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Teaching Dialogue Interpreting

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Teaching Dialogue Interpreting. Research-based proposals for higher education
Edited by Letizia Cirillo and Natacha Niemants

Teaching Dialogue Interpreting

Research-based proposals for higher education

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Letizia Cirillo
Natacha Niemants

Foreword

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Over the last twenty years, fieldwork in dialogue interpreting has painted a complex picture of what it means (and can mean) to interpret talk in contexts of bilingual interaction. Analyses of recordings and transcriptions have made it clear that interpreted conversations in the public services such as healthcare, schooling and policing, in business settings such as trade fairs, and in media events such as talk shows and interviews, are complex, co-constructed, and tightly coordinated.

Traditional models of dialogue interpreting regarded turns at talk as short monologues, but this no longer appears sufficient as a way of accounting for the dynamics of interpreted talk. Research on interpreting "as interaction" (Wadensjö 1998) has highlighted that rendition turns are to be considered as both text- and interaction-oriented, where both these may be relevant to achieving the goals of the interaction. For instance, the function of claiming innocence may be accomplished in different ways depending on the sequential context (which may vary in the two languages), but also on the language conventions: a "yes" in language A ("yes, I don't confess to the crime") may need to be translated by "no" in language B ("No, I don't confess to the crime"). Or again, a place, a name, or a procedure may be clear to one of the interlocutors and not to another, requiring explanation for the benefit of the latter; similarly, the relevance of an utterance may need to be clarified in a rendition, in order to make it clear that it is answering a previous question or is a request for attention (Wadensjö 1998; Davidson 2002; Mason 2006). Such actions may modify the structure of the sequence of turns in order to make their function clear. These actions are termed *coordination* by Wadensjö (1998, 103–151), and the ability to produce them has to be considered part of the interpreter's technical competence (see Hale this volume).

While codes of conduct for dialogue interpreters are increasingly adapting to such new evidence (Angelelli 2006b), dialogue interpreter teaching and learning lags behind. This is not surprising, insofar as describing an activity and performing it professionally are very different things. While descriptions of interpreter-mediated interaction may suggest relevant contents and practices for the training of professionals, transforming these into teaching and learning materials opens up new questions, as interpreter trainers are increasingly aware. These papers provide various attempts to discuss these questions. One key issue that runs through the volume is that of "authenticity": what makes a task or activity authentic? Are activities based on the observation of naturally-occurring interaction more authentic than traditional role-plays? What is authentic for whom and for what? Controversies about what makes a (learning) experience authentic are not new in language pedagogy (Seidlhofer 2003, 77–123). Reflecting on the use of authentic texts in the foreign language classroom, Widdowson (1998b) observed that knowledge of actual performance is just one component of communicative competence, others being what is possible, what is feasible, and what is appropriate in a particular communicative situation. Simply reproducing what is actually performed is not an adequate criterion for the selection of teaching and learning materials, in that "reality does not travel with the text" (*ibid.*, 711).

Studies of naturally-occurring interpreter-mediated interaction have however enriched the training and learning environment. Such data show that effective rendition does not imply that interpreters act as "neutral voice-boxes": rather, they need to be active participants in talk, whose choices orient to the achievements of the interaction, as they make sense of what is said for the other interlocutors. Learners need to be provided both with opportunities for observing how this is done and for practising doing it (Aston 1988). On the one hand, observing naturally-occurring instances of interpreter-mediated interaction may allow learners to compare actions which favour participant communication with ones that may impede it. At the same time, in order to practise performing as interpreters, learners need opportunities to select between actions which may favour or inhibit understanding and rapport. They may need to be trained to find lexico-grammatical structures with equivalent meanings in the two languages and in the context of the interaction, to explain what may not be equally clear in different languages or for different speakers, to capture the point of what is being said and render it for other participants. This may well be achieved through activities where skills can be developed gradually, including listening and summarizing as well as various types of role-plays.

Research on naturally-occurring interpreter-mediated interaction has highlighted a range of aspects that may characterize the interpreter's competence. How best to construct instruments to develop such skills is the next step in interpreter training research, and this is the principal issue this volume examines.

List of acronyms

BMT	Building Mutual Trust
CA	Conversation Analysis
CARM	Conversation Analytic Role-play Method
CI	Conference Interpreting
CorIT	Italian Television Interpreting Corpus
CsI	Consecutive Interpreting
DI	Dialogue Interpreting
ECTS	European Credit Transfer System
FF	Film Festival
FFI	Film Festival Interpreting
ICE	Interpreted Communicative Event
INS	Interpreting Skills
IPS	Interpersonal Skills
IS	Interpreting Studies
LI	Legal Interpreting
LIT	Legal Interpreting and Translation
LITs	Legal Interpreters and Translators
LOTE	Language Other Than English
MI	Media Interpreting
OL	Other Language
PBL	Problem-Based Learning
PSI	Public Service Interpreting
PSIT	Public Service Interpreting and Translation
RP	Role-Play
SI	Simultaneous Interpreting
SIA	Simultaneous Interpreting *in Absentia*
SIP	Simultaneous Interpreting *in Praesentia*
SL	Sign(ed) Language, Source Language
SLI	Sign Language Interpreting
SRP	Structured Role-Play
ST	Sight Translation
T&I	Translation and Interpreting

TI	Telephone Interpreting
TL	Target Language
TS	Translation Studies
TVI	Television Interpreting
VL	Visual Literacy
VRI	Video Relay Interpreting
WL	Working Language

INTRODUCTION

Dialogue interpreting

Research, education and professional practice

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1. Rationale

When we first came up with the idea of a volume on "Teaching Dialogue Interpreting", we wanted to combine our experience as interpreters and interpreter teachers in a handbook that would provide university instructors with resources to train dialogue interpreters for different workplaces. Our experience as researchers in applied linguistics, however, particularly in studies we had been conducting on interpreter-mediated doctor-patient interaction (e.g. Cirillo 2012; Niemants 2015), soon made it clear that our goal could be more ambitious.

Studies in social interaction had already shed light on many of the complexities of dialogue interpreting (henceforth DI), questioning the transferability from monologic conference interpreting (CI) contexts to dialogically organised encounters of long-held normative constructs like interpreter invisibility and neutrality – and the ensuing much flaunted myth of the interpreter as a conduit or voice box.[1] In particular, Wadensjö (1998), drawing on Goffman's (1981) notions of participation framework and footing, had conceptualised DI as a "*pas de trois*" in which the interpreter is not just a 'reporter' and a 'recapitulator', but above all a 'responder', who coordinates the interaction by reacting to the primary parties' utterances and providing modified versions thereof (Mason 2006, 365). More recently, Baraldi and Gavioli (2012) have elaborated the model proposed by Wadensjö by introducing the concept of 'reflexive coordination', which highlights the interpreter's meta-communicative activity of facilitating understanding and meaning-making by means of conversational actions such as formulations and repairs, which affect the progress and outcomes of the

1. As pointed out by Ozolins (2016), Venuti's (1995) work on the translator's 'invisibility' "generated considerable advances in the field of translation […] but similar moves to reveal a 'myth of invisibility of interpreters' have been more problematic" (Ozolins 2016, 273). In fact, it is the very concept of visibility/invisibility that is problematic, since it cannot account for the complex roles played by interpreters (*ibid.*).

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interaction and have bearings on the co-participants' agencies. In this respect, the reflexive coordination taking place in 'triadic exchanges' (Mason 2001) can be said to encapsulate all three types of mediation identified by Pöchhacker (2008), namely cognitive (which has to do with what the interpreter needs to understand and make understood), linguistic/cultural (which has to do with the interpreter's intermediate position within intercultural relations, language and culture being inseparable as assumed in modern theories on translation), and contractual (which has to do with the interpreter's activity of moderating social relations).

In a nutshell, research conducted in the past two decades has shown that DI is a situated practice wherein interpreters are ratified (and visible) participants who co-construct the interaction with their conversational partners. This shift in paradigm, however, has not yet had much impact on interpreting practice and interpreter education. This gap between theory and practice, which has been reported in a number of studies (e.g. Valero-Garcés and Martin 2008; Davitti and Pasquandrea 2014a; Dal Fovo and Niemants 2015a), can be explained in various ways – from the relative scarcity of empirical studies on DI and inadequate dissemination of their results, to the uncritical transfer of codes of conduct and standards of practice across interpreting settings. As far as concerns interpreter education, Davitti and Pasquandrea (2014b, 375) highlight the dichotomy between the findings of empirical research on active participation and empowerment in DI and the prescriptive tenets of accuracy and fidelity strenuously defended by interpreters' associations.[2] They claim that "the need to impart knowledge in a clear, easy-to-digest manner clashes with the need to […] teach interpreters to adopt a more nuanced and critical approach to what happens during […] interaction". Along similar lines, Angelelli (2008, 154) argues in favour of *educating* "well-rounded professionals" rather than *training* interpreters based on "underlying assumptions" or "monolithic concepts" (see also Angelelli this volume). Overall, as Hale proposes (2007, 198), what seems needed is

> productive cross-fertilization between research, training and the practice of interpreting, where practice generates research questions, research investigates and provides answers to those questions, and training incorporates those answers in […] curricula in order to inform practice.

2. To cite but one example of this die-hard prescriptivism, Canada's National Standard Guide for Community Interpreting Services (NSGCIS) states that while the role of the interpreter is to "facilitate communication", s/he "is not to elaborate, explain omissions, disclose information between parties, filter communication, react to, or participate in, discussions, adapt the register, intervene as mediator or explain cultural differences" (http://www.ailia.ca/National+Standards+for+Interpretation+Services+-+NSGCIS, last accessed February 2017).

