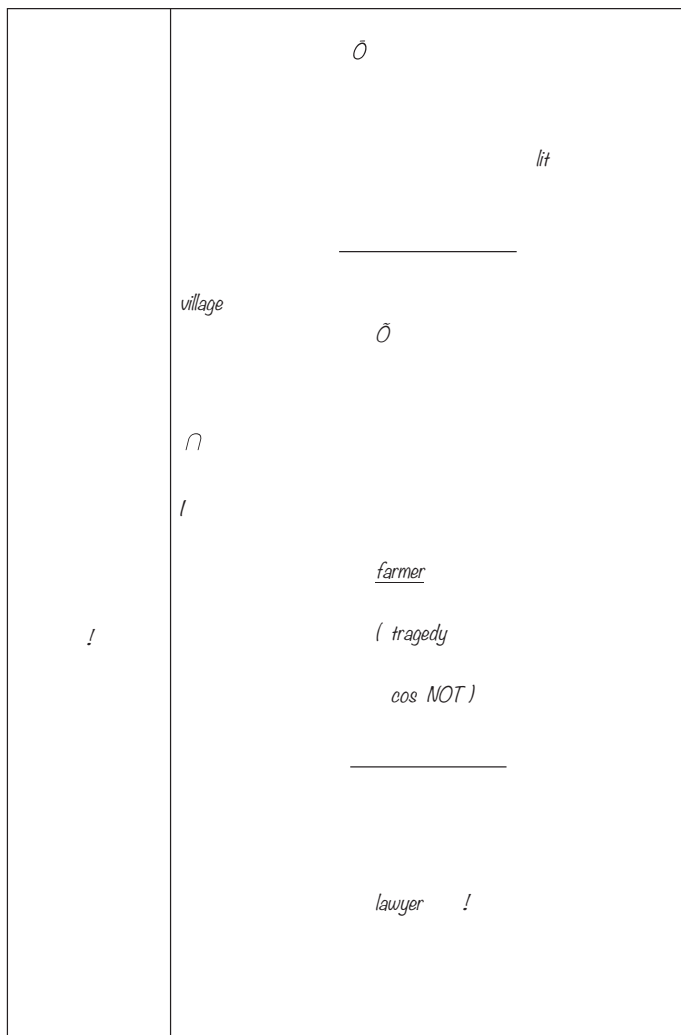
Literally, the notes read:

Seen literature
Village thinks that I serious farmer (tragedy because not)
lawyer

village	No need to note *my village*. Whose else would it be?
<u>far</u>mer	= serious farmer.
!	Highlights in advance the slightly jokey tone.
_____	The dividing line is useful to avoid confusing what the *NOT* refers to and saying *because I'm not a lawyer*.

Speech 2 – Soros

1. The Roma are a European ethnic minority of 10 to 12 million people who suffer from discrimination and persecution. Many of them live in conditions of abject poverty that most people in Europe can't even imagine.

<div style="border:1px solid">

Roma

=

eth min.

10-12m

discrim ^d

persec ^d

_____

many

<u>poverty</u>

(X imagine)

_____

</div>

Literally, the notes read:

Roma is ethnic minority, 10–12 million, discriminated, persecuted
Many great poverty can't imagine

10–12m	This, the second element in a list, is noted vertically.
discrim [d]	Rather than making a new sentence out of *who suffer from discrimination* . . . we can just add them to a list of items describing the Roma. The collocation *suffer* (or *are victims of*) *discrimination* is obvious, so there's no need to note it.
poverty	Double underlining for *very great poverty*. This can't be mistaken for a superlative, as in the notes for the next part of the passage, since *most poverty* wouldn't make sense. It's in the verb column, suggesting the collocation *live in*.

2.   My foundations started working on the Roma problem in Hungary and then in other Communist countries thirty years ago. What I find most disturbing is that, in those countries, the living conditions of the Roma have actually deteriorated since the Berlin Wall came down.

Literally, the notes read:

Foundations start work on Roma in Hungary then other Communist countries 30 years ago
Most worrying that life has got worse since 1989

$Fnd^{tn}s$	Which *foundations*? The speaker's. Often when the speaker says *my, I, we, our* there's no need to note it as it is obvious. People talk about themselves more than about other people! The *s* is not raised because it denotes the plural. It's not part of the abbreviation.
R^o	This is the symbol for Roma person in this speech.
□	Symbol for country.
(→ Comm □s)	In brackets because it is secondary information relative to the main point of *starting work in Hungary*.
<u>worry</u>^{g}	The double underline means *most*.
	in those countries is not noted because the speaker is talking about the same countries we have already heard about and noted – *Communist countries*.
(since '89)	In the context of Communist countries, 1989 is clearly the year that the Berlin Wall came down, and '89 is a quicker and clearer way to note it.

3.   I should like to commend the European Commission and the European Parliament for recognizing the Roma problem and for developing a European Roma Policy in response. I should like to emphasize that if it were not for the European Roma Policy, the Roma problem would be even worse than it is.

   As it is, a solution is in sight.

Literally, the notes read:

Good! European Commission European Parliament for see problem
and developed EU Roma policy
If not EU Roma policy
then problem would be worse
now solution coming

✓!	*I should like to commend the* is quite high register. This is noted with the exclamation mark which also tells us to adjust the tick, *good*, to *commend*.
Comm Parl	Vertically aligned to show they both go with <u>*EU*</u>. The vertical line does the same.
⋀	This symbol denotes a series of peaks, obstacles to be overcome and means *problem*.
EU	In this context, *European* is synonymous with *EU*. It isn't always. When it isn't, *European* should be noted differently, e.g., <u>*Eur*</u>.
/	These two symbols align vertically to show they are part of a list of 2 (*for seeing* and *for developing*).
π	Symbol for *policy*.
↘	Getting worse.
↘̂	^ = conditional, would.
now	A reworking of *as it is*, which really means something like *thanks to the EU Roma policy*.

4.   We have developed programs for Roma integration that work. If these programs could be scaled-up with the help of EU Structural Funds, Europe could – within one or two generations – reach the same stage of development that the United States has reached today in the integration of African Americans.
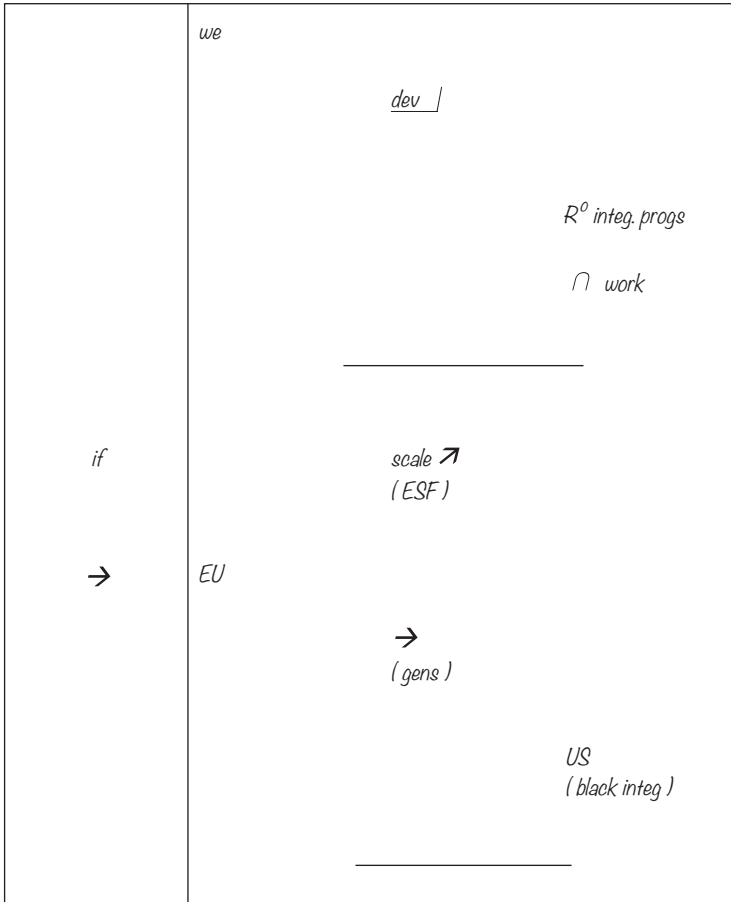
Literally, the notes read:

We developed Roma integration programs that work
If upscale (ESF) then EU reach (generations) US (black integration)

scale ↗	The verb is preceded by an *if*; therefore, it is by definition conditional, and there is no need to add the conditional tense marker ^.
∩ *work*	This is shifted to the right of the page to go under the programs it refers to and to show its relative importance. See Chapter 5, "Shifting Values," in Part I.
→	In the margin, the arrow will always mean *consequence (so* or *then* in an "if" clause). In the middle of the page, it can mean many more or less synonymous things, such as *leading to*, *continuing, arriving at* and, here, *reach the same stage of development*.
black	*black* is shorter and quicker to write than *African American*. There is also less risk of ambiguity than with noting *AA*, for example. We will remember that, in this context, the speaker used the correct term.

Speech 3 – McCulley

1. 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,

Literally, the notes read:

Thank you for; here; celebrating Earth Day; talking about climate change
Earth Day shows importance of preservation, protection

ED Earth Day	The improvised symbol or abbreviation *ED* is noted in full at the side of the page or on a page folded out at the back of your note-pad – see Part 2 "Improvising Symbols" page 182.
CC	Knowing in advance the topic of the conference, we decide that *climate change* is going to be mentioned frequently but that it is too long to note in full each time. This might be your symbol, or abbreviation, for the day (Chapter 6 of Part I).
	yearly: not noted because *Day's*, with a capital *D* are most often annual events.
pres ᵛⁱ *prot* ⁿ	A list of two to both of which *importance* applies equally; therefore they are noted vertically parallel. In this context, *the world around us* is obvious and isn't noted.

2.   . . . 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.

Literally, the notes read:

Not only for now
But also future generations
Yearly 1 billion people do Earth Day activities, (190 countries; so biggest)

n.o *b.a*	The vertical and horizontal parallels make the comparison very clear to see in the notes. See Part 2, "7. Comparisons".
YR	Symbol for yearly. At this stage, the speaker repeats *yearly*, which we didn't note before. If we want to recreate the speaker's emphasis on yearly, then we could now go back up in our notes and note *YR* a second time next to *ED shows*. It should also be in the margin so that it is vertically parallel to this instance of the symbol. Alternatively, draw a recall line up from this symbol to the place indicated.
Act^{v}s	In a plural abbreviation, the *s* should not be raised. In this way, it's clear what is part of the abbreviation and what is making a plural.
→ __	Going to biggest = *making it the largest civic observance event*. We know what type of event it is because we are there and have prepared for our meeting! Also, this exact wording is not a crucial part of the speech; a generic *like largest event of its kind* would be adequate.

3.   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.

	(Abidjan
	Oregon !)
	Earth
	=
	<u>*res*</u>
	————————
B	*UN rpt !*
	( )
	"
∩	*CC damage*
	=
	————————
+	*effects*
	quicker
	(than <u>Õ</u>)
	————————

Literally, the notes read:

Abidjan. Oregon! Earth is most important resource
But UN report says that climate change very bad
And effects quicker than thought

(Abidjan *Oregon !)*	This comes first, and they are proper names, but we can hear that they are not the main Subject of the sentence, so we put them in brackets. The exclamation mark indicates there is something more about *Oregon* that we must remember – that's where the speaker is from.
<u>res</u>	Double underlining = *most (important) resource*.
!	Alarming.
( )	Empty brackets to remind us of *this month*, which shouldn't be difficult as it means *very recently*, and it is fairly common to talk about new publications rather than old ones.
"	= *says* = all synonyms thereof, including *highlight* in this context.
Õ|	Symbol for *think*, therefore also *expect*, in the past tense.

