

Chapter 3 The Beginning of Notes

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

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 described in Chapter 2 is going to become a section of our notes, and each section will be separated from the next by a horizontal line across the page. On one page of your notepad you will have room for two, perhaps three, sections of notes, in which you note 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 boxes supplied below then for further practice get yourself a 10 x 15 cm spiral bound reporter's notepad.

The page will look something like this....

	<i>Subject</i>	
		<i>Verb</i>
		<i>Object</i>
	<hr/>	
	<i>Subject</i>	
		<i>Verb</i>
		<i>Object</i>
	<hr/>	

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. You will 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, so the ideas stand out on the page.
- VISIBLE STRUCTURE:** the structure of the speech is visible at a glance. Something quite impossible if we note horizontally as we write normally.
- 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 furthest to the left on the page, so we see it first. (This pattern will be looked at in more detail in Chapter 5).
- NO SYNTACTIC INTERFERENCE:** something that horizontal notes encourage. That means using the wrong word order in the target language because you noted something in the source language word order.
- SPACE FOR ADDITIONS:** in Chapter 8 we look at 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 this order. In German or the Slavic languages the inversions in word order are just stylistic so recreating the underlying SVO order on your notepad will make the notes clearer and interpreting easier.

Example

Step 1

Let's take the passage from Chapter 2 (Patten), split into sections as it was there.

S V

In the areas for which I have some responsibility, there were also, as the
O

Prime Minister has mentioned, some important developments at Feira.

S V

O

We took stock of the European Union's relations with Russia and the

O

situation there, including in Chechnya, in the light of the recent EU-Russia Summit, which I think was regarded as fairly successful.

S V O

It is too early to judge President Putin's economic programme;

S V

O

however, our basic message is that a sound programme will be vital to boost investor confidence.

S V

On Chechnya, there have, it is true, been some recent moderately

O

positive developments in response to international and European Union pressure:

S V

O

for example the recent ECHO mission was able to take place

S V O

and western humanitarian agencies have greater access to the area.

It is going to be crucial here, 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 notepad 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 and 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 a source text. That is what we are doing in this chapter.

Step 2

The first four sections of Patten might look like this,

	<i>there</i>	
	<i>were</i>	<i>developments</i>
	<i>we</i>	
	<i>took stock</i>	<i>relations</i> <i>+ situation</i>

	<i>it</i>	
	<i>is</i>	<i>too early</i>
	<i>message</i>	
	<i>is</i>	
		<i>good program = boost</i>

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.

For example, at this stage it would be a mistake to note the *economic programme* and not the *too early* because it is *too early* which makes the point, without it the rest is meaningless. If you ask yourself, *too early for what?*, you will probably be able to remember the detail, that it is too early *to judge the economic programme*. Note *economic programme* and you are less likely to make any association.

Look at the diagram on the next page. Note also in practice we rarely note things like *it is* and *there are* as above, but in these first demonstrations I have and you should too. Soon, though, you can do as most professionals do and simply note *developments* or *too early* alone, it will be clear to you what the verb was. If you do want to note the verb *to be* it will often be useful to use the = symbol.

The notes *developments* and *too early* then shift left in our notes.
(See diagram on the next page.) This is the obvious practical thing to do if we stop noting *there are* etc.

See also Chapter 5 for more on positioning of notes on the page.