Accordingly, this volume aims to offer university teachers and course designers a range of proposals for work with interpreting students in a systematic attempt to cross research-to-training boundaries. The suggested teaching strategies and tools, while focussing on different work environments, can arguably be adapted to the specific requirements of individual educational settings and language combinations. Unlike what might be expected in a handbook, all the contributions to the volume are informed by recent advances in DI research. They are grounded in, and make more or less explicit reference to, two main trends, each of which has important pedagogical implications.

The first is the social turn in interpreting studies (henceforth IS), which is as epoch-making as the cultural turn in translation studies (henceforth TS; see Bassnet and Lefevere 1990; Baker 2005), and acknowledges the fact that interpreting does not occur in a social vacuum (see Section 2 below for further details). Banal as it may seem, this observation implies a radical shift from an *a priori* view of interpreting as a rigidly fixed practice to one of interpreting as a practice situated within 'interpreted communicative events' (ICEs; see Angelelli 2008). The specificity of these ICEs can be analysed following the approach set out by Hymes (1974) in his SPEAKING model, and applied to interpreted events by Angelelli (2000a and 2004). Moreover, since many interpreter-mediated encounters take place in institutional settings, it may also be appropriate for teaching and learning purposes to adopt Levinson's (1992) view of institutional talk as goal-oriented, shaped by a number of constraints, and associated with inferential frameworks. In other words, the variable mandates, practices, and contingencies of interpreted events (see Ozolins this volume) all need to be taken into consideration and, on a more general level, a deeper knowledge and understanding of the "changing landscape" of interpreting (Schäffner *et al*. 2013) is called for.

The second trend is the shift to a discourse-based interaction paradigm in DI studies (see for instance Hatim and Mason 1990 and 1997; Roy 2000b; Berk-Seligson 2002[1990]; see also Section 2 below). This has led to an increasing interest in the interpersonal dimension and dialogic format of interpreted encounters, and a growing focus on what really happens (as opposed to what is expected to happen) during interpreter-mediated interaction. To make sense of the interpreter's role(s) one must look at the ICE as a set of locally managed activities, in which all parties co-construct meanings, discourses, and identities on a moment-by-moment basis (Mason 2005; Cirillo and Gavioli 2009 among others), operating not "as a simple dyad pivoting on the Interpreter as its central point, but as a *genuinely collaborative threesome*" (Turner and Merrison 2016, 158). To fully grasp how this is jointly achieved, observation of naturally-occurring interaction is required, calling for authentic data to be available in both recorded and transcribed forms. Adopting an interactionist perspective that looks at interpreted encounters through the lens of conversation analysis (see Sacks *et al.* 1974; Sacks 1992), and pays special attention to multimodality (Mondada 2004; Sidnell and Stivers 2005), various DI scholars have argued for the use of recorded and transcribed authentic data in the classroom (see the contributions to this volume by Merlini; Dal Fovo and Falbo; Krystallidou; Niemants and Stokoe). This can raise DI students' awareness of the conversational mechanisms shaping (mediated) interaction and can provide them with evidence-based hands-on activities to practice "being an interpreter" within a new learning experience (see Davitti and Pasquandrea 2014b; Krystallidou 2014; Niemants and Stokoe this volume).

In line with the two trends just illustrated, this volume offers both reflections on and suggestions for new ways of conceiving interpreter education. Before moving on to consider these reflections and suggestions and to describe the organisation of the volume in greater detail, some terminological clarifications are in order. Our main object of study has been variously referred to as 'liaison interpreting' (see Gentile *et al.* 1996), 'community interpreting' (see the proceedings of the various Critical Link conferences, but also Hale 2007; Valero-Garcés and Martin 2008; Wadensjö 2011; Mikkelson 2013), and 'public service interpreting' (see Corsellis 2008; Hale 2011).[3] While acknowledging the popularity of these labels and recognising the value of the studies that have adopted them, we have chosen the term 'dialogue interpreting' (Mason 1999 and 2009; Merlini 2015a) insofar as it best captures, we believe, the interactional dimension of DI, making its dominant production format – i.e. dialogic, as opposed to the prevalently monologic format of CI – immediately relevant.[4] In addition, the emphasis on a "between" rather than a "from-to" process (see Merlini 2015a, following Linell 1998) entails a focus on shared responsibility for the felicitous outcomes of ICEs and, ultimately, for the quality of DI, as pointed out by Dal Fovo and Niemants (2015b), and as we shall further consider in Section 2 below.

Consistently with this view, most contributors to this volume prefer 'dialogue interpreting' to other labels, with a couple of exceptions which bear witness to the richness of the discussion among scholars in different countries, from different disciplinary backgrounds, and with different methodological approaches. The terms employed in these chapters are 'liaison interpreting' and 'mediation'. The former is

3. These are probably the three most widely used terms, together with '*ad hoc* interpreting' (see Bührig and Meyer 2004), which, however, is employed to refer to interpreting done by non-professionals. For an extensive account of non-professional interpreting (and translation), see Antonini *et al.* (2017).

4. To be more precise, Mason's (1999 and 2009) characterisation of DI highlights four essential features, i.e. dialogue (involving bidirectional translation), spontaneous speech, face-to-face exchange, and consecutive mode of interpreting.

used by Ozolins, as originally intended by Gentile *et al.* (1996, 1), as an umbrella term covering interpreting done "in business settings, where executives from different countries meet each other", but also "in meetings between a society's legal, medical, educational and welfare institutions and its immigrants who speak a different language", and "in a whole host of less formal situations in tourism, educational and cultural contacts". The latter term accounts for the conciliatory, intercultural bridging component of the work of 'mediators' (see the contributions to this volume by Morelli; Valero-Garcés and Tan), whose tasks, particularly in specific settings in some European countries, may span roles as diverse as 'clarifiers', 'institutional gatekeepers', 'culture brokers', and 'advocates'.[5]

Although a review of their differences in status, cultural and educational background, and remuneration is beyond the scope of this introduction, we shall briefly return to the issue of interpreters *vs.* mediators in Section 2 below. More importantly, in Section 2 we will take a closer look at interpreter role models, in that in a field in which "professionalization has moved beyond infancy, but has not yet reached maturity" (Bontempo 2013, 34), whether and to what extent interpreter roles should overlap is still a hotly debated issue. Clearly, the ways in which the interpreter's roles are conceived are affected by the changes in the contexts in which the interpreter's work takes place, and, together with such changes, inform both interpreting practice and interpreter education. It is precisely to evolving theories of interpreting and to the evolving global context of interpreting that we now turn.

2. Dialogue interpreting: From theory to practice

According to Roy (2000b, 121), "describing and accounting for" the role of the interpreter is key in any theory of interpreting. This is no easy task, but here we will try to describe and account for the role of the dialogue interpreter by reviewing relevant literature and by considering how (educational) institutions at international level have responded to the challenges that dialogue interpreters must face.

Some of the first investigators who have paid systematic attention to the role of dialogue interpreters are scholars in the field of signed language interpreting

5. We are referring here specifically to "intercultural mediators" in Italy and Spain. For what intercultural mediation implies in these two countries see Baraldi and Gavioli (2012b); see also Verrept (2008) and Verrept and Coune (2016) for intercultural mediation in Belgium. On the concept of mediation, see Pöchhacker (2008) and Baraldi and Gavioli (2015). On interpreter roles and related terminological issues, see Berk-Seligson (2002[1990]), Bolton (2002), Davidson (2000 and 2001), Dysart-Gale (2007), Hatton and Webb (1993), Hsieh (2007), Leanza (2005), Metzger (1999), Rosenberg *et al.* (2008), Roy (1993), and Singh *et al.* (1999) among others.

(SLI). By virtue of the "identity crisis" they have experienced as they have gradually moved from being "service agents *of* the Community" to "service providers *for* the Community" (Cokely 2005a, 16; emphasis in original), signers have – before spoken language interpreters – problematized the dilemma of having to be impartial while at the same time needing to be "involved and invested enough" to make communication succeed (Marschark *et al.* 2005b, v; see also Metzger 1999; Monikowski and Peterson 2005). SLI scholars were also the first who analysed "conversational interpreted events" (as opposed to "single speaker interpreted events"; Roy 2000b, 44–46) against a sociolinguistic framework and adopted a discourse-analytical approach. For instance, Cokely (1992) criticizes previous information processing models (e.g. Moser-Mercer 1978 and Seleskovitch 1978) for being primarily concerned with language transfer, and calls for a sociolinguistic model of interpreting to account for the fact that interpreters do not mediate just between languages but also between individuals and communities. Similarly, Roy (2000b, 3) sees interpreting as a "linguistic and social act" and the interpreter's role within it as "an engaged one, directed by knowledge and understanding of the entire communicative situation". She notes that interpreting "inherently constructs and is constructed by many of the same elements and strategies as discourse processes" (*ibid.*, 21) and describes interpreters themselves as "discourse analysts" (*ibid.*, 22). Accordingly, her approach to interpreter education is one that includes courses in which students familiarize themselves with the structural and functional analysis of language and "courses in which the emphasis comes from understanding how people create meaning within their cultural, social, and individual styles and practices" (*ibid.*, 125).