4.   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, . . .

Literally, the notes read:

Report possible disasters (flood cities; weird & dangerous weather; famine)
US temperatures have risen 2 degrees Fahrenheit (50 years)
Is that not much?

	outlines is not noted as this is obvious collocation - what else could a report do?
poss disasters	This is an analysis and summary of *that could happen in the immediate future if changes are not made*.
(- flood cities *...)*	The list of potential disasters is in brackets and underneath *disasters* to show they are examples thereof.
-	It can be useful to add a dash before each list item to show more clearly that it's a list and where each list item begins.
flood cities	*coastal* is left out because it is the only logical type of city that will be flooded.
weird ⎸ *weather* *danger* ⎸	A list within a list. Here we have 2 items qualifying *weather*, which is one of 3 examples of possible disasters.
famine	Again omission of the obvious. Famine is most often caused *by drought*.
50 years	Because the verb ↗⎸ is already in the past tense we don't again need to note *past* with *50 years*. Every second saved is important!
? not much ?	This has been turned into a shorter idea alone whereas it was one part of a longer sentence in the speech.

5. 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.

2nd rpt

"

∩

if

X act

$\hat{\rightarrow}$

↗ 9° F
(2100)

_____

effects

/ ψ

H2O

E

!

Literally, the notes read:

Second report says that if not act then rise 9 degrees Fahrenheit 2100
Would lead to effects on agriculture, water, energy will be extreme

(2100)	Quicker to write than *the end of this century* but the same thing!
	In brackets because it is secondary information qualifying *9ºF rise in temperature*

Speech 4 – Hasanov

1. As a Secretary General of the Turkic Council it is my honour to be here at the Round Table Meeting for IICIA Board Members and OIC Member Countries. I would like to express my gratitude to Mr. Rifat Hisarciklioglu, President of the Union of Chambers and Commodity Exchanges of Turkey, for his kind invitation.

```
I

( Sec Gen
        / Turk Council )



                hon^d


                          Ω
                           / IICIA
                             OIC M □

            _____

ta
  / invite


            Rifat   He sar chik  lee olu

            ( Pres
                 / Union
                      / Chambs & Comm Exs
                                    / TU)

            _____
```

Literally, the notes read:

I Secretary General of Turkic Council honored here round table of IICIA OIC Member countries
Thanks for invitation to Rifat Hisarciklioglu, President of Union of Chambers and Commodity Exchanges of Turkey

(Sec Gen)	This starts with *as*, so we note it in brackets as context to what will follow – the subject.
/	This is noted after the (Sec Gen) but above it on the page.
Ω	Symbol of a table with legs, for *round table*, created just for this speech. *Here at* is obvious – we are always "here" ourselves – so we don't note it.
His archik leeolu	If you aren't familiar with Turkish names then you may write it phonetically and split it up by syllables so that it's easy to reproduce. In this case, the surname is most important, so write that first. The first name is added afterwards if you catch it.
/ invite	*For the invitation* is added to the notes last (after the name), but put with *thanks* so that it's clear what the *thanks* are for. See Part 2, "9. Noting Sooner, or Later".

2.   In fact, all members of the Turkic Council are at the same time the members of the OIC. With this in mind, it is a good idea to merge two Round tables of OIC and Turkic Council. This Round table will be a good platform for the interaction and possible new initiatives.
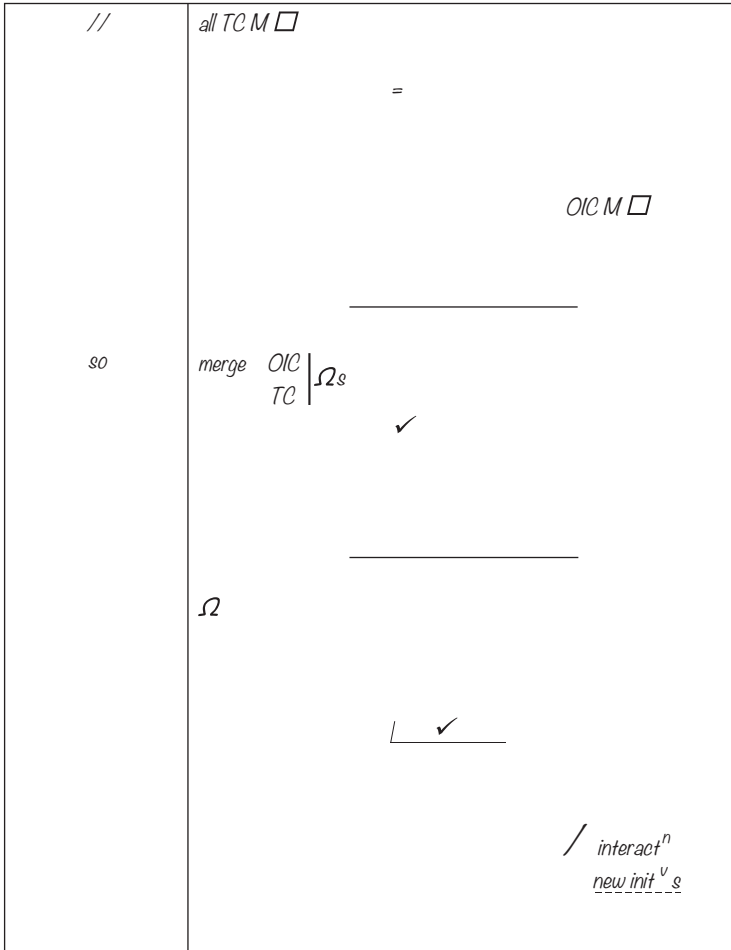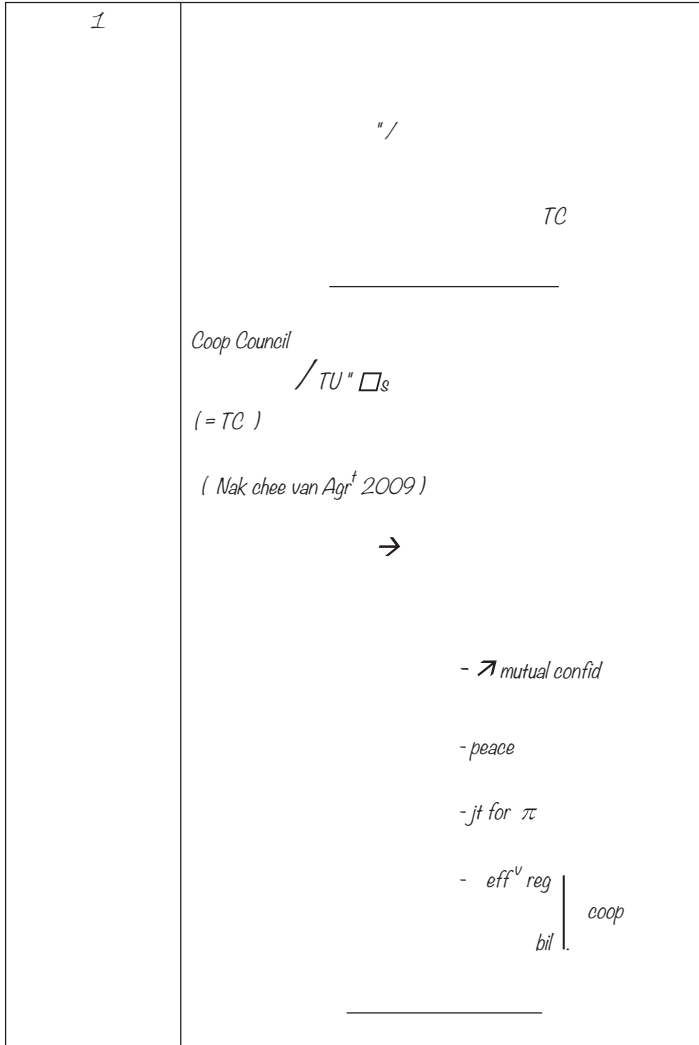

Literally, the notes read:

All Turkic Council Member countries are OIC Member countries
so merge 2 roundtables good
roundtable will be good for interaction possible new initiatives

all	Once you note *all* it is not necessary to note country, ☐, in the plural. When you add up all these little time-savers it makes a big difference!
so	*with this in mind*, in this case means *this was why* and *therefore*. All can be noted *so*.
merge OIC / TC Ωs	*Merging the two roundtables* is a single concept and takes up a single place, that of the Subject, in the notes.
✓	This means *will be good.* The word *platform* is irrelevant here. Any synonym will do although the chances are, once you have deliberately not noted the exact word, you will be able to recall it and choose whether to use it or not.
new init ᵛ s	The dotted underlining means *possible*.

3.   First of all allow me to elaborate a little about the organization that I represent. The main purposes and tasks of the Cooperation Council of Turkic Speaking States, shortly Turkic Council, established by the Nakhchivan Agreement in 2009, are strengthening mutual confidence among the Parties; maintaining peace in the region and beyond; promoting common positions on foreign policy issues; promoting effective regional and bilateral cooperation in all areas of common interest etc.

Literally, the notes read:

One talk about Turkic Council
Cooperation Council of Turkish-speaking Countries (equals Turkic Council)
   (Nakhchivan Agreement 2009) leads to increase mutual confidence, peace,
   joint foreign policy, effective regional/bilateral cooperation

	I is not noted as it is obvious who is speaking.
TC	The speaker has already said that he is Secretary General of the Turkic Council, so *TC* is shorter to note than *organisation that I represent*, but means the same thing.
( )	Two sets of brackets are directly below the full name of the organisation. They are there because each contains information describing that organisation.
Nak chee van	An unfamiliar proper name is noted phonetically and by syllables.
Agrᵗ	The capital *A* indicates that this is a formal treaty–type agreement and not an informal one.
↗	Notice again how useful arrows can be. Here the *increase* arrow means *strengthen*.

4.   The founding members are Azerbaijan, Kazakhstan, Kyrgyzstan and Turkey. Turkic Council is a very young and dynamic organization with headquarters in Istanbul. Since its establishment, four summits were held.

<table>
<tr><td></td><td colspan="2">founding □</td></tr>
<tr><td></td><td></td><td>AZ</td></tr>
<tr><td></td><td></td><td>Kaz</td></tr>
<tr><td></td><td></td><td>Kyrg</td></tr>
<tr><td></td><td></td><td>TU</td></tr>
<tr><td></td><td></td><td>_____</td></tr>
<tr><td>//</td><td>TC</td><td></td></tr>
<tr><td></td><td></td><td>young</td></tr>
<tr><td></td><td></td><td>dynamic</td></tr>
<tr><td></td><td></td><td>HQ Istanbul</td></tr>
<tr><td></td><td></td><td>_____</td></tr>
<tr><td></td><td>4 ∧</td><td></td></tr>
<tr><td></td><td></td><td>_____</td></tr>
</table>

Literally, the notes read:

Founding countries Azerbajdzan Kazachstan Kyrgystan Turkey
Turkic Council young, dynamic, HQ Istanbul
4 summits

A2 *Kaz*	The list is noted vertically.
young *dynamic* *HQ Istanbul*	The verb is obvious, so it's left out and the information moved further left on the pad.
∧	Summit – the symbol represents the summit of a mountain.

5.   The First Summit was held in 2011, in Almaty, Kazakhstan under the theme of "Economic Cooperation", the second Summit in Bishkek, Kyrgyzstan in 2012 under the theme of "Educational, Scientific and Cultural Cooperation", the Third Summit in Gabala, Azerbaijan in 2013 under the topic of "Transportation Cooperation".

