



## **IVY – INTERPRETING IN VIRTUAL REALITY**

Report to accompany Deliverable 5.3

### **Learning Activities**

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## SUMMARY

This report accompanies the learning activities developed in WP 5.3 for interpreting students and (potential) clients of interpreter services. The report provides an overview of the developed activities; illustrates how they were implemented in the IVY environment; and how they can be accessed by the different target groups.

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## LEARNING ACTIVITIES FOR INTERPRETING STUDENTS

The learning activities for interpreting students include **generic** as well as **dialogue and monologue-based** activities.

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### Generic Learning Activities

The generic learning activities are designed to be used with all dialogues and monologues created in IVY. They include preparatory, skills-based and reflective activities.

**Generic preparatory activities** (cf. Appendix 1) include the following:

- how to analyse a brief of an interpreting assignment,
- how to use different resources for background research,
- how to research relevant words, terms and phrases,
- how to explore communicative functions relevant for an interpreting assignment.

The generic preparatory learning activities include guidelines on how to make best use of the different search and practise options of the **BACKBONE corpus search interface** (<http://purl.org/backbone/searchtool>). Users can search a corpus to play video sections preparing them for the subject of their interpreting assignment and they can make use of different lexical search options.

**Generic skills-based exercises** (cf. Appendix 2) are designed to help students practise source text comprehension, note-taking skills, and target text production.

**Generic reflective activities** (cf. Appendix 3) require students to reflect on their preparation for an interpreting assignment and to analyse and assess their interpreting performance. The objective of these activities is to help students evaluate the success of their preparation and interpreting performance, and to think about possible improvements.

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### Specific Learning Activities for Dialogues and Monologues

The generic learning activities are complemented by specific learning activities based on individual dialogues and monologues. In this case, the objective is to help students prepare for the interpretation of a given dialogue or monologue, and to reflect on the interpreting challenges presented by the dialogue or monologue after their interpreting performance.

Specific learning activities were created for English, German, Greek and Polish dialogues and monologues that were characterised by a particularly large number of interpreting challenges (cf. Table 1).

Language	Dialogues	Monologues
English	6	2
German	6	2
Greek	4	2
Polish	4	2

Table 1: Number of dialogues and monologues for which preparatory and reflective activities were created

The IVY bilingual dialogues (cf. Deliverable 5.1) are actually interviews with question turns in several languages, e.g. answers in English and questions in French, German, Polish, Greek, Chinese, Italian and Spanish (cf. Table 2). Since the dialogue-based learning activities only concern the answer parts, these activities are thus available for a variety of language combinations.

		Answer turns			
		English	German	Polish	Greek
Question turns	English		6	4	4
	French	6			
	German	6		4	4
	Polish	6	6		
	Greek	6	6		
	Chinese	4			
	Italian	5			
	Spanish	4			
<b>Total no. of bilingual dialogues with dialogue-based specific learning activities</b>		<b>37</b>	<b>18</b>	<b>8</b>	<b>8</b>

Table 2: Number of bilingual dialogues with dialogue-based specific preparatory and reflective learning activities

*SPECIFIC PREPARATORY LEARNING ACTIVITIES*

As in the generic preparatory activities, the specific preparatory activities (cf. Appendix 3) also include:

- activities related to working with the brief,
- activities focussing on background research about the subject,
- activities supporting research on words, terms and phrases.

The aim of these activities is to point students to resources and approaches that are relevant for the preparation of a particular interpreting assignment based on a selected dialogue or monologue.

The preparatory dialogue and monologue-based learning activities also make use of the search and practise options of the **BACKBONE corpus search interface** (cf. the “Generic preparatory activities” above).

*SPECIFIC REFLECTIVE LEARNING ACTIVITIES*

The specific reflective learning activities draw the students’ attention to the interpreting challenges they encountered when interpreting the respective dialogue or monologue. They are asked to reflect on these challenges and on how they dealt with them in their interpretation (cf. example in Appendix 5).

The creation of dialogue/monologue specific learning activities was based on a range of categories of potential interpreting challenges related to performance, memory, lexis, utterance, and discourse:

- Performance: accent, high speed, unclear pronunciation
- Memory: enumerations, numbers and dates, proper names, quotations
- Lexis: specialist lexis, idiomatic phrases, lingua-cultural concepts
- Utterance: complex propositions, factual speaker errors, fragmented syntax, insertions, reformulations, unclear meaning
- Discourse: discourse markers, high information load, non-verbal support, and weak coherence

This catalogue of potential interpreting challenges was a result of WP task 5.2, in which an English interview corpus was compiled and annotated with regard to interpreting challenges (cf. Deliverable report 5.2, Section 3). For the creation of specific learning activities, the dialogues and monologues available from WP 5.1 were analysed with regard to these challenges and corresponding tasks were created.

For future IVY development, a systematic annotation of corpora with regard to interpreting challenges will facilitate the creation of text-based learning activities. Rather than relying on searching the transcripts manually for interpreting challenges and creating activities for each individual occurrence of a particular challenge, it will be possible to locate interpreting challenges across materials and to create specific learning activities for particular types of challenges occurring in a particular corpus.

### Implementation of Learning Activities in the IVY 3D Virtual Learning Environment

All learning activities have been implemented in the IVY 3D virtual learning environment. Students can access the activities in the Interpreting mode after they have selected a dialogue or monologue for their interpreting assignment. They can choose the type of activity they want to work with by clicking on the corresponding link (cf. Fig. 1). In addition, they have also access to the transcript.

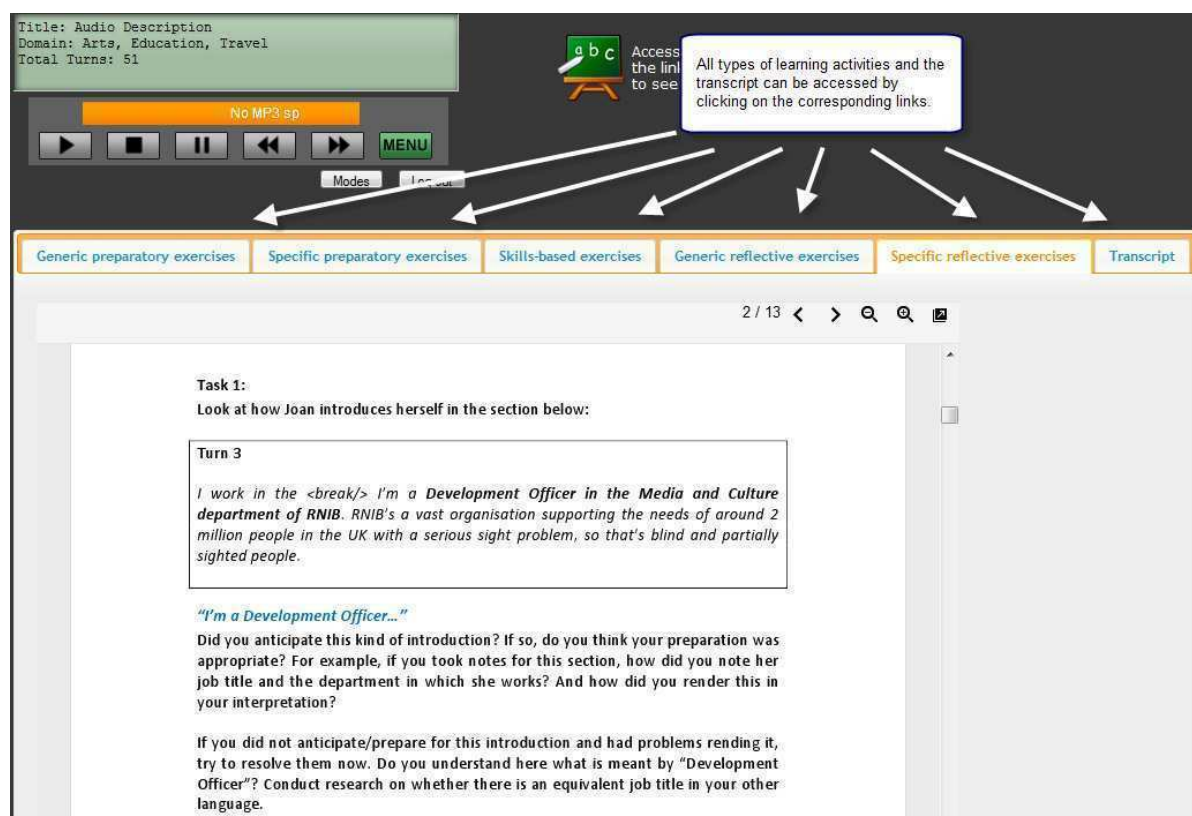


Fig. 1: Access to learning activities from a chosen dialogue or monologue

Students can also open the selected activities in a separate browser window which might make reading and handling of the document easier and also gives users the option to print the learning activities (cf. Fig. 2).