developments

we

took stock

*relations
+ situation*

too early

message

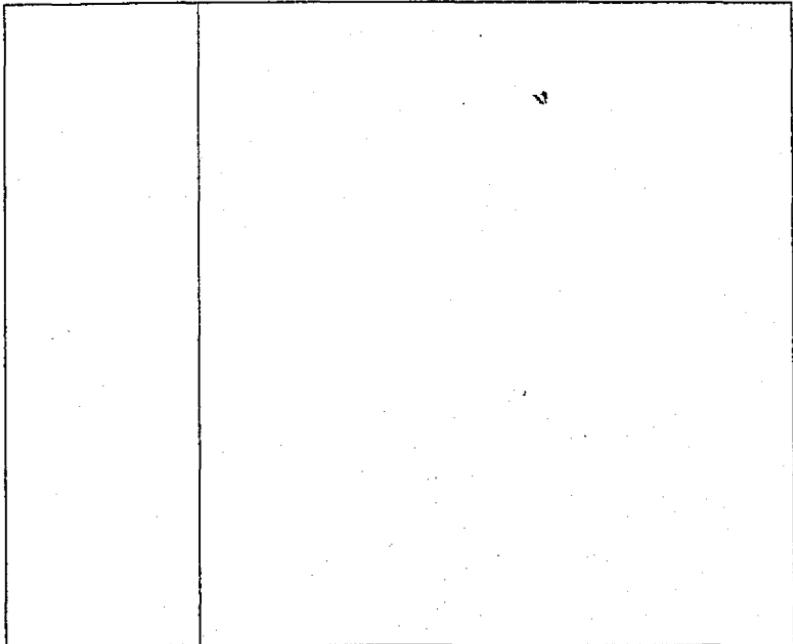
good program = boost

Exercise

Try to make notes in the same way for the rest of the passage in the space below...

On Chechnya, there have, it is true, been some recent moderately positive developments in response to international and European Union pressure: for example the recent ECHO mission was able to take place and western humanitarian agencies have greater access to the area. The conflict nevertheless continues and we still have considerable concerns. In particular, we want to see much greater access for humanitarian aid agencies. We want to see genuinely independent investigation into reports of human rights abuses, and we want to see a real dialogue between the Russian government and the Chechens.

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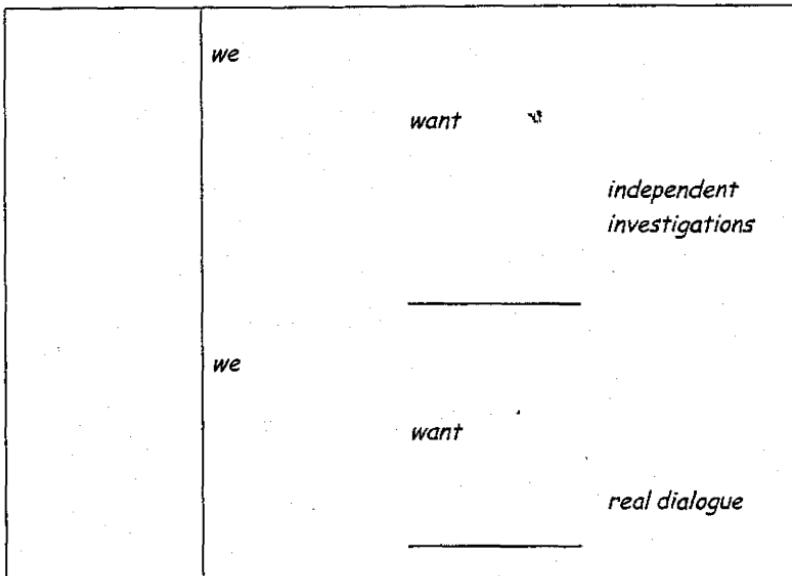


Compare your notes with those of your colleagues. Do you agree on the breakdown? Remember, there is no one absolutely right answer to any of the questions consecutive poses, and so it can be very useful to compare with other students and your teachers to see how they tackle the same problems.

Below 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.

	<i>developments</i> _____
	<i>ECHO mission</i> <i>took place</i> _____
	<i>agencies</i> <i>have</i> <i>more access</i> _____

	<i>conflict</i> <i>continues</i> _____
	<i>we</i> <i>concerned</i> _____
	<i>we</i> <i>want</i> <i>more access for</i> <i>agencies</i> _____



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 above.

We took stock of relations with whom, and the situation, where?
 Too early to judge what?
 A "sound programme" for what?
 Developments in Chechnya as a result of what?
 What type of agencies have more access?
 Independent investigations into what?
 Dialogue between who and who?

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 be found in CONSISTENT AND STRUCTURED NOTES.

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

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 41).

2. Now note each of the SVO elements from each section on a notepad, drawing a horizontal line across the page after each SVO group. Do not try to get all the detail at this stage, only the Subject Verb Object group as described in this chapter.
3. Compare with your colleagues. Do you agree on the divisions and notes?
4. Repeat with the transcripts of more speeches.

When you have worked through Chapter 4 and the section Moving On..., you will be ready to practise from the spoken word.

5. Follow the guidelines in 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 notepad page.

When you are comfortable with technique described in this chapter and have spent some time practising it turn to Part II, Clauses (page 125), 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 and look at the Rules of Abbreviation (page 130).

Not noting the word

In the same way as you have begun to break down the speech into its basic units, 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 the speaker uses in their version. In fact it will be very useful if you can note something shorter but synonymous. Shorter to save time; 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 it may be just plain wrong, in target language. (For example, despite appearances *eventuellement* in French is not the same as *eventually* in English.)