Literally, the notes read:

One 2011 Almaty Kazachstan Economic Cooperation
Two 2012 Bishkek Kyrgistan Education Science Culture cooperation
Three 2013 Gabala Azerbajdzan Transport Cooperation

2	Once you've noted *1st summit*, it is no longer necessary to note either *summit* or the ordinal abbreviations for *2nd* and *3rd*, which are clear in context.
/ Econ Coop	The capital letters indicate that this is the title as well as the subject of the summit.
coop	The vertical line makes it clearer that the three elements, *education, culture and science* all qualify *cooperation*.

Speech 5 – Tsujimura

1.   Ladies and Gentlemen.
       Good morning and Bula Vinaka. On behalf of His Excellency, Mr. Masashi Name-
    kawa, the Ambassador of Japan, I am delighted to join in this handing-over ceremony
    and I thank you for the warm welcome accorded to me this morning.

<table>
<tr><td></td><td>hi</td></tr>
<tr><td>+</td><td>boola vinacka</td></tr>
<tr><td></td><td>_____</td></tr>
<tr><td></td><td>(b/2 Amb Namy kawa)</td></tr>
<tr><td></td><td>☺</td></tr>
<tr><td></td><td>hand-over</td></tr>
<tr><td></td><td>_____</td></tr>
<tr><td>+</td><td>I</td></tr>
<tr><td></td><td>ta</td></tr>
<tr><td></td><td>/ hi</td></tr>
<tr><td></td><td>_____</td></tr>
</table>

Literally, the notes read:

Hi and bula vinaka
On behalf of Ambassador Namakawa I'm happy hand-over
and I thank for welcome

boola vinacka	Speakers often like to throw in one or two local expressions. If you're interpreting into that language, then you'll have no trouble recognizing it. However, if not, you can note it phonetically like this.
b/2	*On behalf of*. This is a very useful little symbol in consecutive!
☺	*I'm delighted*. The emoticon means *I'm pleased*, and it is underlined to emphasize it, hence *delighted*.
/ hi	*hi* is most often used to start as *hello* or *welcome*, but it can just as easily be a noun, *welcome*, as it is here.

2. I am glad that you have gathered here in numbers to witness the official handing-over of Japan's first water supply project in Fiji funded under Japan's Grant Assistance for Grassroots Human Security Projects Programme (GGP) for provision of a new complete water supply system for the community of Delaitoga. The funding for this project is in line with Japan's Official Development Assistance policy of promoting development at the grassroots level . . .

```
☺

∩

lots °

                    see

                    handover
                              / 1ˢᵗ JP H2O proj
                                         / Fiji
                    _____
proj

                    £

                         / JP Ass
                              / Hu Sec Projs Prog

                         ( →H2O
                              / Delaitoga )
                    _____
proj £

                    compat ᵇ
                         / JP ODA π
                         ( ↗ grass D↗ )

                    _____
```

Literally, the notes read:

Happy that lots of people see handover of 1st Japanese water project in Fiji
Project paid by Japanese Assistance to Human Security Projects Program to bring
water to Delaitoga
Project money is compatible with Japanese ODA policy (promote grassroots
   development)

JP Ass */ Hu Sec Projs Prog*	There is unlikely to be a clean and tidy way of noting a very long title like this, but with any luck, you will have seen it during your preparation and can just note an acronym GGP!
£	Being British, I use this symbol for money, funding etc. You might want to choose one closer to home, e.g., $ € ¥.
Hu	Because this is a proper noun, it might be clearer to note Hu for *human* rather than the usual symbol /°.
ODA	This is a well-known acronym for Official Development Assistance.
D↗	Development.

3.　. . . and is sourced from GGP. This programme is specifically designed to address basic human needs, which include water supply, health, basic education, vocational training, sanitary environment and rural infrastructure.

Access to clean water is not only a basic need of mankind, but a necessity to sustain, all forms of life in the world.
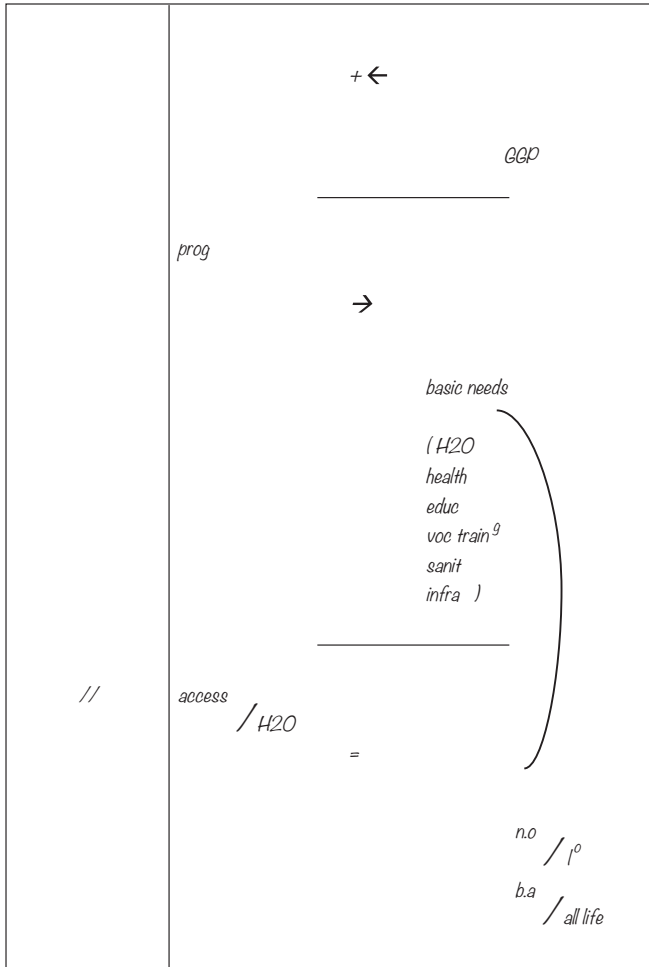
Literally, the notes read:

And from GGP
Program leads to basic needs (water, health, education, vocational training, sanitation, infrastructure)
Access to water is not only a basic need for humanity but also for all life

+	is parallel with compatible from the previous page of notes, so it belongs to the same subject, which is not noted again.
basic need	We can assume *human* in this context.
/|°	As the speaker continues, it becomes clear that the pro-form to *basic need* is not sufficient for clarity as they are comparing human and all other life, so we add this symbol for person.

4. It is often quite easily forgotten, how completely we depend on it. Human survival is dependent on water. Water scarcity and lack of access to water by the poor are among the main obstacles to full enjoyment of the right to water.
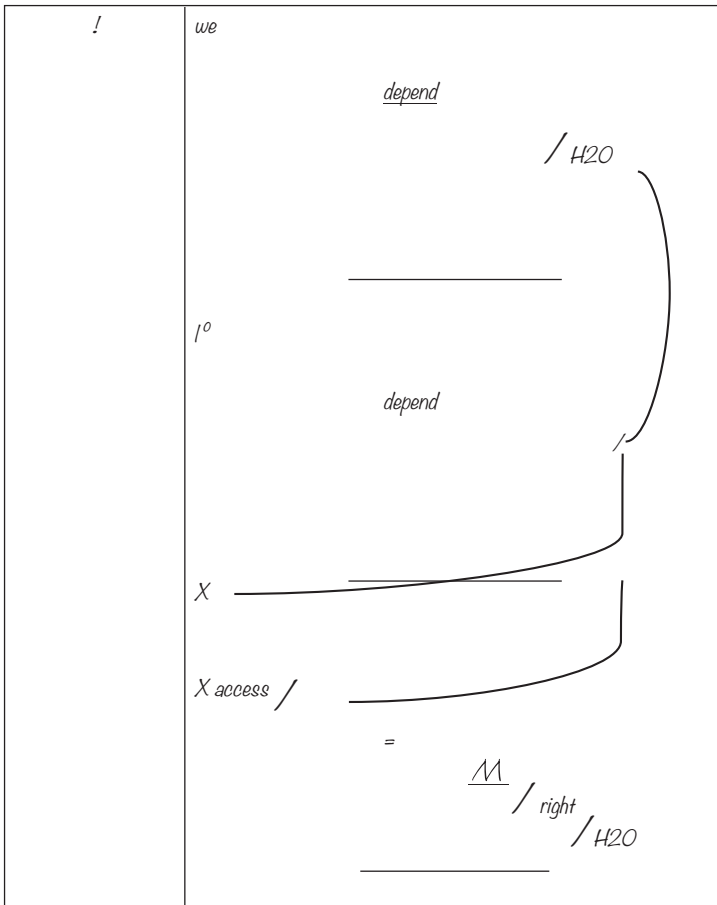
Literally, the notes read:

We depend on water
People depend on water
Not water, not access to water are obstacle to right to water

/H2O	The speaker says *it* referring to *water*, but we make it explicit and clear in our notes by noting this symbol for *water* again.
M */ right* */ H2O*	The / symbol can be used several times for compound nouns like this – *obstacle to the right to water*

5. Our daily lives revolve around the necessity of water. From the moment we wake up to the end of chores each day, we do many things in which water plays a crucial role, such as, drinking, washing, bathing and cleaning. In fact, comfort and hygienic life . . .

---

daily lives

        depend

          / H_2O

_____

(all day)

water

        =====

        (drink

         wash

         bathe

         clean)

_____

comf

hyg
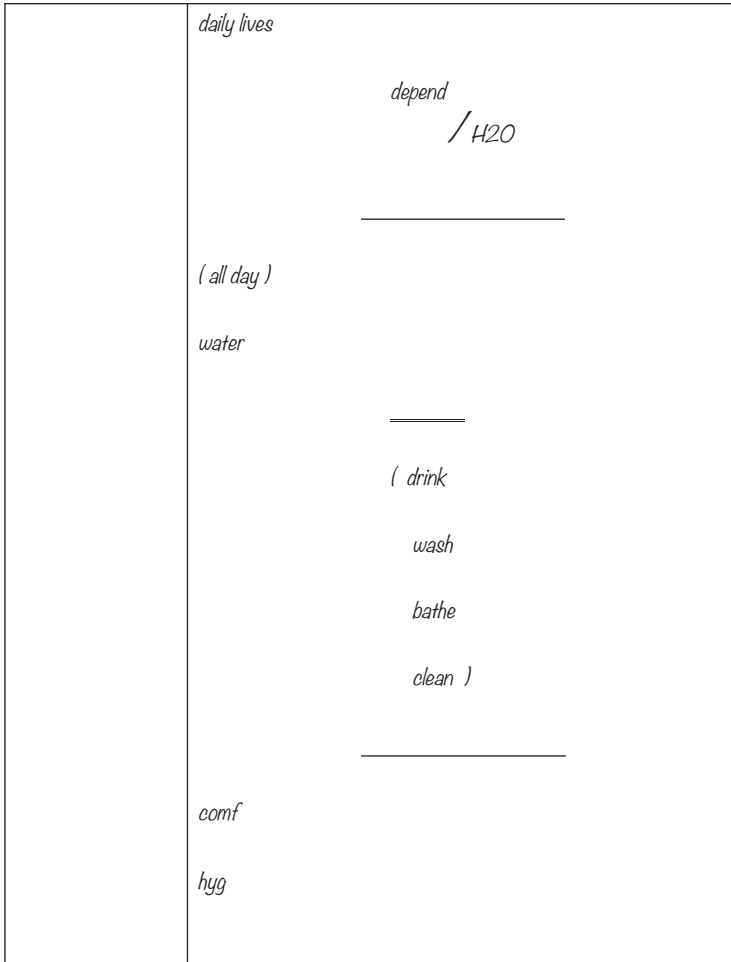
Literally, the notes read:

Daily lives depend on water
All day water is very important (drink, wash, bathe, clean)
comfort hygiene . . .

(drink wash bathe clean)	Brackets for a list of four things that are not the main elements of the sentence but are examples of to *water being important*.
comf hyg	You can abbreviate here without noting the end of the word raised as per usual because there are very few words that begin with these letters, so there's little risk of confusion.