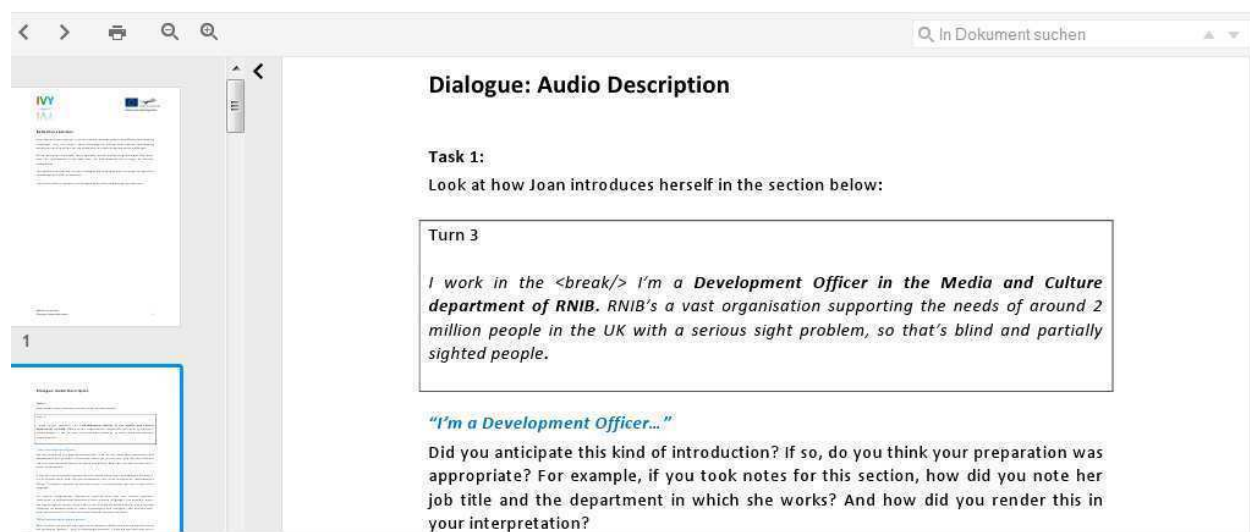


Fig. 2: Display of learning activities in a browser window

## LEARNING ACTIVITIES FOR CLIENTS OF INTERPRETING SERVICES

The IVY project also caters for the needs of clients working with interpreters. The Exploration mode of the IVY 3D virtual learning environment offers content and learning activities that help potential clients of interpreting services gain a better understanding of the particularities of interpreter-mediated communication and to prepare them for their work with interpreters.

The Exploration mode comprises a series of information and activity panels, each of which focuses on a different aspect of working with an interpreter.

In an introductory section, the content and learning activities focus on:

- why it is important to use professional interpreters,
- what interpreters do and why their task is challenging,
- what kind of interpreter clients will need for a given communicative event,
- how to go about booking an interpreter.

A second section consists of learning activities that prepare potential clients for their work with an interpreter. Here they learn about:

- what kind of information an interpreter needs from a client,
- what the participants should keep in mind when they prepare for talking through an interpreter,
- what needs to be checked with the interpreter upon his/her arrival.

The third section of information and learning activities focuses on what clients should consider during an interpreter-mediated event. It addresses questions such as:

- What to do at the beginning of an interpreter-mediated event?
- How to speak and communicate successfully through an interpreter?
- How to deal with difficult situations, e.g. humour?

The content and learning activities for clients of interpreting services can be accessed in the Exploration mode of the IVY 3D virtual learning environment (cf. Fig. 3; also see Deliverable 4.5 "User Handbook" Chap. 4.6).



Fig. 3: The IVY Exploration mode with information panels and learning activities

To study the available information (cf. Fig. 4) and to work with the learning activities (cf. Fig. 5), users walk with their avatars from panel to panel.

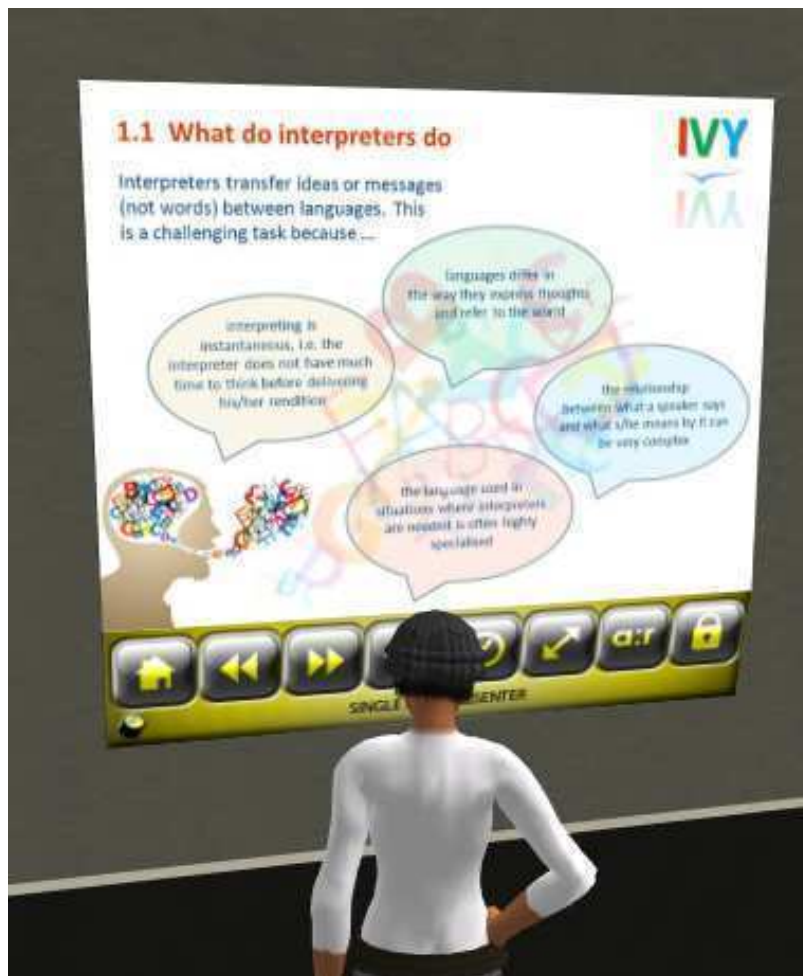


Fig. 4: Information panel



Fig. 5: Panel with learning activity

Some of the content has also been developed into a 'Prezi' presentation, which is software that works on a virtual canvas to make dynamic and interactive presentations. The aim of presenting the content in different ways is to give the user the option to decide how they wish to access the content: they can read the text-based panels or play the dynamic text and graphic presentations (cf. Fig. 6) which make greater use of the affordances of the 3D environment.