A discourse-analytical approach to interpreting cannot do without modern linguistic theory, as noted by Janzen (2013), who especially acknowledges the influence of three branches of linguistics on interpretation research and on the very tasks performed by interpreters, these branches being the functionalist, the social-interactionist, and the contextualist. In particular, the author shares the views expressed by Linell (1997) and Wilcox and Shaffer (2005) on meaning being contextually negotiated by the co-participants in interpreted events in such a dynamic way that context and meaning actually emerge together (Janzen 2013, 104–105). This, Janzen (*ibid.*, 106; emphasis in original) points out, "demands a clear understanding of […] what communicators do, and how the interpreter's participation in the event can […], *in very real terms*, affect every aspect of the event and each participant's impression of it". This understanding is crucial in the "bilingual/bicultural mediator" model discussed by Shaffer (2013), who, drawing on previous work by Arjona (1978) and Humphrey and Alcorn (2001), describes the interpreter's task as one in which cultural and linguistic mediation go hand in hand with "accomplishing speaker goal and maintaining dynamic equivalence" (Humphrey and Alcorn 2001 cited in Shaffer 2013, 139).

Dean and Pollard (e.g. 2001; 2005; 2011; 2012) take the model a step further and, with their Demand-Control Schema, make “a compelling case that in addition to language and culture, the work of interpreters is influenced by the demands of the physical environment, the interpersonal dynamics of the individuals present, and even intrapersonal factors” (Davis 2005, 23).[6] The D-C Schema has significant implications for interpreter education, in that it is by analyzing the demands of an interpreting job that interpreting students, guided by their teachers, can learn to choose appropriate control options (i.e. skills, decisions, or other resources) to respond to the identified demands (Dean and Pollard 2005). Against this backdrop, it is perhaps superfluous at this point to remind the reader that every interpreter-mediated communicative situation is different and thus no two interpreting jobs are the same. Suffice it to say here that awareness of these simple facts inevitably leads to rejecting the idea of a “fixed, one-size-fits-all *role* or set of behaviours” for dialogue interpreters (Llewellyn-Jones and Lee 2014, xiv), and suggests instead the adoption of a model based on the notion of ‘role-space’, which is “created” and “inhabited” by the interpreter who “enacts” her/his role along the three dimensions of participant/conversational alignment, interaction management, and presentation of self (*ibid.*, 10 and 14). Only a multidimensional approach of this kind can account for the dynamicity of interpreted-mediated events, where responsibility for what happens cannot but be shared by the co-participants, who jointly define what is warranted by the communicative event in terms of interactional goals, professional and organizational constraints, and normative, cognitive, and affective expectations. Given this dynamicity, the interpreter will need to be flexible enough to offer what Tipton and Furmanek (2016) call “tailored (or incremental) intervention” (see also Merlini this volume). Ultimately, as noted by Dean and Pollard (2005, 259), interpreting is a “practice profession”, meaning that “professionals must supplement their technical knowledge and skills with input, exchange and judgement regarding the consumers they are serving” in specific contexts.

As mentioned in Section 1 above, these contexts are extremely varied and have been rapidly changing. Specifically, globalization processes and migration-related phenomena have posed new challenges (e.g. multilingualism in traditionally monolingual societies, and new regulatory frameworks), and have given new urgency to old ones (e.g. the role(s) of the interpreter). These have led policy-makers and service providers to concern themselves increasingly with DI, and universities to increase the number of dedicated courses within their programmes. However, in order to manage the growing complexity of contexts, individual life stories, and

6. To be more precise, the authors (see for instance Dean and Pollard 2005) identify four categories of demands, which they subsume under the acronym EIPI, i.e. environmental, interpersonal, paralinguistic, and intrapersonal (demands).

social profiles (see Schäffner *et al.* 2013b, 3–4), what is above all required on the part of stakeholders is a greater awareness of, and agreement on, what DI implies in the first place, followed by enhanced cooperation to improve its quality. We believe that this can only be achieved if a change in mentality takes place.

In fact, although the sociological turn in TS and IS has already to some extent shifted the focus from language *per se* towards settings and people within multilingual and multicultural societies,[7] and although the role of the interpreter has been reconceptualized (see above), there is an open debate within DI between "those who defend the need [for dialogue interpreters] to develop social, cultural, anthropological and negotiation abilities, while neglecting linguistic skills, and those who put the emphasis on these skills", therefore limiting the roles of interpreters (Valero-Garcés 2008, 180). This dichotomy is reflected in the clear-cut distinction, particularly in Southern Europe, between the university courses offered to undergraduate/graduate students of interpreting on the one hand, which concentrate on language and interpreting skills, and the vocational in-service training courses offered to mediators with a migratory background on the other, which mainly consist in imparting knowledge about migration flows and the institutions of the host country, and involving trainees in hands-on activities aimed at improving their intercultural communication and conflict-mediation skills (see Zorzi 2007). While it is easy to criticise the adoption of all-too-often makeshift solutions to cope both with emergencies and with long-existing but still pressing problems, and to agree with Pöchhacker (2008) on the need to distinguish between different professional functions, we are convinced that only by bridging the gap between interpreters and mediators – particularly in terms of what they are taught – can we educate well-rounded professionals who will be able to deal with the many challenges of DI practice, including sector-based role variation (see e.g. Rudvin and Tomassini 2008; Vargas-Urpi 2016). In this respect, one interesting attempt at crossing terminological and ideological boundaries has been made by the University of Paris Diderot (Paris 7) with its Diploma in Interpreting-Mediation in Social and Medical Settings and its specialisation in Social and Commercial Mediation-Interpreting in the Master's programme in Applied Foreign Languages.[8]

But clearly, no real change in mentality is possible without the preliminary collection and dissemination of relevant information to all stakeholders. Once networks are established and information shared, best practices can then be exported

7. In this respect, see also the second chapter of the volume by Taibi and Ozolins (2016).

8. See respectively http://www.univ-paris-diderot.fr/sc/site.php?bc=formations&np=MENTIONDIP?ND=1029 and http://www.univ-paris-diderot.fr/sc/site.php?bc=formations&np=SPECIALITE?NS=945 (last accessed February 2017). On dialogue interpreting for public services in France see also Pointurier (2016).

and adapted to different contexts and regulatory frameworks harmonised. Some virtuous national and international exemplars have recently come into being, and it seems appropriate to mention them here as significant components of the changed context to which this volume aims to contribute.

One of the most recent is the European Network for Public Service Interpreting and Translation (ENPSIT), formed in 2014, which has brought together public service interpreting and translation agencies, public service interpreters and translators, teachers and researchers from member states of the European Union to work towards a common policy and financing of public service interpreting and translation. Others include the Special Interest Group on Translation and Interpreting for Public Services (SIGTIPS), set up in 2010 by the European Language Council, which has called for greater dialogue and cooperation between service providers and translators/interpreters, highlighting the need to raise service providers' awareness of "the nature and function of translation and interpreting in public service settings" and referring to "a common understanding of the other's role, goals, expectations and constraints" as a precondition for quality services (SIGTIPS 2011, 16).

A recent initiative based on this premise is the ImPLI project on "Improving Police and Legal Interpreting". This aims at contributing to the implementation of Directive 2010/64 of the European Parliament and of the European Council on the right to interpretation and translation in criminal proceedings. Within this project, teachers and researchers from six universities have mapped the situation of police and legal interpreting in six European countries (Belgium, Czech Republic, France, Germany, Italy, and the United Kingdom) and, together with students from the same universities, have produced videos that can be used both to "provide interpreter training institutes with a better understanding of the interviewing techniques developed by the police, customs and prosecution services and thus enhance their training methods", and to "inform police and prosecution services about interpreting techniques and how these techniques can assist them in their work when properly implemented" (ImPLI 2012, 3).

To guarantee a "common understanding", SIGTIPS (2011, 16) suggests that "[i]nformation about how best to use the translators' and interpreters' expertise could become an integral part of the training of social workers, police officers, healthcare personnel etc." and that "[j]oint training sessions of translators, interpreters and public service providers could also be envisaged as part of the regular training". Trainee interpreters, for their part, need appropriate formal qualifications through properly designed programmes and qualified trainers (*ibid.*, 17–19), such as those proposed in the Paris 7 project. These are also the main *foci* of attention in a recently launched series of seminars held in Northern European countries, in which experts from Denmark, Finland, Norway, and Sweden discuss pedagogical approaches and teaching materials, testing and assessment procedures, digital learning solutions, and training-the-trainer initiatives (see e.g. Skaaden and Felberg 2012; Wadensjö 2013).

One comprehensive approach to improving the quality of both DI practice and dialogue interpreter education comes from the National Accreditation Authority for Translators and Interpreters in Australia (NAATI). Starting from a comparison of various countries and consultations with different stakeholders (including translation and interpreting practitioners, educators, examiners, agencies, and clients), NAATI has developed a new model for an improved accreditation system. This model caters for aspects as diverse as changing demographics, the emergence of rare language pairs, pre-requisites for accreditation, specializations, the validity and reliability of testing instruments, assessment methods, and the training of examiners (see Hale *et al.* 2012).

It goes without saying that the success of the initiatives mentioned here, and of any similar future initiatives, requires dedicated financial resources. One of the main achievements of the exemplars we have just presented is that of making the state of the art known and, consequently, the need for investment clear. For until priorities are identified, investment opportunities cannot be properly ranked, particularly in a regime of austerity and expenditure cuts.

3. Research-based proposals for dialogue interpreter education

Over the last ten years, there have been many calls for both spoken- and signed-language interpreter education to be informed by interpreting research (e.g. Hale 2007; Napier 2005; Turner and Merrison 2016), as research provides a deeper understanding of linguistic and cultural issues at stake, which educators can draw upon to enhance their teaching. While agreeing with Major *et al.* (2012, 36) that "[t]his feeds into a cycle of research-education-practice […] which is crucial to enhancing the quality of interpreting in any setting", we believe that the leap from research findings to classroom activities is far from straightforward and that the relevance of such findings to both teachers and students is a crucial matter of enquiry. To say it with Dean and Pollard (2012, 78), "it is not enough for learning experiences to be interesting; they must also be relevant", which is why the contributors to the present volume account for the reasons of their teaching activities, before documenting how and when to propose them in class.