6.   . . . come with water such as having access to flush toilets, washing machines, sinks and indoor bathrooms are all very rare to see in any rural village settlement. However, the people of Delaitoga will be able to enjoy a better life
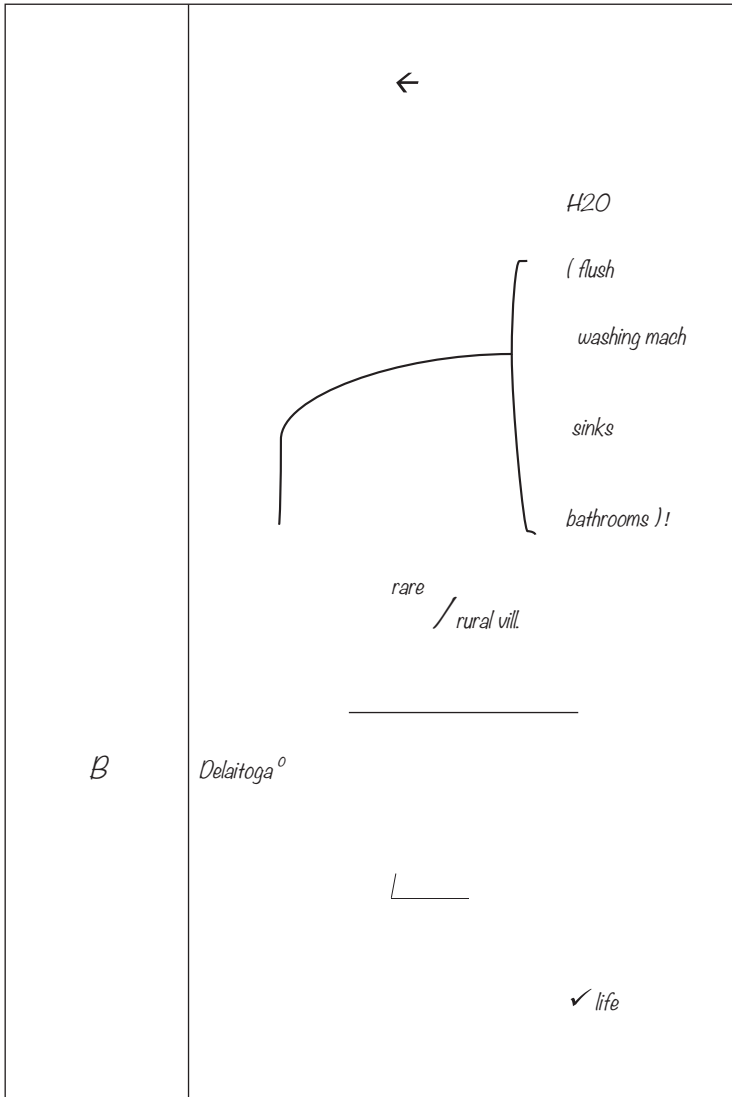
Literally, the notes read:

come from water (flush, washing machine, sinks, bathroom)
are rare in rural village
But Delaitoga people will better life

←	come from
rare / rural vill.	The pro-form shows that all of the things in the list are the subject of *are rare in rural villages*.
Delaitoga º	The raised º denotes people, so people from Delaitoga.

2   Versions of the tasks set

"Versions of the tasks set" means *a* version and does NOT mean the *only* correct version.

Chapter 1   Speech analysis

Sections (page 28)

> As it is, global political and economic influences have been gradually shifting towards our own region for the past half century. China's ascent is the most significant strategic realignment of our time, but this is but one shift. The Asia-Pacific region, too, is transitioning and experiencing a series of vital economic, social and political transformations.
>
> The economic revolutions in recent decades of Japan, Taiwan, South Korea, China and increasingly, the nations of South-East Asia, including the Philippines, have propelled Asia's return to the world's economic centres of gravity. Unsurprisingly, Australia's proximity and comprehensive relations with the region have greatly benefited us. Seven of our top 10 trading partners now are in the Asia Pacific.
>
> **For decades, Japan was our largest trading partner, and remains our second largest.** Notwithstanding this, China's industrialisation and urbanisation have provided a clear advantage to our own economic prosperity over the past decade. Australia was well placed to meet a lot of the demand created by this Chinese boom – including for mineral resources and services – and it was a ready market for Chinese manufactured goods. **And while Australia-China bilateral relations have developed intensively, our relations with ASEAN are not far behind.**
>
> Taken as a group, ASEAN is Australia's second largest trading partner after China. Australia-ASEAN two-way trade has more than doubled in the past decade from A\$ 45 billion to A\$ 92 billion. Recognising ASEAN's potential for strong economic growth, which will ultimately lift living standards across South-East Asia, Australia is a willing and able partner in increasing our already significant economic engagement in this region.

NB: The sentences in bold could be in the preceding or following sections respectively – they serve to transition from one section to the next and can therefore be assigned to either.

Mini summaries (page 33)

The UK is very grateful for the opportunity to speak at today's debate. This is the right debate to have, at the right time. As the ILO have said, much progress has been made on child labour with a reduction in child labourers from 215 to 168 million between 2008 and 2012. It is especially heartening to see the sharp drop in girl labourers since 2000. But there are still, as Guy Ryder has said, 168 million good reasons to act.	*Progress reducing child & girl labour*
This is also the right place, given the notable progress which Brazil has made on reducing child labour, which President Rouseff described yesterday. I would like to thank Brazil for hosting this global conference. I would also like to acknowledge the contribution of my Dutch colleagues in progressing international work against child labour through the previous two conferences.	*Brazil! And thanks to Dutch*
I would like to focus today on four topics that I believe are essential for the fight against child labour: • Firstly, maintaining the effective international system to combat child labour. • Secondly, ensuring our national businesses act ethically worldwide. • Thirdly, tackling poverty through development assistance. • And lastly, increasing the number of children in primary education.	*Outline of my speech, 4 parts*
The recent report from the International Labour Organisation highlights that there has been some progress in eliminating child labour, and that this is in part due to international action. It is clear that there is much still to be done, but the progress at least demonstrates the importance of maintaining the current effective international framework to deal with eliminating child labour. We welcome the report of the International Labour Organisation.	*Progress but more to do*

Chapter 2   Recognizing and splitting ideas

SVO exercise (page 41)

                                    S   V   O
. . . . Of course it is true that **there have been** many **changes** in the system since 2004

    S   V   └──────   O   ─────────┘
so **it would be wrong to extrapolate** directly,

                          S   V O
but the possible **consequences are clear**.

                          └─────────   S   ─────────┘   V
If we continue to have a **fifth of each cohort of students staying** long term,

        S   V└─────────   O   ─────────┘
[then] **we will have** very **high net migration** numbers indeed.

   To those who say that these are precisely the brightest and the best who Britain

                      S   V   O
needs, I would say **let's look** at the **facts**.

                                    └──────   S   ──────┘
We estimate that around half, I repeat, around **half of the students** coming here
from abroad

                      V   O
only, are coming to **study a degree** level (or above) course.

                          S   V   O
Most people think foreign **students** come here to **attend** our **top universities**

                          S   V
and of course these are the students **we want** to attract.

                S
But the **real picture** of the parts of Britain's education system that attract foreign

          V   O
students **is** much **more varied**.

S   V   └──────   O   ──────┘   O
It includes the publicly-funded **further education sector**, private vocational **colleges**,

      O   O   O
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.

That is good for the students concerned,

it is good for the institutions they study in,

and it is good for Britain.

Indeed study of this kind has been one of our national success stories ever since Margaret Thatcher took the decision to expand our higher education sector

and it certainly brings significant economic benefits to the UK.

Chapter 4   Links

Step 1 (Green) (page 63)

> Indeed study of this kind has been one of our national success stories ever since Margaret Thatcher took the decision to expand our higher education sector
>
> **and** it certainly brings significant economic benefits to the UK.
>
> **However**, it also means that we need to understand more clearly why a significant proportion of students are still here more than five years after their arrival.
>
> **And** we also need a system which can scrutinise effectively, and if necessary take action against, those whose long-term presence would be of little or no economic benefit.
>
> Of course we are the ideal country for others to come to learn English.
>
> **But** I want to ensure those who come here to study at language schools or any other institutions play by the rules and leave when their visas expire.

Step 6 (McCulley) (page 69)

//	The challenges facing our planet are not the isolated challenges of one community or one country
B	**but** will require individuals, communities and nations working together to make a difference.
B	**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.

Exercise **(McCulley) (page 70)**

if	everyone
	did
	a bit
	& focus
	less trash
then	Abidjan
	cleaner
	_____

//	challenges
	not
	of 1 country
	community
	_____
	individuals
	communities
	nations
	must work together
	_____

B	*few people*
	=
	start
	————————————
//	*your presence*
	shows
	will
	+ interest
	————————————

Chapter 5 Verticality and hierarchies of values

Example (Hasanov) (page 84)

First of all allow me to elaborate a little about the organization that I represent. The main purposes and tasks of the Cooperation Council of Turkic Speaking States, shortly Turkic Council, established by the Nakhchivan Agreement in 2009, are strengthening mutual confidence among the Parties; maintaining peace in the region and beyond; promoting common positions on foreign policy issues; promoting effective regional and bilateral cooperation in all areas of common interest etc. The founding members are Azerbaijan, Kazakhstan, Kyrgyzstan and Turkey.

1st	I
	say
	Org
	————————————
	Turkic Council goals
	- up confidence
	- keep peace
	- jt foreign pol.
	- reg & bi coop
	———————————
	Az
	Kaz
	Kyrg
	Turkey
	=
	founders

Parallel values 1

Example 1 **(Tweddel 1) (page 87)**

From the 1960s until the early 1980s, highly restrictive trade policies, inefficient public sector monopolies, **low productivity and growth,** and poor comparative economic performance resulted in a period of economic decline in Australia.

60s-80s	*restr^V T pol*
	public monops
	low prod^{vt} & G
	poor econ perf
	led to
	econ decline
	—————————————
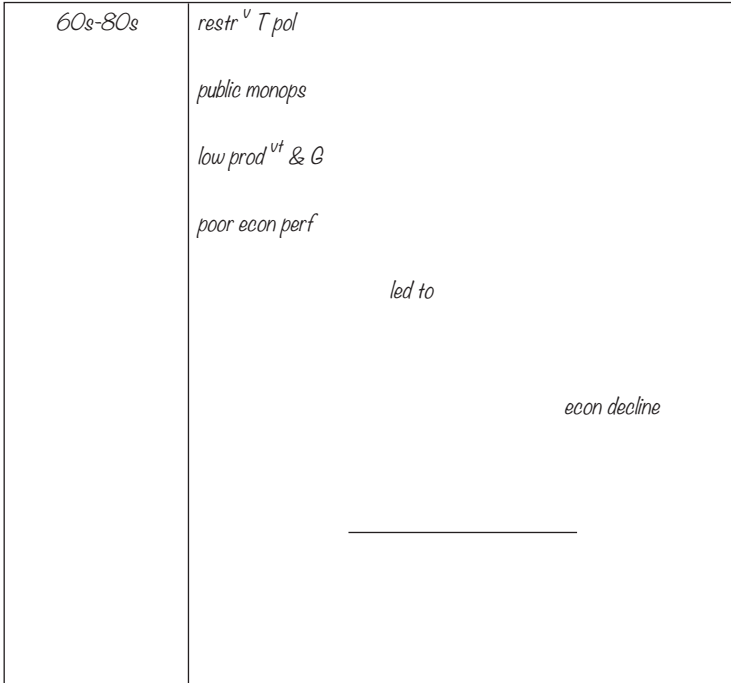
Example 2 **(Tweddel 1) (page 87)**

From the 1960s until the early 1980s, highly restrictive trade policies, inefficient public sector monopolies**, low productivity, low growth**, and poor comparative economic performance resulted in a period of economic decline in Australia.