This is the second way the word "idea" is used by interpreters (see Chapter 2, page 36) - to mean the underlying meaning of a word used. I will call this *concept* in this book. 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.

"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").

Rozan, 2003:16 [1956:14]

These two skills: 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 and Object group, together with an ability to identify the underlying meaning below the veneer of the words chosen will be all important in your work as an interpreter working in consecutive mode.

Chapter 4 Links

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 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). A speech is all about two things: the ideas and the links between them.

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 they are tell us very little. But what happens if there are links 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 (in order not to stifle growth, for example).

A speech without links is a meaningless list of ideas - and this, by the way, is why we have not tried to reproduce speeches from our notes before now. In this chapter we will try to identify some links and the words and expressions that are used to represent them and also 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.

Step 1

Look at the text below. Which ideas are linked to one another and what words are used to represent that link?

Example (Torry 1)

Britain and Germany are among those countries pushing most for an ambitious new WTO round. So, for both the UK and Germany, the failure of the trade talks in Cancun was a huge disappointment. A successful trade round would be a massive prize. If we could halve world tariffs, [then] that would add as much as \$400 billion annually to world incomes, of which at least 150 billion will flow to developing countries. That's more than 3 times what they currently get in aid. But to achieve this we need to reform the CAP.

It is easier if we first split the text into SVO groups as we would have in the previous chapter. The links between the ideas are highlighted.

1	Britain and Germany are among those countries pushing most for an ambitious new WTO round.
2	So, for both the UK and Germany, the failure of the trade talks in Cancun was a huge disappointment.
3	A successful trade round would be a massive prize.
4	If we could halve world tariffs,
5	[then] that would add as much as \$400 billion annually to world incomes, of which at least 150 billion will flow to developing countries.
6	That's more than 3 times what they currently get in aid.
7	But to achieve this we need to reform the CAP.

Idea 2 is a consequence of idea 1. The word that shows that link is *so*. Idea 5 a consequence conditional on Idea 4. Idea 7 is a counter argument to 4, 5 and 6. The speaker has left Idea 3 without any specific link to the other ideas, although clearly it is not out of place where it is. The speaker probably felt that the lack of link served to make the statement more emphatic.

Exercise

The text below is taken from the same speech (**Torry 1**).

Download the text from the site given on page 227, paste it into a word-processing file and begin by splitting the ideas in the same way as we did in Chapter 2. Then highlight the links as in the example above. Remember, not all ideas are linked and links don't necessarily come at the beginning of the sentence.

You all know that the British Government would like to join the euro once the five economic tests are met.

But selling the decision to the British public in a referendum will be difficult, if the eurozone economies, with Germany at the head, are seen to be performing badly.

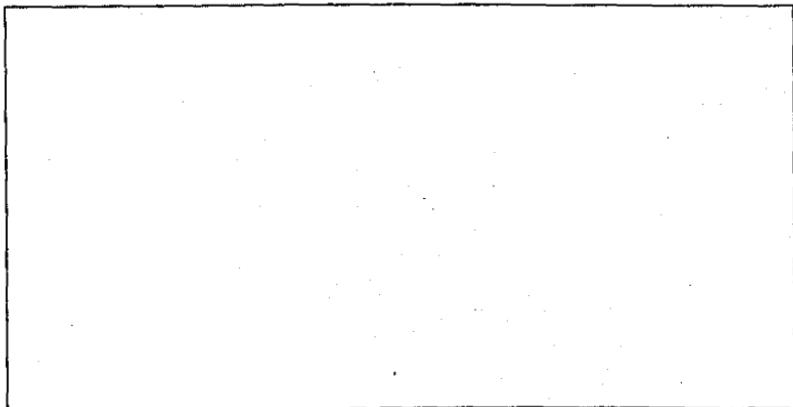
If on the other hand they are undertaking structural reforms which are dealing with the problems they face,

promoting the euro in the UK is a much easier task.

Compare your version with your colleagues' and the version on page 216.

Step 2

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 box below.



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

Step 3

- 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* and *on the other hand*. Both express contradiction. Using the words and expressions you have found above, create groups of words with similar meanings - words and expressions which represent the same type of link. Jones calls these "families of links" (2002:53). Put each group in a box in the central column below.

b) In the column below 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", "contradiction", "purpose"? The first one has been done by way of example.