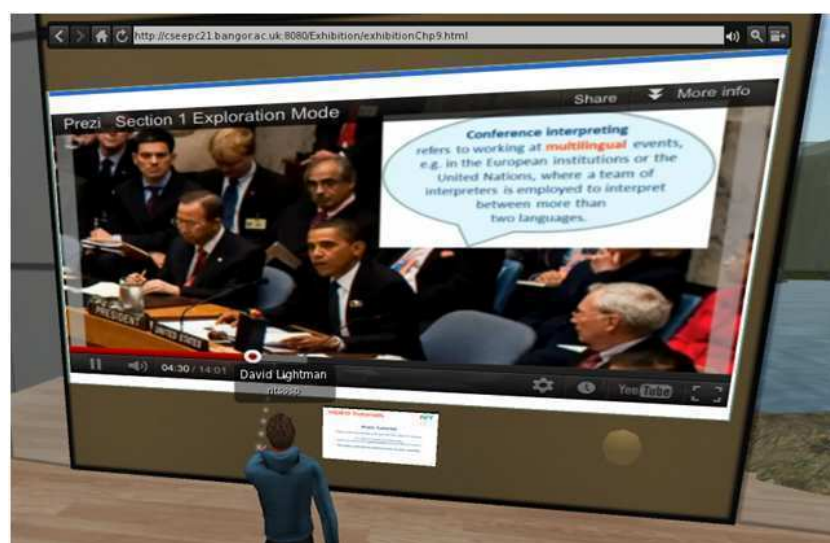


Fig. 6: Panel with Prezi presentation

## APPENDIX 1: GENERIC PREPARATORY LEARNING ACTIVITIES

*These are generic exercises designed to be used with all IVY dialogues and monologues. If you would like to work with additional exercises for a specific monologue/dialogue, you can go to Specific Preparatory Exercises.*

*Go to the IVY environment, select a monologue or dialogue that you would like to work with and then work through the following preparatory exercises. The exercises are designed to show you the kind of preparation work you should carry out before an interpreting assignment.*

### WORKING WITH THE BRIEF

Read and analyse the interpreting brief.

If you have selected a monologue, you should consider:

- Who the speaker is
- Who the speaker is addressing and the relationship between the speaker and the audience (e.g. number of people in the audience; whether the speaker and audience are of equal status; the extent to which the speaker and audience share the same knowledge/background)
- How long the communication is likely to last
- The purpose of the communication
- What kind of language the speaker is likely to use (e.g. formal/informal; specialised/general/colloquial; polite)
- What kind of communicative function(s) will feature in the interview (e.g. providing information, presenting an institution or idea, expressing an opinion, giving reasons, etc.)

If you have selected a dialogue, you should consider:

- Who the interlocutors are and whether they are likely to know each other
- How long the communication is likely to last
- The purpose of the communication and goals of the participants (shared/conflicting)
- What kind of language the speakers are likely to use (e.g. formal/informal; specialised/general/colloquial; polite)
- What kind of communicative function(s) will feature in the interview (e.g. providing information, presenting an institution or idea, expressing an opinion, giving reasons, etc.)

Then do a sight translation of the brief into your other working language and note any terminological or other problems you come across while doing this.

### CARRYING OUT BACKGROUND RESEARCH

This section helps you to prepare for the topic given in the brief by carrying out background research.

Look at the brief again. What topic(s) do you think the speaker(s) will talk about? Consider what you would do to prepare for this topic/these topics. Consider, for example:

- Sources you could use to find out about the topic
- Where you would find these sources
- How you can assess the relevance and reliability of these sources

Make a note of the source(s) you intend to use.

As well as the topic, what other information would it be useful to research before your interpreting assignment? Consider, for example:

- Companies or organisations that might be mentioned in the brief
- Events that might be mentioned in the brief



- Proper names (places/people) that might be mentioned in the brief

Is there any other information in the brief that you think you should research?

Make notes from your research on the topic(s) in the brief and on any other information you think might be useful for the interpreting assignment.

### Using the BACKBONE video corpus for background research

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An example of a resource that you could use for carrying out background research is the BACKBONE suite of video corpora (<http://purl.org/backbone/searchtool>). In these videos you will encounter the speaker(s) that you will encounter in your chosen interpreting assignment and the speakers will talk on a topic that is similar to or the same as in your chosen assignment.

Go to the BACKBONE search site and load the corpus of the language you want to work with.

You can use the Browse or the Section Search option to find a video (or video sections) that are relevant for your background research.

#### *Search option 1: Browse*

Find a video by clicking on the 'Browse' tab and scroll through the available interviews. Skim read the titles and summary descriptions to assess whether they might contain any information relating to the topic of your chosen assignment.

Watch the video(s) that you think are relevant by clicking on 'Watch video'. You can also view the interview transcript by clicking on 'Show transcript'.

Make notes on the topic and note down any words and terms that you are not familiar with or that need further research.

#### *Search option 2: Section search*

A more focused option is to retrieve sections from the video corpus that are relevant to the topic in your chosen assignment. To do this, click on the 'Section search' tab. From the 'Category filter', select the category (or categories) that you are researching. You can restrict the search using the other filters if required. Press the red 'Search!' button.

Look through the sections that are returned in the search results. Assess whether they are useful to your research. Watch the video sections that you consider relevant to your research.

Make notes on the topic and note down any words and terms that you are not familiar with or that need further research.

### Using other resources for background research

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This section invites you to think about where you could look for other resources for preparing a topic for an interpreting assignment.

What other resources could you use?

Why are they appropriate resources for researching the topic of the interpreting assignment?

Use these resources to prepare the topic of the interpreting assignment. Add this research to the notes you made from watching the BACKBONE video(s).

Now summarise what you have learnt about the topic. You could write down your summary, talk to a partner, or work in small groups.

## RESEARCHING WORDS, TERMS AND PHRASES

As well as researching the topic and other information that you are given in the interpreting brief, it is also important to research relevant words and terms. This section helps you to learn where and how to research words and terms and to explore how they are used in different contexts.

### Using the BACKBONE video corpus to research words, terms and phrases

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In our sample setting, we can use the BACKBONE search site (<http://purl.org/backbone/searchtool>) to research words and terms.

Starting from your background search results (cf. 1.2), you can now use four additional functions on the BACKBONE corpus website to research the words and phrases you have noted down more in-depth and to create a glossary.

#### *Annotation highlighting function*

The Section search function includes the option to make words and phrases that are relevant for a specific topic visible in the transcript. To use this function, click on the 'Section search' tab, select the category (or categories) that you are researching and press the red 'Search!' button.

From the section search results, select the Annotation categories that you would like to see displayed in the section transcript and press the red 'Highlight selected annotation' button. Observe how the words and terms that are highlighted are used in context. Add any usage notes to your glossary.

#### *Lexical lists function*

Click on the 'Lexical lists' tab. This function takes all interview sections that relate to the topic categories you choose and creates a list of all words in these sections, sorted by their frequency. Note that the most frequency words in any language tend to be 'grammatical words' (e.g. articles). Scroll through the Lexical list to identify lexical words that relate to your topic and add them to your glossary.

The Lexical Lists search function also includes the option to search for "annotated words and phrases". If you select this option (from the drop-down menu above the red "Show list" button) with a topic category, you will get a list that shows only those words and phrases that have been annotated as being relevant for the selected topic.

#### *Concordance function*

Clicking on the 'Concordance' tab allows you to study the meaning and use of the entries in your glossary. Each concordance line gives you a micro-context for a word, showing how the word has been used by one or more speakers. Identify relevant patterns of use, and use the micro-contexts to find out about the word's meanings.