As mentioned in Section 1, this collection brings together experts in areas as diverse as business interpreting, court interpreting, medical interpreting, and interpreting for the media, who have made contributions to DI research and curriculum design for interpreter education from a wide range of theoretical and methodological perspectives. In the belief that interpreting practice can motivate research, that research can inform practice, and that practice *and* research can be fruitfully connected through teaching (see Torres-Simón and Pym 2016; Niemants 2016), contributors have been invited on the grounds of experience as professional interpreters, researchers, and teachers. Most are active in all three roles, minimizing the risk that the teaching proposals presented are based solely on personal experience, and ensuring a set of research-based resources with different methodological backgrounds, as well as with different language combinations and professional settings.

One of the main aims of this volume is to reduce the risk that teachers merely "perpetuate the traditional process, passing on the knowledge that was handed down to them, teaching as they were taught" (Kiraly 2000, 17). In the case of DI, much of the knowledge handed down comes from practice, research and teaching in monologic CI, which has however been shown to be radically different from interpreter-mediated dialogic communication. Without ignoring the valuable contribution of many CI procedures to DI teaching (see Mead this volume on note-taking), this collection aims to enact other cross-fertilizations. These not only come from the *teaching* and *practice* of DI, thus acknowledging the contribution of professionals who practise and teach at the same time, but also from *research* on DI, which has contributed to overcome some of the rigid *a priori* views of the interpreter's role in which many professional associations and codes of conduct are still anchored (see Section 1 above). As shown by the bibliographic section of this volume, the two most commonly referred to research fields are (applied) linguistics and TS.

As far as the former is concerned, applied linguistic accounts of DI have unveiled the complexity of interpreter-mediated encounters in terms of participation frameworks and participants' objectives and expectations (see Sections 1 and 2 above). This complexity requires DI teachers to go beyond the development of those skills conventionally associated with the interpreter's profession (such as interpreting modes and translation strategies), in order to promote the acquisition of (a) specific knowledge of the discourse communities in which would-be interpreters may work – what French-speaking scholars would call *savoir*; (b) the procedural and relational skills associated with communication in such discourse communities, i.e. *savoir-faire* (on the distinction between different types of knowing and competence see also the contributions to this volume by Skaaden and Kadrić); and (c) awareness of the ethical and professional issues deriving from the dynamics of these same communities, along with awareness of the interpreter's own role therein, i.e. *savoir-être*. If it may be difficult to distinguish discrete aspects of necessary knowledge for those who already practise the profession, it is clearly even more so when teachers and/or learners lack direct experience of DI, and are required to *play* a role they have never *taken* before (see Niemants 2013a). This is why, in this collection, traditional forms of role-playing, which often represent the "*noyau* *dur*" of DI classes (see Ballardini 2006, 66; but also Pöchhacker 2004, 187; Rudvin 2006, 66; Rudvin and Tomassini 2011, 94–109), are critically and innovatively revisited to account for interpreters' changing "role-spaces" (see Llewellyn-Jones and Lee 2014 as well as Section 2 above) and for some of the "professional dilemmas" interpreters may need to cope with in their daily practice.

There is wide agreement among contributors to this volume that scripted role-plays (SRP) are a valuable teaching tool, especially if framed by a briefing and a debriefing phase, which ground the activity in its simulated interpreting context, and performed at an early stage of the learning path, where learners need to familiarize themselves with the linguistic, cultural and interactional dilemmas that can emerge from teachers' research and practice, and which can be carefully dosed and monitored according to the learners' level of expertise (see the contributions to this volume by Morelli; Cirillo and Radicioni; Valero and Tan; Hale and Gonzalez; Preziosi and Garwood; Gonzalez and Spinolo, as well as Rudvin and Tomassini 2011). Be it the simulation of a business negotiation, a school interview, a court hearing, or a phone call, the role-play (henceforth RP) is seen as part of an itinerary, and contributors are transparent about what RP can (and cannot) do to prepare learners for a profession that is arguably simplified to make it easier to digest and to practice in class (see Section 1 above).

The fact remains, however, that students must be prepared for the complexity of a real world in which DI is not a matter for the interpreter alone (see Ozolins this volume), but is co-constructed by all participants,[9] and is in practice very distant from the AIBIAI template of idealised interpreter-mediated interaction. But before crossing the borders of the classroom and *e-ducating* (in the etymological sense of "bringing out") students towards the complexity of authentic audio and video data extracts (as proposed, for instance, in the chapters by Merlini; Dal Fovo and Falbo; Niemants and Stokoe), it still appears useful to equip them with the knowledge and skills which traditional procedures such as SRP can develop, although there is (and will always be) a distance between such simulations and the real world they pretend to represent, much like that between the stereotypical dialogues contained in foreign language textbooks and the real everyday conversations occurring between speakers of that same language (Zorzi 1995, 19; Carter 1998). Such a gap may tentatively be filled if learners are made aware of the potential and limitations of the traditional RP and share responsibility in framing it into a wider discussion on interpreters' roles (see van de Bogaerde and Hammer this volume, where the role-space model stimulates reflection on interpreters' decision-making during RPs) and on their ability to flexibly select the most suitable interpreting behaviour (see

9. Turner (2013 and 2016) has called it "ensemble" interpreting.

Merlini this volume, where RPs follow a theoretical discussion and an analysis of authentic video-recorded interaction).

Taking stock of conversation analyses of authentic DI data, Niemants and Stokoe as well as Krystallidou introduce some new teaching procedures which may flank traditional role-playing exercises and further prepare students to participate in interpreter-mediated interactions and respond to participants' verbal and non-verbal behaviour. While the activity proposed by the former brings learners as close as possible to the unfolding of naturally-occurring interactions in healthcare, part of the awareness-raising activities introduced by the latter may appear far from authentic healthcare interactions. They nevertheless serve to shift the focus from the verbal interaction to non-verbal behaviour and thus to develop learners' ability to find and express meaning in facial expressions, posture, gesture and gaze, which have been found to be important clues in the co-construction of meaning.

In sum, "professional practice stimuli can originate from many sources" (Dean and Pollard 2012, 86), be they actual interpreting assignments or the observation of static pictures and ongoing interactions. But the fact remains that if interpreters "ignore the profusion of evidence presented to us from the linguistic field, [they] risk a significant disservice to the communities which [they] serve" and "[f]or interpreter educators to ignore such evidence fundamentally risks holding back our field" (Leeson 2013, 127). We agree with Winston (2013, 185) that time has come to infuse evidence-based practices into interpreter education, which means that educators should "replace ritualistic, commonly accepted practices with reflective, well-oriented practices grounded in research." Because if it is true that the "changing landscape" of the interpreting profession is of growing complexity (see Schäffner *et al.* 2013, 3), it is also true that "ready-made recipes" and "easy-to-digest manners" may not be sufficient to teach (and learn) how to face it. One rather requires structured learning paths (or pathways, as some of the authors in the present collection prefer to term them) where the focus is neither on the student nor on the teacher, but on the co-constructed learning process, as highlighted by Kiraly (2013).

If Wadensjö's work served as a wake-up call from applied linguistics in relation to DI, Kiraly's publications in the field of TS have had a similar influence, to judge from the number of contributors to this volume who refer to his work in this area. Kiraly (2000, 27) asserts that "conventional distributive teaching may be efficient and adequate in areas of activity where there is only one right way to accomplish something", but that it is less so in cases where the learner is "called upon to make choices, to use personal judgment or to weigh conflicting social, cultural, or cognitive constraints against one another" (*ibid.*). This is often the case in DI, where "the ability to reflect critically when we encounter complexity and unfamiliarity is a vital component of professional practice" (Tuner 2005, 48) and where "the interpreter has room for manoeuvre and has a certain amount of freedom to make professional decisions" (see van de Bogaerde and Hammer this volume). Referring to the teaching of written translation, Kiraly (2000, 15) ventures to state that the conventional teacher-centred class "is hardly an ideal venue for the development of a professional self-concept, the conceptualization of oneself as a professional translator", and it is not "well-suited for acquiring the ability to work collaboratively with other professionals, or for learning how to learn autonomously (i.e. independently of a teacher) after graduation." He therefore suggests shifting the focus of attention from the teachers to the learners (Kiraly 2000, 18), recognizing "the complex interplay of individuals – all of them self-similarly complex – in learning as a social construction process", and thereby highlighting "the value of collaborative interaction in the learning process" (Kiraly 2013, 214). As is made clear in the contributions to this volume by Kadrić and Skaaden, as well as by van de Bogaerde and Hammer, and Niemants and Stokoe, this collaboration implies a radically different vision of both learner and teacher. On the learner's side, learning is no longer "a spectator sport" (Kiraly 2000, 64), since "the appropriation of knowledge always occurs through work, not osmosis" (*ibid.*). On the teacher's side, "scaffolding, facilitating and coaching can be seen as particularly appropriate roles for would-be-teachers who might see themselves as partners in learning rather than distributors of knowledge" (Kiraly 2013, 215). To say it with Skaaden (2013, 13), "the teacher should provide *the right question* rather than the answer" (on carefully designed questions see also Dal Fovo and Falbo this volume), and aim at the students' progressive empowerment and emancipation, which according to Andrew Chesterman's definition (as recalled by Tipton and Furmanek 2016 and by Merlini this volume) consists in teaching norms, but also giving students the responsibility to decide how to react to them. The foundation for this change lies in the recognition that "in the pedagogical process teachers as well as students can learn, and students as well as teachers can teach" (Little 1995, 180), which is true in both face-to-face (e.g. Kadrić this volume) and remote (e.g. Skaaden this volume) experiential-dialogic approaches to education, where learning is an interactive process. Within this process, students' experiences and mutual reflections upon them are a major vehicle, which facilitates the students' *reflection on* participants' actions and professional dilemmas, and may also improve interpreters' *reflection in* action, i.e. when they *play* the interpreter's role in class and when they *take* it in a range of professional settings (see the contributions to this volume by Merlini, as well as Niemants and Stokoe, where the format reflection-practice-reflection is explored and where the student is guided through a set of focus points). Against the background of dialogic pedagogy and problem-based learning principles,[10] RP exercises are "not necessarily geared towards the acquisition of knowledge or perfecting