60s 80s	*rest* ^{v} *T pol*
	public monops
	low prod ^{vt}
	low G
	poor econ perf
	led to
	econ decline
	_____
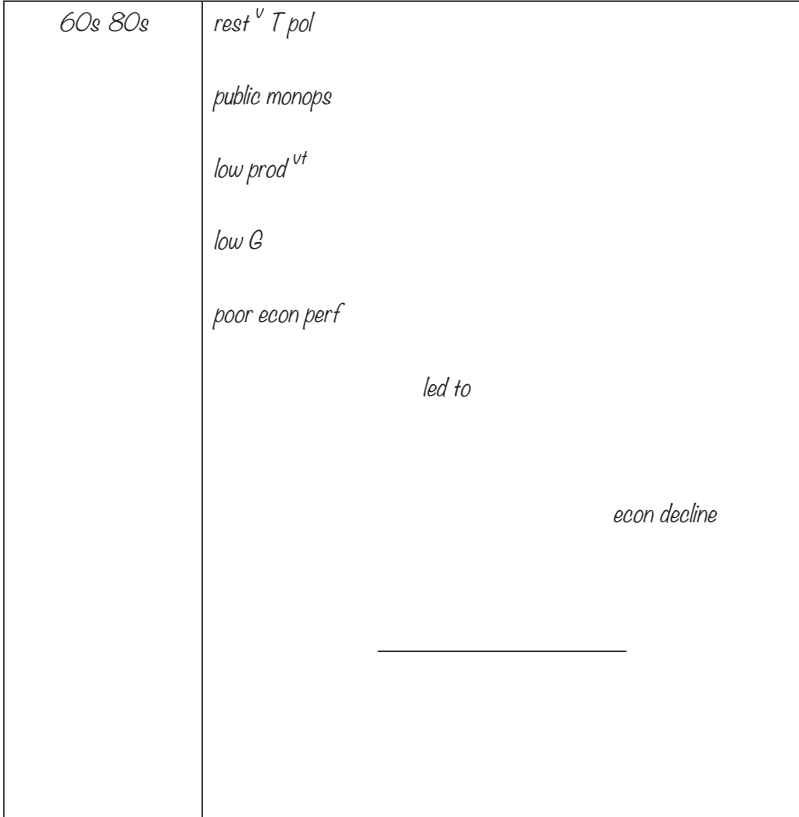
Parallel values 2

Example (Soros) (page 94)

The Decade provides two features the Platform lacks: it brings together member states and non-member states and it offers independent monitoring of government programs. If all goes well, the Decade, with the support of DG Enlargement, will set an example for member countries because the Commission has greater leverage in accession countries than in countries that have already become members.

```
 | DECADE                                          |
 |                                                 |
 |                        2 features               |
 |                      ( not in Platform )         |
 |                                                 |
 |              _____                |
 |                                                 |
 |                  brings together                 |
 |                                                 |
 |                           M □s                   |
 |                      non M □s                     |
 |              _____                |
 |                                                 |
 |  +               offers                          |
 |                                                 |
 |                      indep. monitor 9             |
 |                                                 |
 |              _____                |
```
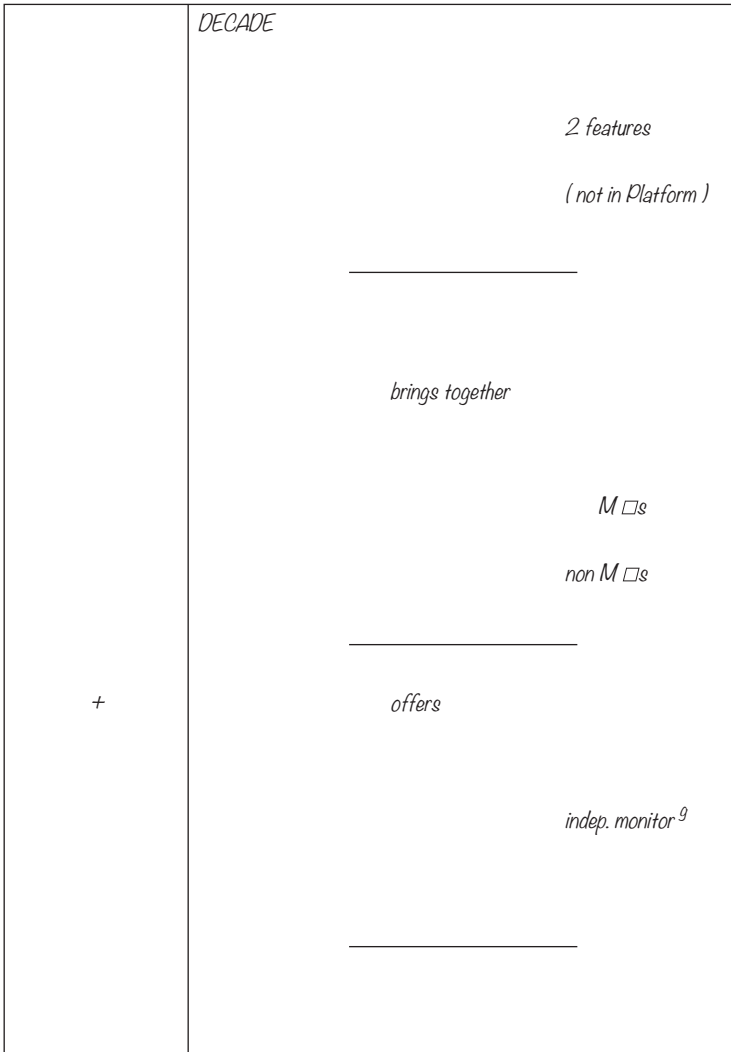
set example

to M □s

_____

cos   Commission

influence

/ non M □s

than / M □s

Use of brackets **(page 98)**

Example **(McCulley) (page 98)**

	rpt
	outlines
	poss disasters
	(_flood_ cities
	weird & danger weather
	famine)
	———————————
//	US temp
	↗ /2^0F
	(50 years)
	———————————
?	that
	X sound a lot

3   The examples

Following 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 in Parts I–III (e.g., **Tweddel 2**). It is inevitable that, with time, the original URLs will no longer be valid; however, using the following information, you should be able to find any new URL for these same speeches.

1.   Tweddel 1

The speech was given by the Australian Ambassador to the Philippines, Bill Tweddel, at the Rotary Club of Manila, Philippines, on 14 September 2014. In the speech the Ambassador seeks to promote Australia and trade with Australia and to highlight the links between Australia and the Philippines.

http://www.philippines.embassy.gov.au/mnla/speech140918 html

2.   Green

This speech was given by UK Home Office Immigration Minister, Damian Green, at the Royal Commonwealth Society on 6 September 2010. In it he addresses the issue of immigrants arriving in the UK on student visas. Some do not study at all, he says, and some remain in the UK illegally after their studies. He is a Conservative speaking for a new Conservative/Liberal coalition government that is seeking to reduce immigration to the UK.

https://www.gov.uk/government/speeches/immigration-damian-greens-speech-to-the-royal-commonwealth-society

3.   Obhrai

This is a speech by Deepak Obhrai, Secretary to the Canadian Minister of Foreign Affairs and for International Human Rights. It was given on 19 August 2014 at a news conference in Calgary, Canada where he announces a Canadian-funded training programme for Bangladesh. He dwells on the comparison of Canada – a

sparsely populated country – with Bangladesh – one of the most densely populated countries in the world.

http://news.gc.ca/web/article-en.do?nid=877429

4.   Ellis

This speech was delivered by UK Ambassador to Brazil, Alex Ellis in October 2013 at the ILO Global III Conference on Child Labour in Brasilia, Brazil. The discussions centred on international efforts to eradicate child labour.

https://www.gov.uk/government/speeches/ilo-global-iii-conference-on-child-labour

5.   Paxman

This speech by Giles Paxman, then British Ambassador to Spain, was given at the Countries of the Atlantic conference on 18 November 2011. The speaker revisits a regular subject of debate in UK politics, namely the relationships between the UK and Europe and the UK and the USA.

http://www.presspeople.com/nota/speech-by-british-ambassador-giles-paxman

6.   McCulley

At the time of speaking, 22 April 2014, Terence McCulley is the US Ambassador to Cote d'Ivoire. He is speaking on Earth Day about both the global and local effects of climate change, as well as the global and local actions that can be undertaken to protect the environment.

https://ci.usembassy.gov/introduction-to-earth-day-conference-on-climate-change-by-ambassador-terence-p-mcculley-2/

7.   Greenbury

Aida Greenbury is representing the paper manufacturer Asia Pulp and Paper in Indonesia and speaking to other business leaders from the region. The meeting, called the Sustainable Business Dialogue, took place on 19 November 2014 in Jakarta.

https://www.youtube.com/watch?v=11vYMj1TZEg

8.   Johnston

David Johnston, Governor General of Canada, is on an official visit to Poland and is speaking to the Polish–Canadian Chamber of Commerce in Warsaw. The

speech was given on 24 October 2014 and highlights the mutual ties between the two countries with a view to encouraging more trade between them.

https://www.gg.ca/document.aspx?id=15815&lan=eng

9.   Hasanov

Ramil Hasanov, Secretary General of the Turkic Council, is speaking at the Round Table Meeting of the Islamic Chamber of Commerce, Industry and Agriculture and countries of the Organisation of Islamic Cooperation in Istanbul on 24 November 2014. He welcomes participants, describes the make-up and history of the Turkic Council and how it can work together with the two organisations present at this meeting.

http://www.turkkon.org/Assets/dokuman/konusma_26_kasim_20141126_184107.pdf

10.   Kitaoka

Shinichi Kitaoka is speaking on behalf of the Japan International Cooperation Agency at the ceremony celebrating the completion of the Rusumo International Bridge and Border Post Facilities Project at Rusomo on the border between Rwanda and Tanzania on 10 January 2015. He's underlining the importance the new bridge and border post will have for trade and development in this part of Africa.

http://www.jica.go.jp/english/about/president/speech/150110_01.html

11.   Umunna

The speaker, Chukka Umunna, is speaking to the Japanese Chamber of Industry and Commerce in the UK. The speech was delivered on 9 January 2015, and the speaker is Shadow Minister for Business at the time of speaking. He is highlighting the value of trade and investment between Japan and the UK to both countries.

http://www.britishinfluence.org/speech_to_the_japanese_chamber_of_commerce_and_industry

12.   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.

https://www.youtube.com/watch?v=-qL0XTvjvPQ

13.   Tweddel 2

Australian Ambassador to the Philippines, Bill Tweddel is speaking to an Assembly of young students at the British School Manila on 24 October 2014. He is giving them advice for their future careers and using his own career as an example. He's deliberately trying to keep the tone informal for a younger audience.

http://www.philippines.embassy.gov.au/mnla/speech141024 html

14.   Singer

Professor Maxine F. Singer is speaking at the inauguration of a research building bearing her name at the Carnegie Institution of Washington, USA, on 1 December 2005.

https://emb.carnegiescience.edu/about/embryology-building-dedication-speech-carnegie-trustees

15.   Soros

George Soros, the American/Hungarian billionaire and philanthropist, is speaking at the EU Roma Summit in Brussels, Belgium, on 4 April 2014.

http://presenciagitana.org/GeorgeSorosIIIEURomaSummit_EN-ES.pdf

16.   Tsujimura

Mr. Yukihiro Tsujimura, Second Secretary of the Embassy of Japan in Fiji, is speaking at an inaugural event celebrating the completion of a Japanese-funded aid project bringing running water to rural areas of Fiji on 26 September 2008.

http://www.fj.emb-japan.go.jp/sp_Handing_Over_Speech_for_the_New_Water_Supply_Project_in_Delaitonga.html

17.   Gould

British Ambassador to Israel, Matthew Gould is speaking at the British Embassy's Remembrance Sunday Ceremony on 9 November 2014 at Ramleh Commonwealth War Graves Commission Cemetery, Israel.

https://www.gov.uk/government/speeches/british-ambassador-to-israel-matthew-goulds-speech-at-the-british-embassys-remembrance-sunday-ceremony

18.   **Adamczyk**

In this speech on 11 May 2016, the Polish Infrastructure Minister of the newly elected government is recounting some of the promises made by the previous government.

http://orka2.sejm.gov.pl/StenoInter8.nsf/0/B302B3DF054A54DBC1257FB0005 DF994/%24File/18_a_ksiazka_bis.pdf

4 Where to find practice material

When looking for practice material, remember to follow the guidelines in the Introduction. That is to say, look for speeches that might have been interpreted consecutively or that were given in situations where consecutive might have been used.

