



## 2. Skills-based exercises

*These skills-based exercises are designed to be used with all IVY dialogues and monologues. They will help you to practise core interpreting skills.*

Select a monologue or dialogue in the IVY environment that you would like to work with. Use the interpreting briefs to help you decide which monologue or dialogue to choose. The interpreting briefs will give you an idea about the speakers and the topic and purpose of the communication.

Using the interpreting brief, anticipate what the speaker is going to talk about. Make notes of topics that are likely to come up.

Research the background for these topics and make notes that you can store and retrieve easily later on.

If necessary, create a glossary relating to these topics for your working languages (cf. Generic preparatory exercises, section 1.3).

*Once you are confident that your preparation is complete, move on to the following exercises, which will help you to practise source text comprehension (including active listening, identifying main ideas and anticipating what the speaker will say next), note-taking skills and target text production.*

### 2.1 Source text comprehension

*As an interpreter, you need a sound understanding of the source text. You need to be able to identify the speaker's main ideas. Practising the skill of active listening and training your analytical skills may help you to grasp the speaker's meaning more easily and free up capacities for other tasks during the interpreting assignment. Training your anticipation skills may help you to use your cognitive resources more economically while you are interpreting.*

#### **Active listening and identification of main ideas**

Launch the audio player and play the first section of the dialogue or monologue. Keep a track of what the speaker says. Note the key words that the speaker uses and write them down. Identify the main idea(s) in this section. Simplify what the speaker said, split long sentences and rephrase the ideas in your own words using the language of the speaker.

Now play that section again to find out how the ideas are connected, i.e. trace implicit and explicit links between ideas.

Repeat the section again in your own words using explicit connectors (e.g. in English 'and', 'but', 'in addition', 'apart from that', 'however').

Identify the words, terms and phrases that you would need to research in order to be able to render this section in the target language.

Repeat the above stages if necessary until you have understood the main ideas in the section and the links between the ideas. You could create a mind map to help you understand the main ideas and the links between them.

Then repeat this process for all sections until you have completed the whole monologue/dialogue.

### ***Anticipation***

*This exercise can be used as an alternative to the active listening exercise given above.*

Launch the audio player and play the first section of the dialogue or monologue.

If the section is quite short, listen to the whole of the section and try to anticipate what the next section will be about. If you are listening to a dialogue, think about what questions or answers the section you have just listened to could generate. If you are listening to a monologue, try to anticipate what the speaker will say next on the topic.

If the section is longer, pause the section and try to anticipate what the speaker will say next. Then try to anticipate what the next section will be about. If you are listening to a dialogue, think about what questions or answers the section you have just listened to could generate. If you are listening to a monologue, try to anticipate what the speaker will say next on the topic.

Think about what has helped your anticipation, e.g. the speaker's words, the grammatical structures, context and situation, your own knowledge, or a combination of these factors.

Check your predictions by listening on.

## 2.2 Note-taking

*In consecutive interpreting, note-taking and developing your own system of note-taking can support the process of retrieval during the target text production phase. As a rule, though, you should only note down what you have understood. The following exercises will help you to develop your own note-taking system and to decide what to note and how. The exercises are split into two phases: initial practice and advanced practice.*

### **Note-taking: Initial practice**

Launch the audio player and listen to the first section of the monologue or dialogue. Identify (or recall) the main ideas.

Decide what you would note down and what you would omit. Justify your decision (e.g. would you omit an element because it is not essential for your audience or because you are confident you will remember it?)

Remember that visualisation can sometimes be helpful, i.e. it may suffice to note down one word to evoke an image of a whole scene, object, etc.

Decide how you would note the main ideas (in what form, in what language) and the links between the ideas (form, language).

Retrieve the main ideas from your notes and rephrase the section in your own words, but using the target language.

Repeat the process until you are satisfied with your notes for the first section. Then move on to the next section of the audio and repeat these steps until you have taken notes for the whole monologue/dialogue.

### **Note-taking: Advanced practice**

Go back to the interpreting brief and think about the words and phrases that could come up in the monologue/dialogue and how you would represent these ideas in your notes (e.g. through the use of abbreviations and symbols).

Launch the audio player and listen to the first section of the audio. Identify (or recall) the main ideas and how they are linked together. Take notes while you are listening as far as possible. Experiment with the use of symbols or abbreviations to explore which ones work for you and which ones you would feel confident to add to your note-taking system.

Once you have completed the notes for this section, retrieve the main ideas from your notes and rephrase the section in your own words using the target language.

Move on to the next section of the audio and continue note-taking until you have taken notes for the whole monologue/dialogue.

Gradually increase the speed of your note-taking and reduce the number of notes you make.

## 2.3 Target text production

The following exercises offer you different options to practise interpreting in your target language.

### ***Target text production without notes***

Launch the audio and listen to the first section. Identify (or recall) the main ideas and how they are linked together.

If the section is short, produce a target text rendering for the section.

With longer sections, give a summary of the section in the target language first. Then replay the section and try to produce a more elaborate rendering in the target language.

Complete this task for all sections of the audio until you have finished interpreting the whole monologue/dialogue.

### ***Target text production with notes***

Launch the audio and listen to the first section. Identify (or recall) the main ideas and how they are linked together. Take notes while you are listening (where necessary).

When the section of the source text audio has finished, retrieve the main ideas from your notes (if you have taken some) and give a rendering in your target language.

Complete this task for all sections of the audio until you have finished interpreting the whole monologue/dialogue.

### ***Alternative exercise/option*** (for advanced students):

Make notes while you are listening but put them aside when the dialogue/monologue has finished and interpret from memory.

Do you think you succeeded in producing a complete and accurate rendition? If not, what do you think prevented you from doing so? What can you conclude from this exercise?