### *Co-occurrence function*

Click on the 'Co-occurrence' tab. This function is used to find out whether two or more words that you have in mind are used together.

Add your findings from your research with these functions to your glossary.

If you cannot deduce the meaning or use of a particular word or term using these functions, refer to other sources e.g. specialist dictionaries and/or reliable online sources.



Always research words, terms, phrases or concepts that you are not familiar with.

## Using other resources to research words, terms and phrases

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This section invites you to think about other resources you can use to research words, terms and phrases to prepare for your chosen interpreting assignment.

What other resources could you use?

Why are they appropriate resources for researching the words, terms and phrases relevant to your chosen interpreting topic?

Use these resources to explore words, terms and phrases associated with your chosen topic. Think about how they are used as well as what they mean.

Add this research to the notes you made about words, terms and phrases from watching the BACKBONE video(s) and using the search functions.

Now prepare a summary of the topic again, this time using some of the words, terms and phrases that you have just researched. You could write down your summary, talk to a partner, or work in small groups.

If you have encountered problems with the use of background documents/resources in your research, discuss with a partner how to resolve them.

## EXPLORING COMMUNICATIVE FUNCTIONS

A 'communicative function' is the function of an utterance in communication and it reflects the purpose that the speaker intends the utterance to perform (e.g. providing information, presenting an institution, expressing an opinion, giving reasons). This section focuses on anticipating and preparing the communicative function(s) that the speakers may use in your chosen interpreting assignment.

### Using the BACKBONE video corpus to explore communicative functions

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Read the brief for your chosen interpreting assignment again. Is there any information in the brief that you can use to anticipate which communicative function(s) might be used during the assignment? If so, what is that information? How does that information lead you to anticipate (a) certain communicative function(s)? Make a note of the communicative function(s) you anticipate being used.

Now go to the BACKBONE video corpus in your chosen language. Click on the 'Section search' tab. From the 'Category filter', select the function that you are researching from the 'Communicative functions' category. Press the red 'Search!' button.

Look through the search results and note down any means of expressing the communicative function(s) that you did not know. Can you think of any other ways of expressing the same communicative function(s)?

What ways can you think of to express this/these communicative function(s) in your other language(s)?

## FOCUSING ON STYLE AND REGISTER

This section asks you to think about the style and register of different speakers and to think about how this may affect your interpretation.

### Using the BACKBONE video corpus to focus on style and register

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Read the brief for your chosen interpreting assignment again and the notes that you made about the kind of language the speaker(s) is/are likely to use and the purpose of the communication and goals of the participant(s).

If you are preparing a dialogue interpreting assignment, consider the following:

- The register of language you think the speakers will use
- The purpose of the communication and the goal(s) of the participants (i.e. do they share the same goal or are their goals different? What effect could the similarity/difference of goal have on their style and register of speech?)
- How well you think the speakers know each other and the effect their relationship might have on their register and style.

If you are preparing a monologue interpreting assignment, consider the following:

- The register of language you think the speaker will use
- The purpose of the communication and the speaker's goal

Now go to the BACKBONE video corpus in your chosen language. Use the 'Browse' function to search for the video relating to your chosen assignment. Watch the video.

How would you assess the style and register of the language the speaker(s) use in the video? Consider for example:

- Whether the speech is formal or informal
- Whether the speaker(s) use(s) a lot of specific terminology to get their point across
- What their style of speech is (e.g. do they use simple or complex sentences; do they have 'preferred' turns of phrase; do they speak fast or pause often; do they speak monotonously or with a lot of expression)
- Whether they use any polite speech

Do you think the register/style the speaker in the video uses is appropriate for the topic and purpose of the communication you have deduced from the interpreting brief? Discuss with a partner.

Think about how would you render the style and register in your other language.



## APPENDIX 2: SKILLS-BASED ACTIVITIES

*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.*

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### 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.*

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#### 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.

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#### 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.

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## 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

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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

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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.

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## TARGET TEXT PRODUCTION

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

### Target text production without notes

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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

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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):

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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?





### APPENDIX 3: GENERIC REFLECTIVE LEARNING ACTIVITIES

*These are generic exercises designed to be used with all IVY dialogues and monologues.*

*The exercises should be used after you have practised preparing and interpreting a particular monologue or dialogue. Here you are invited to think about the success (or otherwise) of your preparation, your interpreting performance and the interpreting assignment itself. Reflecting on the assignment in this way can help you to think about where improvements can be made and how you can improve your overall interpreting performance.*

#### REFLECTING ON YOUR PREPARATION

*Thinking about how you prepared for an assignment and how this helped (or otherwise) during the assignment can help you see to what extent your preparation was effective and how you could improve your preparation for your next assignment.*

##### Reflecting on how you worked with the brief

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Once you have finished interpreting, go back to the interpreting brief and consider whether there was any information in the brief that you missed or that could have been useful to prepare in advance. You could consider whether you had prepared effectively in terms of:

- The participants and their background
- The relationship between the participants
- The purpose of the communication
- The kind of language the speaker(s) used
- The kinds of communicative functions used in the monologue/dialogue
- Topic and subject-specific knowledge (see also below)
- Subject-specific terms and phrases (see also below)

If you researched any names of companies/organisations, places, people or events mentioned in the interpreting brief, did your research help you during the assignment? If so, how? If not, why not (e.g. they were not mentioned during the assignment, they were not the focus of the assignment)?

Would your reflections on how you prepared for this assignment change the way you carry out research for future assignments?

##### Reflecting on how you prepared the topic

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Look back at the research you carried out to prepare for the topic and consider the following:

- How prepared you felt before carrying out the interpreting assignment (e.g. whether you felt confident that you were well prepared).
- How effective your research was (e.g. whether your research helped you with the assignment; whether you felt confident with your knowledge of the topic; whether there were any ideas that you could have explored in more depth during your preparation for the assignment).
- Whether there were any topics or subject matters that came up in the interpreting assignment that you had not prepared. If so, was there anything in the brief that could have given you a clue that this topic would come up?

Would your reflections on how you prepared the topic for this assignment change the way you carry out research for future assignments?

## Reflecting on how you prepared words, terms and phrases

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Look back at the research you carried out to prepare words, terms and phrases for the interpreting assignment and consider the following:

- How effective your research was (e.g. whether your research helped you with the assignment; whether you felt confident that you were able to grasp/retrieve the meaning of key words, terms and phrases, and that you knew how to use them appropriately in the given context).
- Whether there were any words, terms or phrases that came up in the interpreting assignment that you did not know. If so, add them to your glossary and research their meaning and usage for future reference.
- Whether the words, terms and phrases that were used in this assignment were used in the same way(s) as you had found in your research. If there were new uses, different contexts or useful collocations, add this information to your glossary.

Would your reflections on how you prepared the words, terms and phrases for this assignment change the way you carry out research for future assignments?

## REFLECTING ON YOUR INTERPRETING PERFORMANCE

*Think about the strengths and weaknesses of your interpreting performance and how your proficiency in the different skills involved in interpreting shaped your performance. Reflect on what you feel confident about, what you found difficult or challenging about the assignment, and what you could do to improve your interpreting performance.*

## Reflecting on source text comprehension

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Think about the interpreting assignment you have just carried out in terms of how easy or difficult it was for you to understand the speaker, and the factors that affected your understanding.

- Think about the speed of the speech; the language used; how the idea(s) were presented (e.g. whether they were logically arranged, whether the speaker used connectors to link the main ideas). Were your strategies for coping with these aspects of the source text appropriate? What could you improve?
- Were the ideas or concepts the speaker(s) referred to simple or complex to grasp, and was the density of information low or high? How did you cope with concepts that were more complex to understand and with a higher density of information (e.g. by replaying the audio, stopping, taking notes to focus your cognitive resources on understanding the concepts)? Would you do the same again or would you use different strategies to understand more complex ideas and concepts?
- Was there anything in the text that you did not understand at all? If so, what were the reasons that you were not able to understand what was said (e.g. the ideas were too complex; there were words and terms you did not know; the speech was too quiet/mumbled)? How did you cope with this in your interpretation? Would you do the same in a future interpreting assignment or would you use a different strategy?