Step 4

Now try to come up with one short word or a clear and simple symbol to represent each group of words and put it in the box opposite that group in the left hand column above. 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 as 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 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 antithesis of a link - the lack of a link, which interpreters should note for themselves equally clearly.

B	<i>but, however, nonetheless, on the other hand, in spite of this, all the same,</i>	limitation or contradiction following an idea
THO	<i>although, despite (the fact that), even though, while, whilst, notwithstanding,</i>	limitation or contradiction preceding both linked ideas
COS	<i>because, the main reason for this, what is causing this, what's behind this?</i>	effect → cause
→	<i>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,</i>	cause → effect
TO	<i>(in order) to, in such a way as to, so that, with the aim of, the purpose being to,</i>	purpose

<i>IF...</i>	<i>if.....then... (or inversion of same), had I known, were this to happen (and other similar conditionals), provided that, given a... then b</i>	condition and consequence
<i>eg</i>	<i>For example, in particular, i.e., e.g., amongst other things, inter alia, like, not least the, and for announcing lists,</i>	examples of the preceding idea - often in the form of lists
<i>+</i>	<i>also, in addition, and, not only, on top of that there is, furthermore</i>	addition
<i>//</i>	<i>The paragraph mark: no link, end of section, end of idea.</i>	no link

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 Part 2, Implicit Links (page 147).

Step 5

We will take the text below and split it according to our work in Chapter 2 into SVO units. Using the information above, identify and highlight links between SVO units (if there is one) , then write the symbol that corresponds to that link (from your table above in Step 4.) in the left hand margin of the page. If there is no link between two ideas note that there is no link. The symbol // (denoting a new paragraph in the correction of written work) is clear and easy to remember but please choose any symbol that you are comfortable with.

Why note the links on 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 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.

* or right to left if you are noting in a language that reads in that direction.

Example (Torry 1)

Britain and Germany are among those countries pushing most for an ambitious new WTO round. So, for both the UK and Germany, the failure of the trade talks in Cancun was a huge disappointment. A successful trade round would be a massive prize. If we could halve world tariffs, [then] that would add as much as \$400 billion annually to world incomes, of which at least 150 billion will flow to developing countries. That's more than 3 times what they currently get in aid. But to achieve this we need to reform the CAP.

//	Britain and Germany are among those countries pushing most for an ambitious new WTO round.
→	So, for both the UK and Germany, the failure of the trade talks in Cancun was a huge disappointment.
//	A successful trade round would be a massive prize.
<i>if</i>	If we could halve world tariffs,
<i>then</i>	[then] that would add as much as \$400 billion annually to world incomes, of which at least 150 billion will flow to developing countries.
//	That's more than 3 times what they currently get in aid.
<i>BUT</i>	But to achieve this we need to reform the CAP.

Exercise

The text of the speech below (**Torry 1**) has been split into SVO units. Now highlight the links and note the corresponding symbol in the margin on the left of the box.

I don't believe that common rules across the EU are a solution to everything.
Different countries have different systems and structures, so a solution which
works in one place will not necessarily work in another.

It doesn't make sense to regulate everything from Brussels.
But it does make sense to share our experience and to learn from each other.
Look for example at Germany and Britain. In Britain we envy Germany's
training system for example. Or the high productivity of its workers. We can
learn from Germany's successes here.

And in Britain we have had successes too.

Getting the long term unemployed back into work has been a major success.

	<p>I don't believe that common rules across the EU are a solution to everything.</p> <p>Different countries have different systems and structures, so a solution which works in one place will not necessarily work in another.</p> <p>It doesn't make sense to regulate everything from Brussels.</p> <p>But it does make sense to share our experience and to learn from each other.</p> <p>Look for example at Germany and Britain.</p> <p>In Britain we envy Germany's training system for example. Or the high productivity of its workers.</p> <p>We can learn from Germany's successes here.</p> <p>And in Britain we have had successes too.</p> <p>Getting the long term unemployed back into work has been a major success.</p>
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Compare with colleagues' versions and the version on page 216.

You can see from the version at the back that different words representing the same link are noted with the one symbol only. That symbol is taken from the table of links above (*so* becomes →). Our notes no longer suggest a word

to us, so during the production phase we are free to choose from all the possible synonymous expressions we know. This makes it easier to create a natural version in the target language.