10. For a discussion of dialogic pedagogy and problem-based learning see Angelelli this volume.

language skills", but rather focus "on behavioural strategies and the strengthening of social competence" (Kadrić this volume), enabling students to recognize problems and try out different verbal and non-verbal solutions. We could not agree more with Kadrić that students shall be encouraged to practise emancipatory strategies in the classroom and that the product is secondary, since "[t]he goal of the exercise is the process itself, which can unfold differently every time. This approach teaches us that we can always change a situation as well as ourselves", and offers students "a safe space in which they can practise decisions regarding their roles as coordinators, interpreters or mediators" (*ibid.*), thereby placing increased emphasis on their responsibility with respect to the consequences of their (re)actions (on accountability see Krystallidou as well as Niemants and Stokoe this volume) and educating a more "reflective practitioner" (Schön 1983; 1987 cited in Turner 2005, 48) who "must equally be aware of how [s/he] contributes to and is affected by the communication partnership" (Janzen 2013, 105).

As we will see in Section 4 below, the volume reports on diverse first-hand teaching-learning experiences and benefits from the insights of many teacher-researchers from different disciplines and language pairs. Their research-based teaching as well as their teaching-oriented research is called upon to identify contact points and differences with regard to curricular goals, pedagogical design or instructional format, thereby informing decisions in the DI classroom. The present volume thus bears witness to the productive cross-fertilization that its contributors have personally pursued as dialogue interpreters, teachers, and researchers. Clearly, not all DI teachers practice the profession, and not all of them carry out research. The question is therefore: how can the many contributions coming from practice and research best inform the teaching of DI?

We are confident that action research may provide some answers, insofar as the teacher-researcher does not simply teach as s/he was taught, but rather develops her/his own educational approach (see Kiraly 2000, 195 but also Skaaden this volume). Most of our contributors share this double identity, and their chapters are the result of their reflections on what and how to *teach* in DI classes. The subsequent step, which some of these contributors attempt, is to ask what and how students can *learn* in those DI classes. Thus, in spite of its title, this volume ventures beyond the *teaching* of DI by trying to give *learning* part of the space it deserves. Some contributors have made this step visible by showing that one does not only *learn by doing* (as is traditionally assumed in CI teaching), but also by observing, discussing, deconstructing, noting, and ultimately being involved in research.

4. Organization of the volume

The volume is primarily addressed to teachers and course designers in higher education worldwide, but it may also be employed by institutional representatives and service providers wishing to establish retraining and/or refresher courses for in-service interpreters and bilingual staff, as well as providing a source of awareness-raising activities for users of interpreting services.[11] It offers a set of resources which, while research-based, may be used together or separately depending on readers' specific teaching needs and/or research interests. To this end, the chapters are arranged in three thematically-grouped parts:

I. theoretical and methodological issues;
II. specialized interpreting modules for specialized professional settings;
III. latest trends in dialogue interpreter education.

In what follows, we provide brief descriptions of each part and the chapters it contains, discussing their relevance to the volume as a whole and to DI teaching in general. We leave it to the individual authors to expand on the pedagogical *approaches* and *design* principles that underlie their teaching *procedures* (see Kiraly 2000, 5–6 for a detailed account of these three terms), which we hope will further substantiate our decision to include their papers in this collection.

2.1 Part I: Theoretical and methodological issues

Part I provides a general theoretical and methodological framework for the volume by examining DI-related issues and bringing together the teaching experiences of a number of programme and course designers. While coming from different pedagogical traditions and relating to different training needs and regulatory frameworks, these chapters share a focus on the complexity of DI practice and the various components DI teaching needs to include. Just as car driving involves a procedural knowledge that is difficult to divide into discrete skills (i.e. even the most expert drivers may find it hard to explain exactly *what* they are doing when they are driving), DI too involves a *know-how* that is difficult to divide into discrete skills and knowledge sets. This difficulty notwithstanding, this first group of authors succeed in distinguishing some specific components, thereby setting the scene for the parts to follow and helping to equip teachers and learners with the necessary *know-what*.

11. See the contributions to this volume by Morelli, Hale and Gonzalez, and Preziosi and Garwood, whose chapters include teaching proposals for on-the-job training in legal and community settings.

Both teachers and learners may benefit from these accounts, insofar as both may lack direct experience of DI practice in different professional settings.

This first group of contributions opens with **Claudia Angelelli**'s paper on curriculum design. Building on principles of teaching and learning in education and language pedagogy, she illustrates how these can support the programme design of DI and prove useful to explore some of its critical areas. She reminds us that while courses that prepare students to work in dialogic situations are more popular than ever before, there may be difficulties in getting programmes developed and properly staffed. She argues that teaching procedures cannot be based exclusively on teachers' personal experiences and anecdotal evidence, and explores the connection between theory and practice in such key areas of DI teaching and learning as discourse communities and power differentials, professionalism and ethical dilemmas, interpreter roles and skills, and testing.

More specifically, in "It's not about the interpreter", **Uldis Ozolins** draws attention to the challenges that DI poses "in coping with the interpersonal dynamics and often significantly divergent institutional status, discourse styles and communicative intent of participants". In discussing these challenges, which give rise to a need to develop professional language transfer skills, the chapter first describes different groups of learners and their changing needs due to their language proficiency, translation skills, migration background, and acculturation processes. It then reviews a range of DI settings, with their highly variable briefing and preparation conditions, and illustrates the strengths and weaknesses of a number of training procedures, depending on the constraints upon what is achievable in DI courses. It finally emphasizes the perspective of interlocutors and users in understanding what can be expected from interpreters, and in sharing with them the task of coordinating the interaction.

Beppie van den Bogaerde and **Annemiek Hammer**'s chapter shares this focus on coordination in dialogue settings, highlighting the interpersonal skills needed by sign language interpreters to coordinate social interaction. The authors illustrate teaching activities conducted both inside and outside the classroom during the sign language interpreting course offered at the Utrecht University of Applied Sciences. Their approach draws on the theory of role-space, which is employed to describe sign language interpreters' behaviour in terms of alignment with participants, interaction management, and presentation of self. This role-space model stimulates reflection on interpreters' decision-making, which, they argue, proves an effective tool both in raising learners' awareness and in evaluating their performance.

Awareness raising is also central to **Mara Morelli**'s chapter, which provides a description of Spanish-Italian interpreting modules offered both during an undergraduate and a graduate programme at the University of Genoa and within training courses for intercultural mediators in the same city. Drawing on what she defines a "community mediation" approach and bringing together instructors with different professional backgrounds and experience in settings as diverse as healthcare, social services, and law courts, the author combines various interpreting modes and techniques, as well as conflict-management strategies, to meet the training needs of different groups. Such a "contaminated" approach, she argues, does not just meet the lack of permanent teaching staff and the needs of a job market which no longer requires "pure" functions, but also enhances learners' awareness of the complexity of mediated interaction and encourages self- and peer-assessment.

In line with Morelli's "contaminated" approach, **Peter Mead** explores how note-taking, traditionally employed for consecutive interpreting (CsI), can also be used in DI settings, as an accompaniment to listening and a prompt to memory. After explaining the rationale for note-taking even at beginner level, he offers suggestions for teaching students to appreciate the occasional use of notes and other visual prompts as an aid to understanding, identification of main points, and target language production. Whether DI students are presented with note-taking often depends on the professional background of the teachers, who may either think it not worth the investment of teaching time, or tend to give undue emphasis to a technique which is undoubtedly most valuable with the longer turns of full-fledged consecutive. The author argues that tips on note-taking essentials can be introduced as a by-product of classroom exercises, and illustrates practical ways of doing this in listening and DI activities.

2.2 Part II: Specialized interpreting modules for specialized professional settings

The second part of the volume describes sessions/modules designed to guide learners' acquisition of the knowledge and skills required to face setting-related challenges. To this end, learners are confronted with activities which range from participation in simulated exchanges to observation of authentic (interpreter-mediated) interactions in a variety of settings (e.g. businesses, schools, film festivals, TV talk-shows, and law courts). These chapters are heterogeneous: on the one hand, there are practical teaching units focussing on activities to be performed in class and the roles of teachers/learners in these, such as those by Cirillo and Radicioni involving role-playing DI in trade fairs, and those by Hale and Gonzalez and by Preziosi and Garwood on DI in legal settings. On the other hand, there are theoretical reflections on design principles, where the main issues at stake are content selection and use, as well as teaching outcomes. This is true of Merlini's and Dal Fovo and Falbo's chapters on film festival and TV interpreting respectively. Here interpreters are exposed to public scrutiny and thus need to appreciate the constraints of media environments and their specific challenges. It is also the case with Valero-Garcés and Tan's chapter on DI in educational settings, which are increasingly dependent on the contribution of interpreters (Davitti 2013, 169), but have received far less attention than other institutional contexts. While primarily concerned with the interpreting of spoken interaction, this part of the volume also recognizes that dialogue interpreters often deal with written texts, such as school reports which they may be asked to translate (see Valero-Garcés and Tan's account of "intercultural mediators"), or legal documents which they may have to sight-translate in court (see Preziosi and Garwood's chapter). We share Valero-Garcés' (2014, 4) view that, while limited in number and different in nature, such writing-based tasks clearly play a role in DI practice, and therefore deserve consideration in DI research and teaching.