## Reflecting on anticipation

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Think about how you tried to anticipate what the speaker(s) was/were going to say next.

- Were you usually right about what the speaker was going to say next?
- If so, what helped you to anticipate what was coming next (e.g. certain words, certain communicative functions, your general knowledge)? If not, can you identify why you were not able to anticipate correctly (e.g. illogical order of information, unexpected items in the speech)?

## Reflecting on your note-taking

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Look back at the notes you made during the interpreting assignment. Think about the following:

- Whether you can still make sense of your notes now. If so, what features of your notes help you to make sense of your notes (e.g. your symbols/abbreviations are familiar to you; you know why you have laid out your notes the way you have; the links between ideas/sections of text are clear to you)? If not, what is it about your notes that make them difficult to use now (e.g. you have used symbols/abbreviations that you made up during the assignment; you cannot read your writing; the links between ideas are not clear)?
- Whether you took too many notes or not enough notes.
- How long it took you to make the notes and whether this slowed down your target text production.
- Whether you could have omitted anything in your notes. How can you justify omitting this from your notes?
- Whether you should have made a note of something that you did not note during the interpreting assignment. What was the effect of not noting this during the assignment (e.g. did you forget to render it in the target language; did you get the information wrong in your interpretation)?
- Which language(s) you made your notes in. Think about whether this is the most effective way of taking notes *for you*.

Based on your observations and reflections, assess your overall note-taking skill. Is there anything you would change for future interpreting assignments? If so, how are you going to practise this change so that you are familiar with it before your next interpreting assignment?

Now listen to the dialogue/monologue again and revise your original notes. Then think about the revisions you have made and why.

Listen to the dialogue/monologue for a third time and produce a more condensed version of notes. Compare your original/revised version and this shorter version. What are the main differences?

## Reflecting on your target text production

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Think back to your interpretation of the assignment. Consider:

- What you felt confident about and what you found difficult (e.g. finding appropriate words, terms or phrases in the target language; expressing ideas or concepts in the target language).
- If you were interpreting a dialogue, how your target text production in one language compared to your production in the other language. If you felt less comfortable in one language than in the other, how could you improve your performance (e.g. by working on grammar, vocabulary, communicative functions)?
- Whether you used an appropriate register and style for the target audience and for the situation.
- Whether you felt that your delivery was appropriate (e.g. whether you felt you spoke at an appropriate pace or too fast/slowly; too quietly/too loud; fluently/too hesitantly).

Based on these reflections, how do you feel you could improve your interpreting performance?

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## ASSESSING YOUR OVERALL INTERPRETING PERFORMANCE

Use the following assessment criteria or similar criteria (e.g. the ones used in your study programme for interpreting exams/assignments) to assess your own performance or the performance of your peer(s):

### *Overall assessment*

Was the performance close to professional standard, fit for purpose?

Was the performance appropriate for the situation and the audience?

### *Preparation and focus*

- Was the interpreter familiar with the subject matter?
- Did s/he know where to sit/stand?
- Was s/he focused and ready to take notes right from the start?

### *Source text comprehension*

- Was the message understood accurately?
- Was the message understood completely?

### *Target text production*

- Was the semantic and communicative content of message conveyed accurately?
- Was the message conveyed without omissions, additions, distortions?
- Was the target text message clear and logically coherent?

### *Linguistic performance*

- Was the use of words, terms and phrases appropriate and consistent?
- Were culture-specific references handled appropriately?
- Was an appropriate register and style used?
- Were cohesive ties (linking words where applicable) used appropriately?
- Was the target text grammatically correct?
- Did the target text adhere to target language norms or conventions?

### *Target text delivery*

- Was the articulation clear and was the target text delivered with an appropriate tone of voice?
- Was the delivery confident? Were there any major disturbances (e.g. hesitations, 'uhm'...)?
- Was the conduct appropriate (e.g. eye contact and gestures)?
- In a dialogue, was the switch between languages effortless?
- Was note-taking handled appropriately for the situation (e.g. no long pauses after the speaker ends)?

## APPENDIX 4: PREPARATORY LEARNING ACTIVITIES FOR THE DIALOGUE “AUDIO DESCRIPTION”

### WORKING WITH THE BRIEF

Read the brief for the Audio description dialogue:

*Joan is visiting a school in your country or in the country where your other working language is spoken. She has been invited to talk to the school’s careers teacher who has students who are interested in working in the media. She talks about the work of the Royal National Institute of Blind People and about the legislation in place for audio description in the UK.*

Now think about the following questions:

#### *The participants*

- Who do you think are the main participants in the meeting?
- Do you think the participants will know each other? What information provided in the brief, if any, leads you to think this?
- How much shared knowledge do you think the participants have? For example, how much do you think the careers teacher will know about audio description? What impact do you think the (lack of) shared knowledge will have on your interpretation?
- What role do you think the participants will play in the given communicative situation, and what do you think will be their respective aims in this meeting? When answering this question, consider Joan’s and the teacher’s respective professional and institutional roles and aims.
- Based on your understanding of the participants’ roles and aims in this meeting, what communicative functions do you think will feature in the dialogue (e.g. giving help; providing information; expressing an opinion; sharing knowledge; realising a shared/different goal; giving reasons, etc.)?

#### *The interpreting situation*

- Where do you think this dialogue is taking place?
- Do you think the participants will be standing up or sitting down? Where will you sit/stand as the interpreter? Draw a small sketch in your notepad to show where the participants will be so that you have an idea in your head of the participants’ positions in the communication.
- Is there any information in the brief to give you an indication of how long the communication will last?
- In a real-life situation, is there any additional information that you would like to have about the participants or the situation? If so, whom would you contact? If you cannot find out beforehand, what else can you do?

#### *Your interpretation*

- Try to imagine the dialogue (the beginning – what are the participants likely to say to each other; how will the dialogue proceed; how is it likely to end)
- What are the implications of your assessment of the brief, the participants and the interpreting situation for your approach to interpreting in the given situation?

You could consider, for example:

- Your speech (volume, tone)
- Your use of language (formal/informal; specialised/general; colloquial/polite)
- Whether you are familiar with relevant phrases to realise expected communicative functions (e.g. do you know how to open such a dialogue, how to introduce someone, how to ask politely for information, express dis/agreement, etc.)

- Whether you will need to explain culturally bound concepts or specialised terms e.g. ‘audio description’ ‘Royal National Institute of Blind People’.
- How much background research you would need to do and where to focus your research (see next section).

## BACKGROUND RESEARCH ABOUT THE SUBJECT MATTER

### TASK 1: SEARCH THE INTERNET

This task involves searching the web for information about the topic(s) given in the brief to help you prepare for the interpreting assignment.

- Think about the key term ‘audio description’. Do you know what this is? What other words, terms and phrases would be associated with ‘audio description’. You could start, for example, by looking at the following websites to find out more about the subject matter:

[www.rnib.org.uk](http://www.rnib.org.uk)

<http://www.tvhelp.org.uk/audes/whatis.html>

[http://www.bbc.co.uk/ouch/fact/ouch\\_guide\\_to\\_audio\\_description.shtml](http://www.bbc.co.uk/ouch/fact/ouch_guide_to_audio_description.shtml)

<http://www.yourlocalcinema.com/ad.about.html>

- Look for corresponding websites in your other working language. Does audio description exist in countries where your other working language is spoken? Are there organisations similar to the RNIB? If not, how will you deal with these concepts in your interpretation?
- The brief also refers to ‘the legislation in place for audio description in the UK’. Carry out an online search to find out about the current UK legislation for audio description. Which websites are particularly useful for finding out this information? Make a note of the most useful websites.
- Not every website you find will provide information that is relevant to your chosen interpreting assignment. How do you assess the usefulness of a website? How can you filter your search results to focus on information and ideas that you think will be useful for the interpreting assignment?
- Study the websites you have identified as being useful and find out what the key points of the UK legislation are.