In addition to the suggestions made in the Introduction, you could try typing a few key words into your favourite search engine and see what you come up with. For example, typing "speech" and "deputy minister" and "climate change" into Google in mid-2016 returns ministerial speeches from ministers of the UK, US and South Africa among the first ten results alone. The same will work for all sorts of different types of speeches and speakers and, of course, in any language. The following is a representative selection of the variety you'll be able to find, so just explore!

English

The British Government:
https://www.gov.uk/government/announcements

South African Department of Trade and Industry:
https://www.thedti.gov.za/speechesbyall.jsp

New Zealand Government speech archive:
https://www.beehive.govt nz/advanced_search

Government of Canada speeches:
http://news.gc.ca/web/nwsprdct-en.do?mthd=tp&crtr.tp1D=970

Vital Speeches of the Day:
http://www.vsotd.com/speech-archive

French

This site, called *Collection de discours publiques*, is a fantastic archive of French political discourse. Just enter the name of a speaker or a subject, and you will never be short of practice material again.
http://www.vie-publique.fr/discours/

Cameroon government speeches:
    http://www.spm.gov.cm/documentation/discours/autres-discours.html

Canadian government speeches:
    http://nouvelles.gc.ca/web/nwsprdct-fr.do?mthd=tp&crtr.tp1D=970

General

You can find more links to a variety of speech archives here at the Interpreter Training Resources website:
    http://interpreters.free.fr/links/practicematerial htm

Remember, there are many more sources out there than we have space for here.

5 Note-taking according to other authors

As Sylvia Kalina points out, even those who considered note-taking a side-product unworthy of scholarly attention still wrote about it, providing recommendations, warnings and instructions which were often passionately defended.

Dingfelder, 2015: 148

There follows a summary of the main principles of consecutive note-taking according to a number of well-known authors. It's included here to show (1) that there is not much disagreement among authors on these principles, (2) because many of these works are out of print or not easy to find and (3) to encourage you to read the ones you can find! You'll find the full bibliographical details in the Bibliography (page 284). The following titles are given in chronological order! It's also worth noting that there exists a whole canon of literature – entirely unrelated to consecutive interpreting – on note-taking from lectures. You will find many of the same techniques used there also, such as in Kesselman (1982).

Rozan (1956/2003)

The first rule of consecutive interpreting is that the real work must already have been done when you start reading back your notes: the text, its meaning and the links within it, must have been perfectly understood.

Rozan, 1956:27 [translation 2003:25]

1. Note the idea[1] rather than the word.
2. The rules of abbreviation:
   Unless a word is short (four–five letters), the interpreter should note it in an abbreviated form by noting a few of the first letters and a couple of the last, which are raised. For example,
   Production = $Prod^n$

3. Links: When taking notes, we should never leave out the links.
4. Negation: Cross something out to negate it. E.g., ~~complain~~
5. Emphasis: Single- and double-underline for emphasis as appropriate.
6. Verticality: Means taking notes from top to bottom rather than from left to right.
   a. Stacking: Placing different elements of the text above or below one another. E.g.:

   E.g.: *the report on Western Europe*

   $$\frac{rpt}{W.\ Eur}$$

   b. Brackets: In every speech, certain elements will be mentioned to clarify an idea[1] or to highlight a particular point but are not integral to the speaker's train of thought. These parts of a speech should be noted in brackets, below the main element to which they refer. E.g.: *which leads to new investments, particularly in the transport sector*

   $$\rightarrow\ +\ inv\ ^{ts}$$
   $$(\ T^{\,ort}\ )$$

7. Shift: Means writing notes in the place on a lower line where they would have appeared had the text on the line above been repeated. For example:

   Over the course of 1954, prices rose, although not to the same extent as income,

   $$54\ prices\ \nearrow$$
   $$but\ _____\ no\ =\ income$$

8. Symbols: Rozan proposes twenty symbols, ten of which he considers indispensable. They are for:

   a. Expression:

:	thought	"	speech	⊙	discussion	*OK*	agree

   b. Motion:

→		direction, transfer	↗		increase	↙		decrease

c.   Correspondence:

/	relation	=	equivalence	≠	difference	[ ]	framing
+	addition	-	minus				

d.   And things:

□	country, nation	⊠	international	W	global,	w	labour, work
?	issue, problem	Ms	members, participants	Tr	trade		

Seleskovitch (1975 and 1989/2002)

Consecutive notes are a memory prompt. Their purpose is to help the interpreter concentrate on what they are listening to and to serve as a reminder when giving back the speech.

Seleskovitch, 1989/2002:50

What to note

1. The ideas[1], the essence: A single symbol or word can represent an entire idea.[1]
2. Fulcra: Causality, consequence, links and the like and the relation of the ideas[1] to one another in time.
3. Transcodable terms: Words that must be repeated rather than deverbalised and interpreted.
4. Numbers: Note the numbers immediately, interrupting whatever you are noting to note the number because they cannot be remembered from context and noted later as ideas[1] can.
5. Proper names: If you don't know a name, note it phonetically and see if you can work out how to say it properly in your target language later. If you can't, then substitute a generic like "the UK delegate" rather than mangling the name.
6. Technical terms: Specific to the context of the speech.
7. Lists: Lists of words that are not integral parts of the sentences in which they are held overload the memory. So note them.
8. The first sentence of each new idea[1] should be noted with particular care. This does not mean verbatim but with care.

9. The **last** sentence of the speech should be noted with particular care.
10. Striking usage: The speaker who uses a word or expression that stands out has probably used it deliberately and will want it to appear in the interpretation.

How to note

1. Clearly, so that notes can be read at a glance.
2. Minimally, so that the notes can be read more easily.
3. In the target language, in order to break the link between the source and target language and to ensure that you think about what you are noting. Things you can't immediately translate are an exception.
4. Use a few recurring and multipurpose symbols. [Seleskovitch refers to Rozan by way of example (Seleskovitch & Lederer, 1989/2002: 54)].
5. Use abbreviations – note the beginning and end of each word to ensure both brevity and unambiguity.
6. Always note the first sentence of the speech and each new idea[1] [section]. They are important! Likewise the last sentence of speech.
7. The structure of your notes should remind you at a glance of the parts of the speech and how they fit together.
8. You don't have to note things in the order you hear them.

Thiéry (1981)

> The structure of a page [of notes] should be visible from 3 metres.
>
> Thiéry, 1981:110

Although Thiéry's recommendations are contained "only" in an (now rather obscure) article, their importance should not be underestimated. Thiéry was a longtime collaborator of Danica Seleskovitch's and himself Director of ESIT for many years at the height of the Parisian school's influence. His teaching influenced generations of interpreters who are now interpreter trainers in their own right. He was also Chief Interpreter at the French Ministry of Foreign Affairs and President of AIIC.

1. Write the thing that comes most quickly to your pen.
2. Don't look for equivalences while listening; now is not the time.
3. If you are not understanding, STOP taking notes and LISTEN!
4. Note legibly.
5. Abbreviate long words.
6. Use the space available to portray the hierarchy of ideas[1] and . . .
7. . . . to place those ideas[1] relative to one another.

8. Separate the different parts of the message (which often correspond to sentences), using horizontal lines.
9. Use signs and symbols that already exist.
10. Use individual letters as symbols if they are clear in a given meaning or context.
11. Make sure that the colour of the pen (or pencil) and paper that you use are such that the former clearly stands out against the latter.
12. Number the pages if they are not bound.
13. Cross out each passage in your notes as you complete reading it back.
14. Glance at each section of your notes BEFORE speaking.
15. Look up at your audience.

Matyssek (1989)

> Guiding principles for the use of symbols should be simplicity, economy and ease of recognition due to their being pictorial, clear and unambiguous
>
> Matyssek, 1989:224

Matyssek is best known, perhaps unfairly, for his elaborate system of symbols. However, he also formulated a series of recommendations for note-taking in general that are still valid. Be aware that some of the recommendations are specific to note-taking from or into German.

1. Note the essence of meaning, not the words, and pass that on to your audience.
2. Start taking notes as soon as the speech begins.
3. Note only what is necessary in order to interpret. Don't note the obvious, that which is clear from context and that which can be remembered.
4. Names, dates and numbers are an essential part of notes.
5. Keywords are the pillars on which meaning is built, and they are therefore noted.
6. Verticality is an essential part of note-taking. Verticality makes it possible to organise ideas[1] logically and give the correct weight to each part and to quickly and thoroughly get across the speaker's line of argument. Verticality is essential for lists. It also makes it possible to note a gap.
7. Margin: By varying the distance from the margin, main and subordinate elements are distinguished. "Hierarchisation" of elements is thus visible on the page. This basic skeleton of the speech's meaning aids memorisation of other elements.
8. A horizontal line from the margin between parts of the message (Sinnschritte) prevents these parts from merging (unintentionally). It also makes it possible to jump to other parts of the message if you are asked to summarise a speech.

9. Omission – leaving gaps or using the link line or derivation line – means not noting something already used or defined and leaving a gap in its place or by running a line or an arrow from the first mention to that place. This means less work is involved in taking the notes; it saves energy and streamlines the notes without compromising accuracy.

10. What language to take notes in – over and above the language of non-specific symbols – is an issue that divides expert opinion. This decision should be left up to the individual interpreter. Long experience suggests note-taking in or into the mother tongue is the right way to go.

11. Noting words makes abbreviation essential. Note the beginning and the end of each word. There will be occasional exceptions to this rule.

12. Fixed rules for the position of noted elements on the page are found in the literature but are rejected here. Meaning-based, thus syntactical hierarchisation is essential. Generally, this is Subject, Predicate, Object.

13. Transmission elements in the chain of thought should be noted at the left of the pad so that they stand out.

14. Tenses and moods are almost always essential to meaning and so should be noted.

15. Number (singular or plural) and, if necessary, gender are meaning-critical and should be noted.

16. Refuting or confirming, emphasis or downplaying are meaning-critical elements and must be carefully recorded in staggered notation.

17. Prepositions should be noted only when absolutely necessary.

18. A slash between two elements in the notes to denote the genitive – often meaning-critical – seems essential.

19. Pronouns are noted only when they serve to clarify contextual meaning.

   - Demonstrative pronouns are noted when they are meaning-critical for part or all or the message.
   - Interrogative pronouns are to be noted as required.
   - Personal pronouns – where they define the Subject or change thereof – are to be noted in the margin at the left of the pad.
   - Possessive pronouns are generally unnecessary.
   - Relative pronouns can generally be deduced from context and don't need to be noted.

20. Attributes are noted only when they are (a) not clear from context or (b) meaning-critical.

21. Comparatives and superlatives are meaning-critical and should be noted, if they are not already obvious from context.

22. Shorthand does not work as a means for note-taking and should be rejected. However, selected borrowings from shorthand are possible.