This part of the volume opens with **Letizia Cirillo** and **Maura Radicioni**'s chapter on using role-playing techniques to help students familiarize themselves with one of the very first environments in which they usually start working as interpreters (at least in Italy), i.e. business settings. Specifically, the chapter discusses scripted role-plays (SRPs) reproducing interpreter-mediated business negotiations at trade fairs. Drawing on the literature on role-play (RP), DI, and business negotiations, as well as on the results of a survey conducted among interpreting students, the authors argue that the SRP is a valuable teaching and learning tool, particularly at an early stage of the learning path. If the various steps of the role-playing activity (including the definition of objectives, material preparation, briefing, execution, and debriefing) are carefully planned and grounded on a dialogic approach, the activity can in fact shed light on the constraints and expectations associated with (interpreted) business negotiations and raise students' awareness of the coordinating role of the interpreter.

Following this line of reasoning, which points to the significance of the journey from novices to experts in this complex job role, **Raffaela Merlini** suggests a learning pathway for students in Film Festival interpreting (FFI). Given the variability of FFI settings, interactional constellations, and participation roles, such a pathway aims at helping students develop "the ability to select the most suitable interpreting behaviour" in full autonomy. According to the author, this flexibility can only be achieved through a combination of learning activities that include discussion of a theoretical framework highlighting the specific professional norms of FFI, analysis of real-life video-recorded interaction, and RP exercises. This mixed-method approach makes it possible for students to familiarize themselves with the film interpreter's exposure to and involvement in various levels of interaction, which call for responsive audience design and an "ethics of entertainment", and also allows them to practise different interpreting modes and strategies within situations as diverse as on-stage talk and one-to-one press interviews.

Eugenia Dal Fovo and **Caterina Falbo** deal with the "ethics of entertainment" in highly specialized settings where television interpreters are required to act as on-screen participants in the interaction, while abiding by the entertainment principle of talk-shows. They examine authentic data extracts from the Italian Television Interpreting Corpus (CorIT) and argue in favour of their use in the DI classroom. They provide suggestions as to how such extracts can be used to raise students' awareness of the additional challenges of DI on television, and to encourage meta-translational and interactional observations that go beyond merely lexical and propositional analyses. Although TV interpreting admittedly accounts for a marginal share of work assignments compared to the other sectors covered in this section, the accessibility of such content coupled with the feasibility of the activities proposed make this paper worth reading even for those not likely to engage in television interpreting.

Turning to a totally different context, **Carmen Valero-Garcés** and **Yanping Tan**'s chapter illustrates the challenges faced by intercultural mediators performing DI and translation tasks in Spanish schools in situations involving the Chinese community. In surveying users' perceptions and expectations, the authors shed light on cultural aspects like silence and non-participation, collective interests, teacher authority, and modesty. These, they argue, should be integrated into dialogue interpreter education when languages and cultures as distant as Spanish and Chinese are involved. Accordingly, they propose resources that may help learners to face these issues, describing a number of hands-on activities ranging from the creation of bilingual materials to participation in RPs. Tested within the Master in Intercultural Communication, Public Service Interpreting and Translation at the Universidad de Alcalá, these activities focus on pragmatic adaptation strategies that can be used to deal with culturally distant practices like refusals and requests, taboo topics, and non-verbal communication.

This second part of the volume closes with two co-authored chapters on DI in legal settings. **Sandra Hale** and **Erika Gonzalez** describe post-graduate education and training at the University of New South Wales, which aims to achieve high levels of bilingualism and interpreting skills, along with specialist knowledge of the relevant legal systems, the goals of the institutions concerned, and the discourse of their participants. Learners are offered language-specific tutorials in English in combination with selected other languages, including Spanish, which is employed in the sample activities proposed by the authors. These activities include scripted and impromptu dialogues, CsI, *chuchotage*, participation in mock trials, and courtroom observation. The ultimate goal of the course is to "equip students with the necessary tools to make their own professional informed decisions once they leave the classroom, always being aware of the potential consequences of their choices on all the parties involved".

Isabella Preziosi and **Christopher Garwood** provide examples of legal interpreting training activities used in the classroom during a professional development course offered by the School of Foreign Languages at the University of Bologna. Starting from the *Building Mutual Trust* report on implementing common EU standards in legal interpreting and translation and the core competencies identified therein, the authors propose a series of teaching activities designed to bring about a "discernible improvement" in the "imperfect world" of legal interpreting in Italy. Issues like trainee selection, course format and content, and methodology are discussed taking a theory-based, learner-centred approach, describing the rationale, materials, and procedural aspects of activities such as back- and sight-translation, memorization, note-taking, and RP. In this respect the chapter brings together many of the approaches, principles and procedures presented elsewhere in the volume, thereby preparing the ground for the proposals to follow.

2.3 Part III: Latest trends in dialogue interpreter education

The third and last part of the volume illustrates some of the latest trends in teaching DI. Deriving from fields as diverse as theatre, conversation analysis, and web-based learning, the methods and tools presented underline the interactional nature of learning and the importance of students' involvement in the learning process. These papers provide innovative views on the implementation of methods and tools for DI practice and teaching, and offer a wide range of suggestions that require no more than a personal computer and/or the goodwill of one (or two) teachers to be put into practice. As alluring as technical and methodological innovations may be – and they clearly offer a series of possibilities for DI teachers/learners[12] – one potential pitfall of relying on specific hardware or software lies in the fact that budgetary and technical constraints can limit their use in many institutions. Most importantly, there is the risk of forgetting that human beings still play the key role in cooperative learning, and thus merit the attention that all the authors in Part 3 give to them.

This part opens with **María Jesús González Rodríguez** and **Nicoletta Spinolo**'s paper on remote interpreting, a technique which is becoming increasingly common in both the private and public sectors, and is used in many of the settings covered in this volume, such as courtrooms, healthcare, business settings and public services. The authors specifically focus on DI carried out by telephone, arguing that it presupposes in-depth knowledge of the dynamics of communication and of the techniques used in traditional face-to-face DI encounters. Their chapter thus

12. Suffice to think of the use of 3D virtual words described by Braun *et al.* (2013) or of interpreting booths alongside traditional face-to-face training as proposed by Viljanmaa (2015).

focuses on learners who have already acquired the basics of DI and possibly CsI, or have practical experience in these fields, aiming to prepare them for a new form of interpreting they will probably have to deal with. While mainly concerned with the Spanish and Italian markets, the authors clearly outline a wide training need, and propose an itinerary that could cover a variety of language combinations and spheres of activity and be of interest both to universities wishing to update their curricula and to translation and interpreting agencies wishing to improve their services.

If González Rodríguez and Spinolo dwell on the *verbal* component of telephone interpreting practice and teaching, **Demi Krystallidou** emphasizes dialogue interpreters' *visual literacy*, namely their ability to find meaning in facial expression, posture, gesture and gaze. She argues that both teachers and learners generally focus on participants' verbal interaction and the development of oral skills, neglecting the role played by non-verbal clues in the construction of meaning. While acknowledging that verbal communication will be prominent in DI classes, Krystallidou provides a new take on dialogue interpreter education, shifting the focus from the verbal interaction to participants' non-verbal behaviour. Moving from the process of observing static pieces of art to that of observing on-going interaction in healthcare, she proposes three awareness-raising exercises and reports on her students' enthusiastic response to this approach, which enables them to notice that "there are multiple possible readings of a single representation".

In line with Krystallidou's approach to DI, **Mira Kadrić** similarly aims at helping students see that there is always an alternative to every (interpreting) action. She does so by making use of drama techniques and by exploring Boal's *Theatre of the Oppressed*, and especially his *Forum Theatre*, as a source of alternative teaching methods, getting students to perform scenes relating to a particular topic or problem, and to re-enact and alter these discourses. The author first provides an account of the theoretical standpoints underlying her approach to RP, aiming at the emancipation of the student. She argues that DI teaching should concentrate on the analysis and handling of socially relevant conventions, power differences and roles of influence, as much as on the discovery of linguistic and cultural differences. She illustrates how even a short interpreting scenario can involve students as whole human beings, requiring their rationality to operate in emotional settings, and raising their awareness not only of particular roles – 'the oppressors' *vs.* 'the oppressed' – but also of different ways of expressing themselves through language and behaviour.

Drawing on the results of their comparative analyses of actual *vs.* role-played interactions in healthcare and police settings, **Natacha Niemants** and **Elisabeth Stokoe** further challenge traditional forms of teaching, illustrating a new approach to role-playing termed *Conversation Analytic Role-Play Method*. CARM, which was developed by Stokoe to train professionals working in any talk-based institution, consists in presenting, turn-by-turn, the anonymized transcript of an authentic conversation and asking learners to formulate candidate next turns. The next turn of the actual conversation is then played, and learners discuss its interactional implications in and for what follows. The authors argue that this method can easily be adapted to fit into language and/or domain specific DI courses, and they exemplify it using French-Italian interpreter-mediated interactions in healthcare. They stress, however, that the teacher must have a collection of audio and/or video-recorded interactions available, and be acquainted with conversation analysis.