### TASK 2: WATCHING THE SPEAKER IN ACTION

If you are looking for information that is very closely related to your chosen interpreting assignment, you can watch a video interview with Joan in the BACKBONE video corpus.

To find the video:

- Go to the BACKBONE search site: <http://purl.org/backbone/searchtool>, select the English corpus and click ‘Load Corpus’
- Scroll down to the interview called “Audio description” and click on ‘Play video’.

While you are watching the video:

- Make notes on the topic and note down any words and terms that you are not familiar with or that you think need more research.
- Note Joan’s accent and, if necessary, watch the video or part of it repeatedly to get used to it.

Tips and hints:

- You can also view the interview transcript by clicking on ‘Show transcript’.
- Use the ‘Annotations’ function to the right of the transcript to highlight specific topics (e.g. Presenting a company/institution, social inclusion, social responsibility) to see how the speaker talks about these topics and to find words, terms and phrases related to each topic.

### TASK 3: DETAILED ANALYSIS OF THE SPEAKER AND HER TOPIC

Apart from hosting the video corpus, the BACKBONE website also provides options for analysing the video interviews in more detail. These options help you to find out how different speakers talk about similar topics. Use the Backbone 'Section Search' mode to search for sections from different videos in the BACKBONE corpus that are relevant for the topic in your chosen assignment.

How to search for relevant interview sections in the BACKBONE corpus:

- Click on the 'Section search' tab in the BACKBONE search tool
- From the 'Category filter', select the category 'Social inclusion' which is a subcategory of 'Social issues' and then click on the red 'Search!' button.

How to work with the Interview sections:

- Click on the relevant category in the box to the right-hand side of each section search result and click on 'Highlight selected annotation'.
- Look through the sections that are returned in the search results. Assess whether they are useful to your research. Watch the video sections that you consider relevant to your research.

Make notes on the topic and note down topic words and any words and terms that you are not familiar with or that need further research.

## RESEARCH ON WORDS, TERMS AND PHRASES

Starting from your background search results, you can now use the different functions on the BACKBONE corpus website (<http://purl.org/backbone/searchtool>) to research the words and phrases you have noted down in more depth and to create a glossary.

### TASK 1: EXPLORE LEXICAL LISTS

Click on the 'Lexical lists' tab on the BACKBONE search site, select the category 'Social inclusion', which is a subcategory of 'Social issues', and then click on 'Show list'.

This function takes all interview sections that relate to the topic category/categories you choose and creates a list of all words in these sections, sorted by their frequency. Note that the most frequent words in any language tend to be 'grammatical words' (e.g. articles).

The 'Lexical lists' function also includes the option to search for 'annotated words and phrases'. If you select this option (from the drop-down menu above the red 'Show list' button) together with your topic category (e.g. 'Social inclusion'), you will get a list that shows only those words and phrases that have been annotated as being relevant for the selected topic.

Scroll through the lexical list results to identify lexical words (i.e. nouns, verbs, adjectives) that relate to your topic and add them to your glossary. How do you evaluate which words/phrases might be useful for your chosen interpreting assignment? Is there any information in the brief which will help you evaluate this?

Repeat this exercise as many times as necessary with other categories that you think relevant to the subject matter (e.g. 'social responsibility').

### TASK 2: ANALYSE LINGUISTIC CONTEXTS AND CO-OCCURRENCES

Two further functions in BACKBONE help with additional lexical/terminological explorations of the interviews.

The 'Concordance' function allows you to retrieve all occurrences of a search word and to see how the word is used in its linguistic context. You can search in the entire corpus or apply category filters. Click on the 'Concordance' tab and search for the word 'blind'. The search returns a concordance for the word 'blind' consisting of one line per occurrence. You can click on 'Right Context' to sort the concordance lines by the word



that follows 'blind'. This helps you to see patterns of use. What do you notice about the use of the word 'blind'?

A search word can be any string of characters. You can also use the asterisk (\*) as a wildcard. For example, entering 'audio descri\*' will return results that include 'audio description', 'audio describe', 'audio describers' etc. (This also applies to the Co-occurrence function.)

The 'Co-occurrence' search function helps you to find sections (or sentences) in which a specified group of word occurs. This function can be used to find out whether and how two or more words that you have in mind are used together. Click on the 'Co-occurrence' tab and enter two or more search words. For example, enter "blind sighted" and find out how often and in which relation these two words co-occur in the BACKBONE corpus.

Remember to think beyond obvious search words of 'audio description', 'RNIB' or 'blind' and 'sighted'. What other words and phrases could come up in the dialogue? What information in the brief leads you to think this?

Add any relevant words and phrases to your glossary. You can also see how these words and phrases are used, so add any usage notes to your glossary.

#### TASK 3: WORK WITH YOUR GLOSSARY

With the glossary you have created, think about how you would render the words, terms and phrases in your other working language. Revise and rehearse your solutions as necessary to make sure you have an 'active solution' in your other language for each key word/term and phrase. You might consider issues such as:

- Equivalence, partial equivalence (i.e. the fact that one word may have more than one possible rendition in your other language) and non-equivalence (i.e. a lexical gap in your other language)
- Whether you might need to explain certain terms or concepts in the interpreting assignment (using your consideration of the participants and their knowledge)
- How you would explain or gloss a particular term or concept if the interlocutor asked you for an explanation.

#### TASK 4: PREPARE FOR NOTE-TAKING

Note-taking is intended to support your memory, retrieval and production of the target text. It is advisable to prepare notes for key concepts beforehand

- Identify the key terms/phrases that you expect to occur frequently in this dialogue.
- Develop symbols or abbreviations for these terms/phrases and rehearse them to make sure they are actively present in your mind.

## APPENDIX 5: REFLECTIVE LEARNING ACTIVITIES FOR THE DIALOGUE “AUDIO DESCRIPTION”

### TASK 1:

Look at how Joan introduces herself in the section below:

Turn 3

*I work in the <break/> I'm a **Development Officer in the Media and Culture department of RNIB**. RNIB's a vast organisation supporting the needs of around 2 million people in the UK with a serious sight problem, so that's blind and partially sighted people.*

*“I'M A DEVELOPMENT OFFICER...”*

Did you anticipate this kind of introduction? If so, do you think your preparation was appropriate? For example, if you took notes for this section, how did you note her job title and the department in which she works? And how did you render this in your interpretation?

If you did not anticipate/prepare for this introduction and had problems rendering it, try to resolve them now. Do you understand here what is meant by “Development Officer”? Conduct research on whether there is an equivalent job title in your other language.

For further assignments, familiarise yourself with the way people introduce themselves in professional contexts in your working languages. For example, watch the beginnings of various video clips in the BACKBONE corpus and/or pay particular attention to introductions in other monologues and dialogues you practise with. Also, use the brief to try and anticipate/identify relevant job titles.

*“BLIND AND PARTIALLY SIGHTED PEOPLE”*

After introducing herself, Joan goes on to introduce RNIB. How does she qualify what she means by “people ... with a serious sight problem”? How did you deal with this in your interpretation?

Did you explore the phrase “blind and partially sighted people” during your research for this assignment? Do you understand what is meant by this phrase? Is there an equivalent phrase in your other working language?