Also the words and the links are not necessarily the same thing. In the second and third ideas (sentences) from the end it should be clear that there is an implicit *therefore* before *we can learn* and that the *AND* is not really bringing the two ideas together as a list but rather showing the division of the paragraph into two separate parts, one about Germany, one about the UK. Noting + might even lead to a mistake in interpretation here. Spotting links then, is not just about spotting link words. They can help us sometimes, but they are not always the same. When you have completed this chapter and practised this technique, turn to Part II, Implicit Links (page 147) for more on this.

Step 6

Replace the text with notes. That is, do with the text what we did in Chapter 3. Note the Subject, Verb and 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 boxes below.

Exercise

1. If you are using your own notepad, draw a vertical line (about 3 cm from the left of the page) down each page. Otherwise use the box below.
2. Now make notes, in your pad or in the space provided, of the same text following the SVO pattern from Chapter 3.

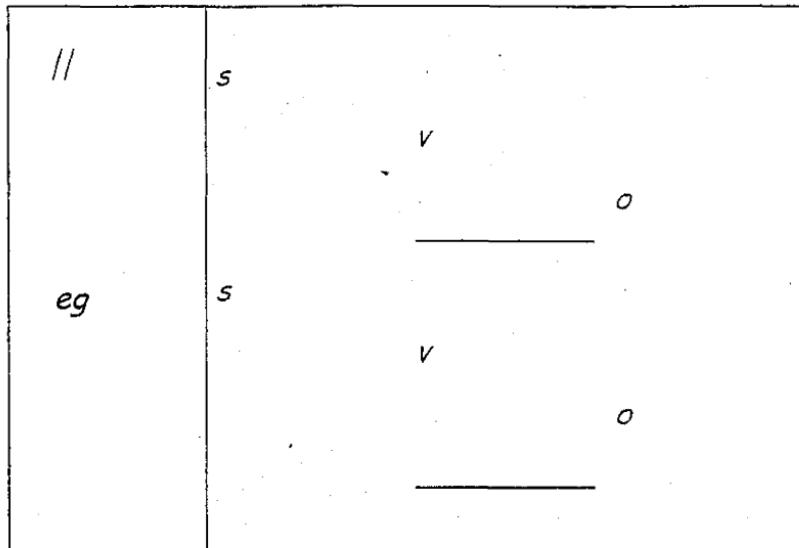
The text is from the same speech as above. (**Torry 1**).

	I	
	<i>not think</i>	
	<i>n</i> <i>common rules</i>	= panacea

→	s	
//	s	v
		o

BUT	s	v	o
eg	s	v	o

//	s	v	o
→	s	v	o



Now compare with colleagues and with the version on page 217.

How to practise

1. Keep practising steps 1, 3, 5 and 6 above with texts of speeches in your mother tongue (that you have downloaded from the Internet).

- Step 1 - split a text into SVO units and highlight the links.
- Step 3 - keep adding to your list of synonymous expressions for links.
- Step 5 - split a text into SVO units and add symbols or words denoting the links between ideas in the left-hand margin.
- Step 6 - when taking notes (diagonally across the page as in Chapter 3) add symbols or words denoting the links between ideas in the left-hand margin.

Each time you start a new notepad go through it 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. Then try the same with texts in a foreign 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 you will need to 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 into noting details and forgetting these basics.

When you have practised the ideas in this chapter and are comfortable with them turn to Part II, Uses of the Margin (page 137) to see what other uses the margin has when taking notes.

Moving On...

You have now reached an important stage in the progression towards a note-taking system. You have now 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 onto your notepad. There are a number of benefits to taking notes from texts 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 start it, but not the whole speech, again. 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. 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.

Have a look at the example below, 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.

After taking notes from a transcript go through them and "correct" them, try 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 understand your own notes, their strengths and weaknesses, better.

Example (Hodgson)

But what I will tell you – and what a climatologist would tell you – is that this is what climate change looks like. One of the significant consequences expected from climate change is an increase in the frequency and severity of extreme weather events.

This is why we use the term climate change in preference to global warming, because it more accurately captures the range of climatic effects that the enhanced greenhouse effect is expected to produce. A long-term increase in global average temperatures is the key indicator and consequence of the build-up of greenhouse gases in the Earth's atmosphere. But the expected effects of that change on the world's climate systems are multiple and diverse.

The New Zealand dairy industry is founded on the superb conditions this country's climate provides for growing grass. This is why climate change matters to dairy farmers and – because of the economic importance of your industry – to New Zealand.