The volume closes with **Hanne Skaaden**'s chapter on online DI learning in a blended university level course. She examines data derived from multi-year classes of up to eighty students with eight to ten different working languages, and explores their knowledge building through the analysis of students and facilitators' interactions in real-time, text-only chats. She provides an account of what happens in chat logs where students discuss dilemmas of practice and the facilitators comment on their skill in articulating the interpreters' professional knowledge and identity in on-campus RP exercises. The author reminds us of the gap between society's needs for qualified interpreters in a wide range of languages and the lack of trained interpreters in many of those languages, and investigates how an online experiential-dialogic approach to learning could help address this challenge by successfully integrating theory (*know-what*) and practice (*know-how*) in interpreter education.

5. Conclusion

In this concluding section, we briefly reflect on what has been done in this collection, and suggest possible directions for further cross-fertilization between DI research and interpreter education.

The volume has brought together contributors from various countries, in which DI enjoys a different status and a different level of professionalization – which in turn produce different approaches to interpreter education and different interpreter training opportunities. Critics may claim that the collection has a 'European bias', in that only a limited number of contributions were written by scholars currently based in non-European countries.[13] This 'bias' is clearly not a problem *per se*, as geographic location and/or origin do not affect the applicability of the approaches and materials proposed to other contexts (with all due adjustments). Further, some

13. I. e. those by Ozolins and Hale and Gonzalez, who live and work in Australia, although the chapter by Angelelli could easily be included in the count, since the author, who lived and worked in the US for a long time, extensively refers to the American context in her chapter.

chapters (notably those by Angelelli and Ozolins) present a snapshot of globally relevant education-related issues in DI (including, but not limited to, course design and course progression, sustainability of the pedagogical approach, especially in terms of staffing resources and student population, and teachers' training and learners' participation), and others illustrate the local implications of, and possible solutions to, these general issues, thus making the volume a lively contribution to the development of a collaborative research community well beyond the European borders. As argued in 3 above, "there is little to teach without research" (Bontempo 2013, 33), and, if we want to cross research-to-education boundaries once and for all, we need a two-way process whereby researchers "translate [their] findings into practical educational strategies" (Winston 2013, 185) and educators "begin conducting research about the practices they routinely use" (*ibid.*).

What the volume has also achieved is, we believe, a good balance between theory and practice, which makes it doubly relevant to interpreter education. On the one hand, it bears witness to the wealth of educational and pedagogic approaches applied to DI education (e.g. dialogic pedagogy, problem-based learning, experiential learning, and cooperative learning); on the other hand, it proposes valuable teaching materials (including actual teaching units and modules) that can be directly applied in the classroom. For reasons of space, the collection does not address in detail all the components of the educational process. Assessment, for instance, is not the main focus of any of the chapters, but it is dealt with in many of them through discussion of feedback strategies and, more generally, classroom-based formative assessment (see for instance the chapter by van den Bogaerde and Hammer). Testing, which often goes hand in hand with assessment, is beyond the scope of the present volume, but surely deserves a separate mention, in that, given the high stakes involved, it has raised increasing interest not just in the scientific community but also in service providers at international level. Testing has been extensively dealt with in two by now classic references, i.e. Sawyer (2004) and Angelelli and Jacobson (2009), as well as in more recent work on certification by Giambruno (2014a) and Chao and Slatyer (2016).

An element that is only cursorily referred to in the volume (for instance by Skaaden) is consumer education, which, together with mentoring and supervising activities for interpreters, goes beyond the walls of the interpreting classroom and deserves further investigation. Again, other scholars have dealt with these issues at length, including Davis (2005) and especially Dean and Pollard (2005), who have put forward a holistic view of interpreting work and have pointed out the spiraling and ongoing pedagogic applications of their analytical scheme (see Section 2 above), as well as D'Hayer (2013) who has called for a situated learning model based on Wenger's (1998) notion of "communities of practice", in which members mutually engage in – and therefore share responsibility for – a given endeavour. Against this background, and bearing in mind that DI is a "three-legged stool" (Monikowski 2013, 11) in which teaching, practice, and research are equally important, we hope that the present collection will reach not just educators and researchers, but also interpreters and other professionals, so that communities of practice can be boosted and new partnerships can be established.

A final word must be spent on the relationship between teaching and learning. In order for educators to perform their key role in the assistance and (re)direction of the learning process, new light must be cast on the role of students within this process, and a collaborative effort should be made by both teachers and learners in researching teaching and learning *in situ*. We could not agree more with Kiraly (2000, 195) when he says that:

> [c]lassroom research is not something teachers do alone, with students serving as their guinea pigs. Instead, it is collaborative action carried out by teachers and students working together. By having students join us in research to investigate learning and teaching processes, we can instil in them the understanding that they have a stake in designing their own learning environment; thus we can encourage them to develop a sense of responsibility for their own learning and actions that will surely stand them in good stead as they develop expertise and autonomy as language mediation professionals.

The chapter by Skaaden, which has not by chance been placed at the end of this collection, provides an example of students' ability to reflectively and critically document their learning journey. Moving from that, we hope that our volume will pave the way for other collections to take a closer look at how learning takes place (whether incidentally or by design) and how students share with their teachers the responsibility of becoming "reflective practitioners" (Schön 1983; 1987 cited in Turner 2005, 48; see 3 above).[14]

Finally, we believe that the idea of shared responsibility – very much in line with the notion of "communities of practice" and with what has already been suggested by the contributors to one of the Critical Link volumes (Hale *et al.* 2009) – can (and should) be enlarged to include not just teachers and learners, but also curriculum designers, along with all stakeholders within higher education institutions, training agencies, and accreditation bodies, as well as interpreting services providers and users and decision-makers at national and international levels. Not the least of our hopes is that this volume may also help to move dialogue interpreter education a little further up our decision-makers' lists of priorities.

14. The concept of reflective practitioner is especially well documented in the literature on service learning (see for instance Shaw 2013).

PART I

Setting the stage

Theoretical and methodological issues

CHAPTER 1

Anchoring dialogue interpreting in principles of teaching and learning

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In today's multilingual societies cross-linguistic communication is increasingly frequent, especially when it relates to accessing services. When providers and clients do not share a language, an interpreter, either face-to-face or remotely, steps in to enable communication. This generally occurs in the form of a dialogue in which at least three interlocutors participate. The need for learning and teaching dialogue interpreting (DI) has increased exponentially in the last decades, given the current mobility of individual providers and users as well as social phenomena such as geographic displacement of large linguistic groups. In this chapter, we build on the basic principles of teaching and learning from education and applied linguistics (specifically language pedagogy) to discuss the curriculum design of DI. Grounded on principles of student-centeredness, interpreting pedagogy and Vygotskian views on education, this chapter is a space to explore some critical areas in DI programme design such as content, staff and assessment.

Keywords: education, professional development, training, dialogic pedagogy, problem-based learning

1. Introduction

The rapidly growing linguistic diversity of our societies calls for competent dialogue interpreters to facilitate communication between users of different spoken and signed languages interacting either face to face or remotely. Across the globe, mobility and geographic displacement result in a demand for access to services in languages other than the one of the country in which the service is generally provided and accessed. In addition, in certain countries the existence of many indigenous languages, coupled with the development of effective public services, has contributed to the need for dialogue interpreting (henceforth DI) as a means to access services. This means that users of the societal language (i.e. the language

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used by the majority of the society in a specific geographic area [be it a country or a region], such as Tagalog in the Philippines or Flemish in the North of Belgium) come into contact with users of non-societal languages as the latter access services. During a service encounter, the language of one user group (the provider) is mainly the societal language of the place in which the interpreted communicative event (Angelelli 2000a) takes place. The language of the service user is the non-societal language, i.e. the language of the specific group, generally referred to as a minority language (Lindholm-Leary 2000, Valdés and Angelelli 2003, Angelelli 2010b).[1]

DI serves the latter user group to ensure their access to public services, such as education, healthcare, or justice. Current patterns of mobility, migration and immigration, and geographic displacement due to political or economic reasons impact the demand for DI, which is increasingly high. Examples of settings that require DI are schools receiving an increasing number of students whose families do not speak the language of the host society, or healthcare providers, hospitals, clinics and emergency rooms encountering a growing number of clients that do not speak the societal language. The same need for DI holds true for institutions dealing with legal, and immigration matters, as well as for those engaged in supplying utility services.

2. A need for empirically-based DI teaching: Conceptualization and teaching staff

The urgency to address the pressing demand for DI has been recognized both by institutions seeking systemic solutions and by researchers who urge for a comprehensive, data-driven approach to the situation. The increasing number of technical solutions enabling interpreter-mediated interactions and the legal challenges associated with delivering access to quality services to clients/users of diverse cultural and linguistic backgrounds call for professional cross-cultural communicators applying an ethical approach to their knowledge of communication dynamics in various socio-cultural contexts and to various communicative events.

Addressing these key issues represents a compelling diversity agenda for a new generation of service providers (Armada and Hubbard 2010). These social and economic dimensions become central when universities engage in curriculum development that is socially relevant and economically viable. The success of a programme lies, among other aspects, in its conceptualization, personnel and

1. Societal and non-societal languages as well as linguistic minorities are terms used in sociolinguistics and education, to name just a few fields of inquiry (for further details, the reader is directed to Fishman 1970 and 1978; Valdés 2005).

diversity of course offerings (see 6 below). Although interpreting courses that prepare students to work in dialogic situations (whether remotely or face-to-face) are more popular than ever before, there may be difficulties in getting programmes developed and properly staffed. Instructors in interpreting classes vary in their backgrounds and their knowledge. Therefore, their approaches to teaching range from a practice based on pedagogical principles grounded on research and theory to a series of unrelated tasks based on their practical experience, and all areas in between. Teaching practice is enhanced when informed by research and theory (Brown 2001), as opposed to being based mostly on personal experiences and anecdotes. As valuable as those may be to illustrate specific points, they are isolated examples and cannot drive the curriculum. Worldwide, there is a real need for competent teachers of interpreting (Angelelli 2000b and 2006a; Roy 2006; Sawyer 2004 and 2006; Winston and Monikowski 2013).