The RNIB uses this phrase in their motto (“supporting blind and partially sighted people”), whilst simply using “blind people” in the institutional title (Royal National Institute of Blind People) and also using “visually impaired people” (VIPs) elsewhere on its website.

In relation to people with disabilities, the choice of words often has to do with ‘political correctness’, i.e. the use of language which respects differences and other views, and avoids offence, derogation, being patronising, etc. Can you identify any differences in the above expressions? Why do you think the RNIB may have opted for “blind and partially sighted people” instead of “visually impaired people” in their motto?

Are there similar tendencies/developments in your other working language? Make a list of all expressions you can find in your other working language and make sure you are aware of differences between them and that you know which expressions are most appropriate.

Begin to make a list in your notebook with other politically correct language, e.g. non-sexist language, work-related language, language relating to people with other disabilities and minorities. Note that what is seen as politically correct language may change over time.

### TASK 2

In the following section, Joan gives a list of the things that RNIB does.

## Turn 4

*And we offer support, we offer emotional support, education, we have schools, we have homes. We have helplines, we have a resources centre where you can come and buy equipment which is useful. And we lobby. We're a campaigning organisation. We campaign and we lobby the government, the industries to ensure that blind and partially sighted people have the same benefits as everyone else.*

## LISTS

Did you give all of these things in your interpretation? Where could you condense this section in the given situation, and where would condensing the text not be appropriate? To summarise your ideas, rephrase the above extract into a version that omits unnecessary information.

How did you note the various items? Are you satisfied with your notes? If not, revise your note-taking strategies and try to make notes again. Remember to note lists vertically; note items as you catch them without worrying about changing their order; note the beginning of each word; try to note consonants and vowels to make it easier to memorise and retrieve the sound of the words (e.g. *he-li<sup>s</sup>* rather than *HL<sup>s</sup>* for *helplines*) and the endings to mark the part of speech (e.g. *edu<sup>ion</sup>*), etc.

## “WE LOBBY...”

Do you understand what is meant by the verb “to lobby” here? If not, how did you render this in your interpretation? Research the word now and see if you would change your rendering. You could search for it in the BACKBONE video corpus to see how other speakers use it.

## TASK 3

In the following section, Joan talks about her role at RNIB:

## Turn 6

*My main area of work is looking at access to the **moving image** so I particularly work in cinema, DVD, television and watch-again television, the video on-demand services from the **BBC iPlayer**, and enabling people to get access to that information about what is available access-wise. [...]*

## INCONSISTENCIES IN THE SOURCE TEXT

At the beginning of this section, “my main area of work” suggests that there is just one main area of her work, although in this section she actually identifies two main strands. Did you notice this when you were listening to her speak? If so, how did you deal with this in a) your notes and b) your interpretation?

## “MOVING” IMAGE”

How did you render “moving image” in your interpretation. How is this term related to “cinema, DVD, television and watch-again television”?

## “BBC IPLAYER”

Did you understand what was meant by “BBC iPlayer”? How did you deal with this in your interpretation? What options were available to you (e.g. is there a similar facility in your country) and why did you choose the solution you chose?

## TASK 4

Consider the communicative function of the following section:

Turn 8

*Audio description is a description of the visual image that a blind or partially sighted person may not be able to see or may be struggling to see and it fits between the dialogue, so we never overlap on the dialogue. [...]*

What indicates the communicative function of this section? Were you able to anticipate what Joan was going to say? Were you able to keep track of the entire utterance? If not, what would your options in this particular case be? Would it be appropriate to explain what audio description is in your own words (i.e. something you had already prepared), or would it be more appropriate to ask Joan to repeat her explanation?

### TASK 5

In turn 9, Joan discusses a particular film she is working on.

Turn 9

*So at the moment working on a film called 'Ninja Assassins' which I think audio description would be of benefit to every sighted person as well because I haven't got a clue what's going on. It's totally black with ninja assassins dressed in black in the dark. People's heads keep falling off. [...]*

#### TONE OF VOICE AND COMMUNICATIVE FUNCTIONS

What tone of voice does Joan use when she speaks here? What is/are the communicative function(s) in this section? How did you reproduce this/these function(s) in your interpretation?

#### 'NINJA ASSASSINS'

Now think about the name of the film Joan mentions. Could you have expected from the brief that this film title would be mentioned in the interpreting assignment? How did you deal with the name of the film here? How else could you have dealt with this section (especially if you did not know the film)?

### TASK 6

Think about the cultural items in the following sections:

Turn 11

*[...] the **Royal National Theatre** on the **South Bank** of London has its own audio description department, the **Royal Shakespeare Company** have their own audio description department. So a lot <break/> there's then a company called VocalEyes who do audio description for **West End theatre**.*

Turn 13

*[...] I'm also going to see Mamma Mia in the **West End** [...]*

What is Joan trying to show by mentioning these different theatres and places in London? What interpreting strategies did you use to interpret them? What other options were available to you? Why did you decide on the strategy you chose?

### TASK 7

In this section, Joan describes how audio description works in a theatre:

Turn 13

*[...] I'm also going to see Mamma Mia in the West End with audio description, which means the blind person I'm with will wear a headset and there will be a live description from the technical box by a live describer coming through the headset to the blind person.*

*"BLIND" OR "BLIND AND PARTIALLY SIGHTED"*

Why do you think Joan talks about "the blind person" here, and not "the blind or partially sighted person"? How did you interpret it and do you think your interpretation was appropriate?

*LIVE AUDIO DESCRIPTION*

How did you follow how live audio description works in the theatre? Did you take notes, or did you prefer to concentrate on listening to understand how the live audio description works? If you took notes, how did you note the way audio description works? How effective/successful do you think your notes were? In hindsight, do you think it is necessary to take notes in such situations?

Did you understand exactly what happens in live audio description? Did you research how audio description works in the different media (e.g. theatre, cinema, television) before you started the interpreting assignment? If so, how did your research help you with interpreting this section?

## TASK 8

Look at the "false starts" here, i.e. how Joan changes direction in her utterance when she is asked about audio description for sports:

Turn 15

*Yes, there is <break/> all our premier division <break/> I don't know much about football, it has to be said. [...]*

*FALSE STARTS*

Why do you think Joan has so many 'false starts' here? How did you deal with this in your interpretation? Did you think it was important to interpret the fact that Joan admits to not knowing much about football? What reason(s) can you think of a) to omit this or b) to include this in your interpretation in the given situation? How would your interpretation change if Joan made this statement in a court room, and why?

*"IT HAS TO BE SAID"*

What does "it has to be said" mean in this context? If you did interpret this section, how did you render this expression in the target language? When you hear similar 'small phrases' in one of your working languages, make sure you fully (and not just superficially) understand what they mean and how to render them into your other working language(s).

## TASK 9

Look at how Joan describes audio description at a football match:

Turn 15

*[...] So if you're a blind football fan, you go along with your mates, you get a headset and you get a commentary of what's happening on the pitch so your mates don't have to tell you "This is what's happening, this is what's <break/>", oh, you know, you can actually experience it and cheer at exactly the same time as everybody else.*

Here Joan puts the interlocutor in the position of the blind football fan by using “you”. Why do you think she does this? How did you deal with this in your interpretation? Do you think your rendition achieved an equivalent effect to Joan’s English utterance?

Joan also uses direct speech which tapers off and she does not actually complete her sentence. How did you cope with this in a) your notes and b) your interpretation? Did you have to add anything in your interpretation for it to make sense, i.e. to make up for Joan not completing her sentence? Would this be a successful strategy, in your view?