B	I <i>will say</i>
//	<i>climate change</i> = <i>similar</i>
→	<i>1 result</i> = <i>more storms</i> <i>we say</i> <i>"climate change"</i> <i>not "global warming"</i>

<i>COS</i>	<i>this term</i>
//	<i>more accurate</i> _____
<i>BUT</i>	<i>rising temperature</i> = <i>indicator + effect</i> _____

//	<i>NZ dairy industry</i> <i>based on</i> <i>great climate</i> _____
→	<i>climate change</i> = <i>impor' to farmers</i> <i>+ to NZ</i>

Reproducing speeches from notes

You have probably been impatiently waiting for the moment when you start reproducing the speeches you are reading and taking notes from, not to mention listening to speeches rather than working with written texts. Since you now have the foundations of a system which 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 which 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 only starting with 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 do the above.

Now is also the moment to look at how to read back these notes. This is also going to make a difference to 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 (2002:64), reproduced below. 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 re-read the extract below at regular intervals just to make sure you haven't forgotten how to use your notes effectively.

It may seem strange to even mention how to read back notes. However, interpreters should be aware of the risk of communicating less well because of looking too much at their notes and not enough at their audience. This risk is particularly great if the interpreter takes relatively complete notes. Interpreters, like public speakers, must learn the art of glancing down at their notes to remind them of what they are to say next and then delivering that part of the text while looking at the audience. The clearer the notes, both in content and lay-out, 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, 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 described in the diagram below. This will be doubly useful as speakers are unlikely to break their speeches into notepad page size chunks for the benefit of the interpreter.

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. This will reveal the top of the next page, while you can still see the bottom of the previous one. In this way you can turn page after page fluidly, reading ahead all the time, without ever being interrupted by the end of a page in your notes.

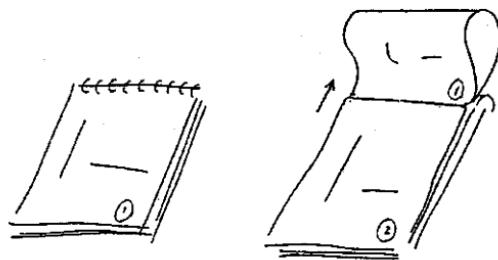


Figure 2

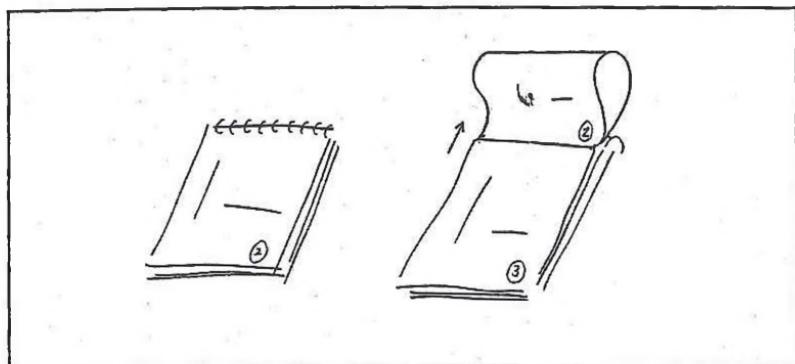


Figure 3

This technique is also the reason why most interpreters only note on one side of the page.

So now you have sets of notes, 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 or not your notes are clear to you when you try and do this.
3. Meanwhile your colleagues who, like you, are just beginning to work with the spoken word 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 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 because,

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 only be introduced 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 Introduction, page 3) usually speak from notes and do not read texts verbatim.
5. All of the above reduce motivation levels, which helps no-one.

Taking notes from the spoken word is a different exercise to note-taking from transcripts. You will be doing things more quickly, and you will be noting and listening at the same time. 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 chunk before noting anything useful. In the same way, you should listen to a whole "chunk" before noting anything. The temptation will be to write immediately you hear anything. 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 mother tongue into your mother tongue, then when you are comfortable noting from the spoken word, from a foreign language into your mother tongue. And finally, if you work into a foreign language, practise working from your mother tongue into that foreign language.

- | | | |
|----|-------------------------|--------------------|
| 1. | Mother tongue | → Mother tongue |
| 2. | Foreign source language | → Mother tongue |
| 3. | Mother tongue | → Foreign 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 each other, 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. Below is 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 the next chapters of this book and the last two levels of the schema below.

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!