23. The note-pad should be small and manageable. A6 spiral-bound pads are to be recommended.

General rules for the use of symbols

1. Guiding principles for the use of symbols should be simplicity, economy and ease of recognition due to their being pictorial, clear and unambiguous.
2. The symbol must be convincing both in form and meaning.
3. Where possible, a symbol should be independent of any language.
4. Symbols that derive from a language should be derived from the mother tongue.
5. Notes can be taken in the language of the interpreter's choice.
6. A symbol should represent not just a word but a whole field of meaning (e.g., think, consider, reflect, weigh up, mull).
7. A symbol should be such that it can be varied and developed to represent related concepts.
8. Symbols should be easily combinable with other symbols.
9. Basic symbols (for person, politics, economy, trade, industry, law etc.) should be adaptable to create whole families of symbols.
10. Meaningful changes to basic symbols should be made only when necessary and according to a consistent method.
    a. Adding a ° to denote a person to a verb like *disappear* denotes that humans were the agent of the *disappearance*.
    b. Number, gender, tense and mode are all relevant parts of the message and should be noted when not obvious from context.
    c. Adjectives do not need to be noted with their agreements, though comparatives and superlatives should be noted.
    d. Verbs need not be conjugated in the notes unless it's essential to capturing the sense.
    e. Past participles need not be noted (unless absolutely necessary).
    f. Adding a raised *d* (denoting the present participle in German) is a good way to note some relative and conditional clauses.
    g. Nouns from verbs (with *-ung* suffix in German) can be noted by adding the symbol representing that ending to the verb stem or symbol denoting it.
    h. Abstract nouns from verbs (with *-heit* suffix in German) can be noted by adding a symbol denoting that ending / to the verb stem or symbol denoting it.
    i. To express the concept of leading, guiding, standing-at-the-head-of, stretch the symbol upwards or move part of it upwards relative to the rest.
    j. Pronouns need be noted only if they are essential to meaning.

Matyssek's rules for the use of symbols allowed for a great deal of closely related symbols. Here is an example of one page from the glossary of symbols published in his work on note-taking. All of the symbols shown in Figure 19 are derived from *Ha*, Matyssek's symbol for *Handel* (*trade* in English).

Figure 19

Ilg and Lambert (1996)

> Students should therefore strive to develop a type of layout that carries meaning. The location on the page of a given abbreviation or sign should in itself convey some additional meaning.
>
> Ilg and Lambert, 1996:78

In their long essay on consecutive interpreting, Ilg and Lambert offer a review and compilation of note-taking techniques up to that time as well as their own take on those techniques.

What to note down

1. The essential concepts noted in the form of more general signs/words (e.g., *help* for *technical assistance*).
2. One basic recommendation is to capture the main grammatical constituents of speech – SVO or other preferred sequences, according to the language pair involved.
3. Arrows are useful to represent verbs.
4. A line can be used to show repetition (when drawn from the first instance of a concept to its next use).

In what form?

1. Polysemic short forms: e.g., *ASAP, IOU*
2. Greek and Latin prefixes
3. Short words
4. Colloquialisms (*OK*, *hi!*)
5. Typographical signs (!, ?, **)
6. Short words taken from news headlines (*act*, *aid*, *ban*, *bar*, *bet* etc.).
7. Zip-vocal verbals also taken from news headlines (*to cow*, *to dub*, *to gag*, *to ink*, *to spur*)
8. Quasi paired words (*Lib-Lab*, *pro-con*, *max-min*)
9. Dual or triple acronyms (*BoP*, *WWI*)
10. General abbreviations and acronyms (*QED*, *RIP*, *ATM*)
11. Acronyms for institutions
12. Keyboard signs (*[ ]*, *%*, *&*, *#*)
13. Mathematical signs $(-, =, /)$
14. Superscripts (att^{n} = *attention*)
15. Single or double underlining

Structure

1. Students should therefore strive to **develop a type of layout that carries meaning**. The location on the page of a given abbreviation or sign should in itself convey some additional meaning (parallelism, precedence, subordination, anteriority–posteriority, cause–effect, origin–destination, active–passive).
2. Tiering[§] and verticality according to Rozan
3. Explicit but economical (and therefore visual and graphic) notes to show the underlying structure of the speech

Jones (1998/2002)

> Having to reflect the structure in notes can function as a kind of discipline, forcing the interpreter to make the analysis.
>
> Jones, 1998/2002:40

Jones's concise but complete introduction to conference interpreting is probably the single most useful book a student interpreter will find. It covers, all of consecutive – including note-taking – and simultaneous.

What to note

1. The main ideas[1]
2. The links
3. Who is speaking or whose point of view is being expressed
4. Verb tenses, especially conditionals and modal verbs
5. Numbers, dates and proper names

Structure

1. Note Subject, Verb, Object diagonally across the page.
2. Note links in the margin on the left of the page.
3. Lists should be noted vertically.
4. Use abbreviations and symbols.

Andres (2002)

In the second part of her book, *Konsekutivdolmetschen und Notation*, Dörte Andres offers probably the most thorough and systematic analysis of different interpreters' note-taking techniques yet undertaken. In it she describes a study in which fourteen students and fourteen professional interpreters were asked to interpret the

same speech (the then French President Jacques Chirac's 1996/1997 New Year address) consecutively. Each was filmed taking notes and giving back the speech, and Andres noted the exact second at which each element was spoken in the original, appeared in the note-pad, and also was spoken by the interpreter. A summary of the conclusions is offered here.

1. A clear system for notation that includes fixed rules for abbreviation and a core of unambiguous symbols can help save time, which can then be used for other operations.
2. Verbs and expressions of time are significant in reproducing what was said.
3. According different weights to and structuring the layout of elements within the notes serve to intensify the operation "comprehension" and facilitate the reproduction of the (source) text.
4. The segmentation and arrangement of the notes on the page can facilitate assignation (of meaning) and have a positive effect on oral reproduction.
5. Noting link words is an important part of ensuring cohesion.
6. The time lag (between hearing and writing) is dependent on, and can be allowed to vary according to, how quickly something has been understood.
7. Everyone has to discover his or her own (ideal) time lag.
8. A continued time lag of more than seven seconds causes gaps to appear in the comprehension or notation (of the original).
9. Discontinuous noting (noting elements in a different order to the order they are presented by the speaker – or, in practice, going back and adding something to your notes from a previous section) can be helpful in structuring and completing the information (noted).
10. Rhetorical components are more easily reproduced if they have been noted down.
11. Gaps in the comprehension or notation processes among students reappear in the production phase.

Oblitas (2015)

This film and blog post are the only published record [Clifford, 2015 (2)] of a note-taking system that is significantly different to the one described in this book and recommended in the preceding publications. Allusion is made to the system in Kremer (2005: 792) but no more. The detectives amongst you will be interested to hear that Oblitas studied under Kremer at FTI in Geneva! Despite the system being fundamentally different, many of the same individual techniques are used. The system is based on a mind map–like or pictorial representation of the parts of the incoming speech. It's very interesting – have a look!

Qjinti Oblitas teaches at the Glendon Interpreting School in Toronto, Canada.

1. Each section of the speech is depicted pictorially (and/or mind map–like) on the page. The sequence of elements in each image reflects the sequence of information in the speech, but that sequence does not have to be left to right on the page.

2.   The "result" of what is said in each section is noted in the centre of the page.
3.   Sections are divided on the page by a clear space or horizontal line.
4.   Links are noted on the left of the page.
5.   Elements of equal value are noted horizontally parallel on the page.
6.   Qualifying or additional information is either noted horizontally or vertically parallel of the element it qualifies.
7.   Lists are noted vertically.

Note

1   The term "idea" is used differently by different authors; as such, please see p. 37 for an explanation.

Glossary

A language   Interpreter's native language (or another language strictly equivalent to a native language) into which they work from all their other working languages in both consecutive and simultaneous interpretation. (AIIC)

Automatization   See *Internalization*.

B language   A language in which the interpreter is perfectly fluent but not the native language. An interpreter can work into this language from one or several of their other working languages. (AIIC)

Bottom-up   To learn about the process by starting with the result rather than vice versa. Here, this means using a note-taking system to help learn how to analyse a source speech rather than using speech analysis to create notes.

C language   A language that interpreters understand perfectly but into which they do not work. They will interpret from this (these) language(s) into their active languages. (AIIC)

Chuchotage   See *Whispered interpreting*

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*.

Consecutive mode   Another way of saying consecutive interpreting, as opposed to simultaneous interpreting.

Court interpreting   Interpreting in a courtroom; in national courts, usually in consecutive or whispered modes.

Escort interpreting   Interpreting in which an interpreter accompanies a person or a delegation, usually providing whispered interpreting, as and when required.

Hierarchy   The order of importance of the elements noted should be visible in the way the notes are arranged on the page.

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.

Internalization   The process of learning to complete a task successfully so that that task can be carried out with a minimum of mental effort. Requires very little theoretical knowledge and lots of practice. *Also known as* automization.

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.

Links   In purely grammatical terms, these are usually conjunctions. They are words and expressions that describe the relation between two ideas.

Macro-thinking/macro-approach   Looking at the bigger picture of how a speech is built up rather than just the words and sentences. For example, identifying the sections of a speech.

Margin   A column 2- or 3-cm wide at the left of the page, bordered by a vertical line, in which the interpreter can note elements of particular importance.

Medical interpreting   Interpreting in a medical setting. *Also known as* healthcare interpreting.

Mind map   A way of organizing information on a piece of paper. Typically an organic chart laid out on a large sheet of paper. It contains words and drawings that are connected to one another in various ways. Tapping into the way the mind associates and recalls information helps us organize and remember information.

Mini-summary   A very brief summary of a speech, where each section of the whole is described in just a few words.

Modes   A way in which interpreting is provided. There are three modes in conference interpreting: simultaneous, consecutive and whispering.

Multitasking   Doing several things at once.

Note-pad   Usually but not exclusively a reporter's note-pad of 10−15 cm on which interpreters make notes when working in consecutive mode.

Organic forms   One basic form, often a symbol, that, through the addition of other elements, gives rise to a whole family of related symbols.

Parallel values   Two elements of a passage that carry equal weight in the speaker's mind and delivery are noted vertically parallel to one another on the page in order to highlight this equivalence.

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.

Pro-forms   For our purposes, an expression that refers back not to one person or thing but to a whole passage, a whole idea, or a series of events.

Recall line   If a concept is repeated in quick succession so that the interpreter would note it twice on the same page or on successive pages, it may be quicker to draw a line from the first notation of the concept to the place it would have appeared the second time rather than rewrite the word or redraw the symbol.

Section   A single cohesive part of a speech, roughly equivalent to a paragraph. Sometimes called an *idea*. See also *Concept* and *Idea*.

Shifting values   Placing elements in your notes according to their importance to one another. The more important something is, the further to the left it will appear on the page.

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.

Source language   The language of the speech which you are reading or listening to and which you are going to interpret from into another language.

Source text/speech   The speech (in its written or spoken form).

SVO   Subject Verb Object. The basic word order of most Indo-European languages. (Although some languages have a certain flexibility with respect to word order-like German or the Slavic languages – the starting point is still SVO.)

Symbol   Any mark in your notes, be it a picture, short word or single letter, that represents a family of synonymous concepts.

Target language   The language into which you are going to interpret a source text.

Tiering   Noting diagonally across the page. *Also known as* shift.

Transcode   A term that to the interpreter transfers from the source language into your target language version in order to be sure of being faithful to the speaker's message. The transcoded term is pronounced and used as though it were a correct term in the target language although, strictly speaking, it may not be.

Verticality   The technique of noting from top to bottom on the page rather than from left to right. First described by Rozan (1956/2003).

Whispered interpreting   Simultaneous interpreting without microphones or headphones. The interpreter whispers the interpretation directly to the listener, who must be sitting/standing alongside. *Also known as* chuchotage (from the French word meaning *whispering*).