## TASK 10

The following sections seem difficult to follow:

Turn 18

*It’s very different for each <break/> When you’re looking at television, DVD, cinema, that’s <break/> it’s London-centric. All the audio description for the whole of the media side is done in London. However, London is very multicultural so <break/> but they’re taken from companies who deliver audio description, audio description providers. And they will choose, or the film company will choose, who they want to do it.*

Turn 21

*[...] The same <break/> the same piece of film, we did it in English with voiced subtitles from the Hindi, we voiced the subtitles in English, and then we did it, audio description, in Hindi and allowed the voices to be in Hindi.*

Is it clear here what Joan wanted to say in these two turns? What elements of Joan’s speech here make it difficult to understand her point about London in turn 18 and the different parts of the project in turn 21?

What would you have done in these two instances if you were doing this assignment professionally and had not understood what Joan was saying?

Listen to the two turns very carefully again and identify elements that might have helped you, e.g. Joan’s intonation patterns or short breaks in her utterance, indicating syntactic or semantic shifts.

## TASK 11

This section is particularly complex in terms of both the content of the information that is given and the way in which it is presented:

Turn 28

*[...] there is a legal requirement which the government introduced originally<sub>[1]</sub> in 1996, Broadcasting Act, which legislated that 10 per cent of programmes had to be audio described originally<sub>[2]</sub> by the tenth year of a digital license being issued.*

### DENSITY OF INFORMATION

Did you manage to take in all of this information the first time you heard it, or did you have to replay the section, i.e. would you have had to ask for repetition? If so, how would you have asked Joan to repeat in this situation?

*“ORIGINALLY”*

Also think about the word “originally” which is used twice in this section. Does it mean the same thing each time it is used?

Now think about the second instance of “originally” in light of the following section:

Turn 30

*[...] But we managed to persuade the government and Ofcom who are the watchdog really for the broadcast industry, to, instead of having it 10 per cent over 10 years, we reduce that to 10 per cent over 5 years.*

Can you see what the second instance of “originally” in turn 28 now means, given the information that Joan provides in this section? If you misunderstood an idea or gave an incomplete rendering of an idea that later becomes clear as the speaker continues, how would you deal with this? Would it be appropriate to clarify the inaccuracy or misinterpretation? What factors might your decision depend on?

### TASK 12

In turn 30, Joan talks about “Ofcom, who are the watchdog really for the broadcast industry”. Were you familiar with “Ofcom”? What does it stand for and what does the organisation do? What other regulatory bodies in the UK start with the prefix “Of-”? Do you know which industries these different bodies regulate? Make a list of these for future reference and develop solutions for rendering these institutions in your other working language(s).

### TASK 13

Look at the following sentence and think about what Joan means by “blind friendly”:

Turn 37

*[...] So it's like saying every washing machine has to be blind friendly, every toaster, a blind person has to be able to toast their toast. [...]*

What do you think “blind friendly” means in this context? Is it a well-known or frequently used collocation? What other collocations do you know with “-friendly” in that are more common?

How did you render “blind friendly” in your interpretation? Did you consider using parallel, more well-known “-friendly” collocations as a basis for your interpretation here? There may be more than one pattern for rendering “-friendly” collocations in your other working language(s). Try it out!

### TASK 14

Look at the following section and reflect on how you interpreted the highlighted words/phrases:

Turn 42

*[...] So they brought in the **Disability Discrimination Act**. They, you know, they have included it in the legislation. They have an **all-party disablement committee**. [...]*

*“DISABILITY DISCRIMINATION ACT”*

How did you render “Disability Discrimination Act” in the target language? English distinguishes between *bill*, *act* and *law*. Make sure you know the meaning of each and the appropriate rendition in your other working language(s).

“ALL-PARTY”

Do you understand what is meant here by “all-party”? How can this be rendered in your target language? How did you choose to interpret this, and how can you justify your solution?

### TASK 15

Consider how Joan makes her point in the following section:

Turn 43

*There’s also been a charitable <break/> whether you agree with charity or not, you know, the charity I work for is probably 160, 170 years old. So there’s always been a responsibility to care for people or to look after people, or to ensure people have rights. So we have that obligation and that attitude. We then have the legal side of it, for some of it. But we also have an industry that is interested.*

COHESION

What can you identify here as challenges for the interpreter? Highlight or underline the challenges you found in this section.

Look also at the cohesive markers in this section. How does Joan use cohesive markers to organise the reasons she gives in this section? Did you note these markers in your notes? Did you use them to structure your interpretation? How would you assess the organisation of the ST section compared to how you organised your interpretation?

“WHETHER YOU AGREE WITH CHARITY OR NOT...”

Joan interrupts herself by saying “*whether you agree with charity or not, you know the charity I work for is probably 160, 170 years old.*” What do you think is the purpose of this insertion? Upon reflection, do you think your rendition captured the purpose? Could the insertion be omitted? Why/why not?

### TASK 16

Consider the names of the studios in the following section:

Turn 45

[...] I met this week with some of the **top guys** at **Twentieth Century Fox, Warners, Sony Columbia Tristar**, and they’ve all said to me, and the **Disney guy** in the past has said to me [...]

Are these Hollywood studios well known in the target culture? How does your answer to this question affect how you interpreted this section?

Look at the expressions “top guys” and “Disney guy” in this section. What does “top guys” mean in this context? What register does it belong to? How did you interpret this?

### TASK 17

Look again at the following turn. Is it clear what the “top guys” and the “Disney guy” have said to Joan? What makes it difficult about the way Joan tells this story to understand who is saying what? How did you deal with this in your interpretation?

Turn 45



*You know, I met this week with some of the top guys at Twentieth Century Fox, Warners, Sony Columbia Tristar, and they've all said to me, and the Disney guy in the past has said to me, the work we do for RNIB and for the deaf lobby makes it worth me getting up in the morning. Because they know it makes a difference. And these are really top men in the top of the Hollywood studios. They said actually, I really <break/> I just think actually, this is making a difference to one person.*

### TASK 18

Look at the lexical repetition of the word “special” in the section below:

Turn 47

*Who are blind people? Are they special people in special places doing special things on their own? No they're not.*

What is the sense of the word “special” in this context and what is the purpose in repeating the adjective here? How did you translate this into your working language? Did you repeat the same word three times too? Do you think your rendition achieved the same effect as Joan’s question?

### TASK 19

Look now at Joan’s answer to her own rhetorical question (cf. Task 18 above, “Who are blind people?”):

Turn 47

*They're actually your parents, your siblings, your friends at school, your workmates, they're your <break/> they're you and they're me.*

What does Joan mean when she says this? Does she mean it literally? How did you render this in your target language?

How did you note the enumeration of different types of people? Were your notes effective in retrieving all elements?

In English, Joan uses the plural “they’re” followed by the singular “me”. Does this kind of structure work in your target language? If not, how can you rephrase this so that you can achieve the same effect in your interpretation?

### TASK 20

Look at Joan’s final turn in this dialogue and consider the cultural references embedded here:

Turn 50

*If you lose your sight and you're an **Arsenal** football fan, or a **Liverpool** football fan [...] If you're a fan of '**Coronation Street**' [...] everybody **down the pub** is saying [...]*

How did you interpret these references? What strategies can you think of for interpreting this section? How would you assess the appropriateness (or otherwise) of each of these strategies?

### TASK 21

How would you characterise Joan’s tone of voice in the following part of her final section:

Turn 50

*No. I haven't, because actually I can't see anymore. So you're excluded from the media, and that's what our team is about, is making sure that you are included rather than excluded.*

How does her tone of voice change when she says the word "No"? What effect does this have on the listener? Is this something that you could reproduce in your interpretation? If so, did you reproduce it with a change in your tone of voice or did you use another strategy to reproduce this effect?

How does Joan's use of emphasis in the final sentence reinforce the point she is making? Listen to the section again if necessary and mark the transcript where Joan stresses words or syllables. Were you able to recreate this emphasis in your interpretation?