Written transcript   The record of a speech that has been delivered orally in public by the speaker; transcript.

Further reading

Note-taking in consecutive interpreting is really something that you should practise a lot, rather than read too much about, but here is a brief selection of titles that may be of use to student interpreters wishing to improve their note-taking technique for consecutive interpreting.

Dingfelder Stone, Maren (2015) "The theory and practice of teaching note-taking", in Dörte Andres and Martina Behr (eds), *To Know How to Suggest – Approaches to Teaching Conference Interpreting*, Berlin: Frank & Timme, 145–169.

A concise and very accessible review of the approaches and recommendations made in the best known works on consecutive note-taking.

Gillies, Andrew (2013) *Conference Interpreting – A Student's Practice Book*, London: Routledge.

A compilation of practice exercises for student interpreters for various component skills of conference interpreting, including note-taking for consecutive interpreting.

Jones, Roderick (2002) *Conference Interpreting Explained*, Manchester: St Jerome.

The single most useful book about interpreting you can read with very clear and helpful sections on consecutive interpreting and note-taking for consecutive interpreting. Second edition of the book first published in 1998.

Rozan, J.-F. (1956/2003) *La prise de notes en interprétation consécutive*, Genève: Georg.

The original and still undisputed champion of books on note-taking. Very brief and very clear, this classic is now available in English as well. [English translation by Andrew Gillies (2003) *Note-taking in Consecutive Interpreting*, Cracow: Tertium.]

There are also a number of books about note-taking in languages that this author doesn't read but that might be of interest if you do, not least of all because they are, to date, (almost) the only books on note-taking in these languages.

Bosch, Clara (2012) *Técnicas de interpretación consecutiva: la toma de notas* (Consecutive Interpreting Techniques: Note-taking), Comares: Granada.

Ito-Bergerot and Tsuruta, Naito (2009) *Yoku wakaru chikuji tsûyaku* (Your Guide to Consecutive Interpreting), Tokyo: University of Foreign Studies Press.

Minjar-Beloručev, P.K. (1969) *Zapisi v posledovatel'nom perevode* (Note-taking in Consecutive Interpreting), Moskva: Stella.

Minhua, Liu (2008) *Zhu-bu kou-yi yu bi-ji* (Consecutive Interpretation and Note-taking), Taipei: Bookman.

Monacelli, Claudia (1999) *Messaggi in codice. Analisi del discorso e strategie per prenderne appunti* (Coded Messages. Discourse Analysis and Strategies for Taking Notes), Milan: FrancoAngeli.

The following sites, blogs and vlogs also contain a selection of excellent material about conference interpreting, including posts devoted to note-taking.

Andrew Clifford's blog: http://www.glendon.yorku.ca/interpretation/category/andrewsblog/

European Commission Interpreting Podcasts: http://dginterpretation.podbean.com/

The Interpreter Diaries: https://theinterpreterdiaries.com

Interpreter Training Resources: http://interpreters.free fr

ORCIT: http://www.orcit.eu/resources-shelf-en/story html

A Word in Your Ear: https://lourdesderioja.com

Bibliography

Ahrens, Barbara (2003) "Hieroglyphen auf dem Block – Über den Nutzen der Symbole beim Notieren", *Mitteilungsblatt für Dolmetscher und Übersetzer* 49: 3–4.

AIIC, Language Classification. Online. Available: https://aiic.net/page/6726/regulation-governing-admissions-and-language-classification/lang/1 (accessed 30 June 2016).

Albi-Mikasa, Michaela (2007) *Notationssprache und Notizentext*, Tübingen: Gunter Narr Verlag.

Alexieva, Bistra (1994) "On teaching note-taking in consecutive interpreting", in Cay Dollerup and Annette Lindegaard (eds), *Teaching Translation and Interpreting 2: Insight, Aims, Visions*, Amsterdam and Philadelphia: John Benjamins, 199–206.

——— (1998) "Consecutive interpreting as a decision process", in Ann Beylard-Ozeroff, Jana Kralova and Barbara Moser-Mercer (eds), *Translators' Strategies and Creativity*, Amsterdam and Philadelphia: John Benjamins, 181–189.

Allioni, Sergio (1989) "Towards a grammar of consecutive interpretation", in Laura Gran and John Dodds (eds), 191–199.

Andres, Dörte (2000) *Konsekutivdolmetschen und Notation*, Mainz: FASK.

Baker, Mona (1992) *In Other Words*, London: Routledge.

Ballester, Ana and Jimenez, Catalina (1992) "Approaches to the teaching of interpreting: Mnemonic and analytic strategies", in Cay Dollerup and Anne Loddegard (eds), *Teaching Translation and Interpreting: Training, Talent and Experience*, Amsterdam and Philadelphia: John Benjamins, 237–244.

Bowen, David and Bowen, Margareta (1984) *Steps to Consecutive Interpretation*, Washington, DC: Penn and Booth.

Buzan, Tony (2010) *The Mind Map Book*, London: BBC.

Chuzkakin, Delizée and Godart, Lenglet (2011) *Interprétation Consécutive & Prise de Notes*, Moscow: Avanglion Print.

Clifford, Andrew (2015a) What is analysis anyway? Online. Available: http://www.glendon.yorku.ca/interpretation/2015/03/22/consecutive-interpreting-just-what-is-analysis-anyway/ (accessed 30 June 2016).

——— (2015b) Are you looking for a fresh take on consecutive? Online. Available: http://www.glendon.yorku.ca/interpretation/are-you-looking-for-a-fresh-take-on-consecutive/ (accessed 30 June 2016).

——— (2015c) Want to push your note-taking further? Online. Available: http://www.glendon.yorku.ca/interpretation/want-to-push-your-note-taking-further/ (accessed 30 June 2016).

Dingfelder Stone, Maren (2015) "The theory and practice of teaching note-taking", in Dörte Andres and Martina Behr (eds), *To Know How to Suggest – Approaches to Teaching Conference Interpreting*, Berlin: Frank & Timme, 145–169.

Garretson, Deborah (1981) "A psychological approach to consecutive interpretation", *Meta* XXVI(3): 244–254.

Garzone, G., Santulli, F. and Damiani, D. (1990) *LA "TERZA" LINGUA – metodo di stesura degli appunti e traduzione consecutiva*, Milan: Istituto Editoriale Universitario.

Gile, Daniel (1991) "La Prise de notes et attention en début d'apprentissage de l'interprétation consécutive – une expérience – démonstration de sensibilisation", *Meta* 36(2–3): 431–439.

——— (1995) *Basic Concepts and Models for Interpreter and Translator Training*, Amsterdam and Philadelphia: John Benjamins.

——— (1999) "Testing the effort model's tightrope hypothesis in simultaneous interpreting – A contribution", *Hermes Journal of Linguistics* 23: 153–172.

Gillies, Andrew (2002) "Zastosowanie osiągnięć współczesnej dydaktyki w szkoleniu tłumaczy konferencyjnych" [The application of contemporary teaching methodology in the training of conference interpreters], in Grzegorz Szpila (ed.), *Język trzeciego tysiąclecia II*, Cracow: Tertium, 215–226.

——— (2004) *Conference Interpreting – A New Students' Companion*, Cracow: Tertium, 2nd edition.

——— (2013) *Conference Interpreting – A Student's Practice Book*, London: Routledge.

Gran, Laura and Dodds, John (eds) (1989) *The Theoretical and Practical Aspects of Teaching Conference Interpreting*, Udine: Campanotto Editore.

Heine, Manfred (2000) "Effektives Selbststudium – Schluessel zum Erfolg in der Dolmetscherausbildung", in Sylvia Kalina, Silke Buhl and Heidrun Arbogast (eds), *Dolmetschen: Theorie – Praxis – Didaktik*, Saarbruecken: Roehriger UniVerlag, 213–229.

Ilg, G. and Lambert, S. (1996) "Teaching consecutive interpreting", *Interpreting* 1(1): 69–99.

Jones, Roderick (1998/2002) *Conference Interpreting Explained*, Manchester: St Jerome, 2nd edition.

Kalina, Sylvia, Buhl, Silke and Heidrun Arbogast (eds) (2000). *Dolmetschen: Theorie – Praxis – Didaktik*, Saarbruecken: Roehriger UniVerlag.

Kesselman-Turkel, J. and Peterson, F. (1982) *Note-taking Made Easy*, Madison: University of Wisconsin Press.

Kremer, Benoit (2005) "Réflexions d'un praticien sur une étape de la formation des interprètes de conférence: Approche méthodologique et pédagogique", *Meta* 50: 785–794.

Mackintosh, Jennifer (1999) "Interpreters are made not born", *Interpreting* 4(1): 67–80.

Margolis, F. and Bell, C. (1986) *Instructing for Results*, Minnesota: Pfeiffer.

Matyssek, Heinz (1989) *Handbuch der Notizentechnik für Dolmetscher*, Heidelberg: Julius Gross Verlag.

Minjar-Beloručev, P.K. (1969) *Zapisi v posledovatel'nom perevode* [Note-taking in Consecutive Interpreting], Moskva: Stella.

Monacelli, Claudia (1999) *Messaggi in codice. Analisi del discorso e strategie per prenderne appunti*, Milan: FrancoAngeli.

Neff, Jacquy (1989) "Pour une méthologie dans l'enseignement de l'interprétation consécutive", in Laura Gran and John Dodds (eds), 229–235.

Perlman, Alan (1998) *Writing Great Speeches*, Boston: Allyn and Bacon.

Rozan, Jean-François (1956) *La prise de notes en interprétation consécutive*, Geneva: Georg; trans. by Andrew Gillies as *Note-taking in Consecutive Interpreting* (2003), Cracow: Tertium.

Sayeg, Yuki (1992) "Note-taking for beginners", *Forum* Issue 12: 1–2.

Seleskovitch, D. (1968) *L'interprète dans les conferences internationales*, Paris: Lettres Modernes, Minard.

——— (1975) *Langage, Langue et memoire*, Paris: Lettres Modernes, Minard.

——— (1989) "Teaching conference interpreting", in P.W. Krawutschke (ed), *Translator and Interpreter Training and Foreign Language Pedagogy*, New York: State University of New York, 65–88.

Seleskovitch, D. and Lederer, M. (2002) *Pédagogie raisonnée de l'interprétation*, Paris: European Communities, Didier Erudition/Klincksieck, 2nd edition (First edition 1989).

Szabo, Csilla (ed) (2003) *Interpreting: From Preparation to Performance*, Budapest: British Council.

Taylor, Christopher (1989) "Textual Memory and the Teaching of Consecutive Interpretation", in Laura Gran and John Dodds (eds), 177–184.

Taylor-Bouladon, Valerie (2001) *Conference Interpreting – Principles and Practice*, Adelaide: Crawford House.

Thiéry, Christopher (1981) "L'enseignement de la prise de notes en interprétation consécutive: un faux problème?", in Jean Delisle (ed), *L'enseignement de l'interprétation et de la traduction – de la theorie a la pédagogie. Cahiers de traductologie 4*, Ottawa: Editions de l'Universite d'Ottawa, 99–112.

——— (1989) "Pédagogie de l'example dans l'enseignement de l'interprétation simultanée et consécutive", in Laura Gran and John Dodds (eds), 207–209.

Van Dam, Helle (2004) "Interpreters' notes – On the choice of language", *Interpreting* 6(1): 3–17.

Viaggio, Sergio (1991) "Teaching Beginners To Shut Up and Listen", paper presented at *First Language International Conference Elsinore May 31st–June 2nd 1991*.

Weber, W. (1989) "Improved ways of teaching consecutive interpretation", in Laura Gran and John Dodds (eds), 161–166.

Zalka, I. (1989) "The teaching of lexical items in consecutive interpretation", in Laura Gran and John Dodds (eds), 185–189.

Index