A review of educational opportunities for DI reveals that instructors teaching in programmes/courses/workshops have diverse backgrounds, from language teachers to practicing interpreters and this diversity certainly impacts the way in which DI is conceptualized and taught. In 2007, for example, a Modern Language Association (MLA) report urged colleges to provide students with options for language study outside of the traditional literary track and called for more collaboration with departments across campus. Comments by the President of the American Association for Applied Linguistics helped explain the MLA's assessment of the language situation:

> The challenge I see now in a more globalized environment is [that] it is not just sufficient for people to be able to communicate with others on a daily basis and learn to appreciate each other on a personal level, but what's happening now is we're finding more and more of a need to use language in a professional environment.
> (Heidi Byrnes in Redden 2010)

Statements like this coupled with calls for the arts and humanities programmes to make themselves more relevant to language curriculum have resulted in interpreting (and translation) courses/programmes emerging with varying degrees of success. Sometimes classes are taught by full-time staff dedicated to research and teaching who may or may not be versed in interpreting studies. Other times, courses may be led by language teachers with no expertise in T&I or by part-time staff who may be practicing interpreters and who may or may not engage themselves in research on interpreting and specifically DI. There is thus a tension between supply and demand of DI educators.

Based on the previous discussion, it appears that as courses in DI become more popular, there may not be enough educators prepared to meet these demands. And the risk is, once again, to confuse education with training. In interpreting studies (as well as in any other field), if instruction is primarily based on the instructors' own experience (experiential knowledge), it becomes problematic. While extremely valuable, it is limited. What is more alarming is that this type of instruction may perpetuate the idea that DI is just based on experiential or anecdotal information. By perceiving and internalizing connections between practice (choices made while interpreting) and theory (principles derived from research) the teaching of DI is likely to be enlightened (Angelelli 2006a and 2013 after Brown 2001). In the remainder of this chapter, we will explore the connection between research/theory and practice in key areas of DI. Before we do that, however, we should reflect on the importance of the terms used in the field.

3. Differentiating between education, professional development and training of interpreters: Does terminology matter?

We read or hear terms such as education, training or professional development used interchangeably (see, for example, the websites of professional associations such as AIIC, ATA; university webpages and programme descriptions such as those by Kent State University, Heriot-Watt University, the University of Geneva; names of journals such as *Training the Trainers* or names of conferences such as "Training for the Millennium", etc.). However, language is not neutral and the choice of terms has consequences both inside and outside a field of practice. I have raised this issue elsewhere (Angelelli 2004b and 2005, 37) by referring to the correlation between the level of education, monetary rewards and professional recognition. Later, a double special issue of *Translation and Interpreting Studies* (Sela-Sheffy and Shlesinger 2009) explored the status, professionalization and identity of translators and interpreters as a professional group. Research findings show that the issue of training versus education, of holding or not holding a university degree, also affects the status and self-perception of various interpreters (e.g. conference and healthcare interpreters).

Education refers to a form of passing on knowledge, skills, values and beliefs from one generation to another (Dewey 2008). It implies learning, acquisition and teaching. It requires sustained engagement in order to develop these knowledge, skills, values and beliefs, and it refers to the ability to critically think about, put into practice and evaluate such knowledge, skills, values and beliefs (Garrison *et al.* 2012). As a result of education one obtains a degree (undergraduate, graduate/post graduate).

When a person holding a degree enters a profession to start applying knowledge (e.g. a translator, an interpreter, a physician, an accountant), the educational journey is not finished. This is because science changes all the time as we gain new insight and new knowledge via research. Therefore, education (and consequently the acquisition of knowledge) is not static. It requires constant update. As research uncovers new knowledge, knowledge changes. Thus, the symbiotic relationship between research and teaching generates the need for professional development. For interpreters and for teachers of interpreting themselves, professional development means the acquisition of updated/new knowledge that builds on pre-existing one. Currently, most professions in various areas of the world require some amount of professional development (also known as continuing education) to keep up one's certification in the profession (e.g. translators, interpreters, medical doctors) current.

At the same time, changes in law, rules or regulations, as well as developments in technology, further impact the way in which jobs get done. How to use new equipment or new software (be it a new version of software or a completely different software or equipment, such as on-line meetings, video conferencing or smart pens for interpreters) has to be learnt, and this learning generally occurs through training. The Merriam-Webster Dictionary defines training as "the skill, knowledge or experience acquired by a person or animal who has trained". In this sense, training refers to the capability, skill or capacity that results from imparting vocational or practical skills. Apprenticeships have training at their core as newcomers to a job, for example, are asked to shadow a more experienced worker to become familiar with a task (e.g. how to use scripts in a call centre) or with the use of equipment or software (e.g. entering a transaction on a dialogue box).

Evidently, education, professional development and training refer to different concepts (Aston and Francis 1996). They are not interchangeable and they are definitely not synonyms. Discussing when the term "training" started to replace education or professional development in translation and interpreting circles or establishing who used it first, or why, does not really contribute to this discussion and is beyond the scope of this chapter. From titles of journals to degrees, terms like "training" and "trainers" are commonly used today in the interpreting field, and are used as misnomers for both education and professional development. What is relevant for us in this volume, however, are the consequences of using terms such as "training" when we refer to interpreter education. And it would be helpful to reserve terms like "training" for cases when we, indeed. refer to training. Examples of these could be: training on remote DI (i.e. the use of videoconferencing and the interpreter's positioning, behaviour, management of interaction/communication flow etc.; the use of telephone interpreting and the interpreter's voice or tone); or training of users of DI (e.g. be them providers or clients, on, for example, how to communicate during a three-party interpreted communicative event). Perhaps, as we reflect further on the importance of terms used to define DI professionals, as well as their educational background or professional development opportunities, we could raise awareness of these professionals' status and importance of their role. This would undoubtedly be beneficial for all the parties involved in DI. And it would probably cause a positive change in perception.

4. Research foundations of dialogue-interpreting

In Vygotsky's terms (in Angelelli 2004a, 44) "to encompass in research the process of a given thing's development in all its phases and changes means to discover its nature, its essence, for it is only in movement that a body shows what it is." Vygotsky alerts us to the need to study and analyse all the facets of DI so that, through researching it, we can uncover and understand its essence and we can witness its materialization. In other words, DI, like any other type of interpreting, constitutes an "interpreted-communicative event" (Angelelli 2000a after Hymes 1974). As I have argued elsewhere, interpreting is a situated practice (Angelelli 2004b, 94) and therefore needs to be studied and analysed within the settings in which it occurs. DI is neither self-contained nor is it immune to the constraints of the settings where it takes place. Rather DI is impacted by social factors pertaining to the parties who interact, as well as social factors re-enacted by the institution and society in which the interactions take place (Angelelli 2008b). So, following Vygotsky's words, it is by studying (or reading about) DI in its entirety, by analysing it "in movement" as one watches it unfold *in-situ,* that we can capture its essence and be able to discuss DI in a meaningful way. Qualitative studies on community or public-service interpreting, that are by nature dialogic encounters mediated by interpreters, have allowed us to follow Vygostsky's path and discover the nature and essence of DI. They report on sociolinguistic features such as the use of code-switching (Anderson 2012), or the language use of semi-proficient end users (Meyer 2012), paralinguistic features, such as gaze (Braun 2012; Mason 2012), voice (Iglesias 2010), and interactional features such as coordination of participation (Angelelli 2004a; Baraldi and Gavioli 2012; Bolden 2000; Davitti 2013; Roy 2000b; Wadensjö 1998) or interpreter's power and role (Angelelli 2004b; 2010b; 2016; Davidson 2001). In addition, studies using methods such as ethnography (Angelelli 2004a) or longitudinal case studies (Berk-Seligson 2002[1990]), which by nature are data-driven, have shed further light on DI.

Empirical studies such as the ones mentioned above have proved to be invaluable resources to identify competencies used by DI professionals. As a result of these studies, we have learned how communication between users of the societal and non-societal languages – in both urban and rural areas, face-to-face or remotely – is enabled by interpreters. Quantitative studies on interpreters' own perceptions on their roles and behaviours (Angelelli 2004b, 101–105) as well as qualitative research on the settings where they work (Angelelli 2004a; Berk-Seligson 2002[1990]; Mason 2010; Meyer 2012) have equipped us with invaluable information to feed into learning opportunities for DI students. Students of DI not only have a body of knowledge in which they can ground their practice, but they also have corpora available to conduct their own research (Bührig *et al.* 2012). Specifically in DI, students can read about the type of communicative events (Angelelli 2000a and 2004a) that take place and how they differ from monolingual ones, the notion of turn-taking (Roy 2000b; Baraldi and Gavioli 2012), the issues faced by interpreters when interlocutors are partially proficient in the language in which they need interpreting (Meyer 2012; Valdés *et al.* 2000), the concept of coordination and participation in these interpreter-mediated encounters (Baraldi and Gavioli 2012), the parties that take part in the encounter, their social backgrounds, and how the latter result in the need to navigate gaps of beliefs, culture, language and register, socio-economic status, etc. (Kaufert and Putsch 1997; Angelelli 2004a and 2004b; Davidson 2000 and 2001). The body of knowledge discussed above demonstrates that DI, unlike other types of interpreting (e.g. conference), has been supported by empirical research before entering academia. Interestingly, while conference interpreting evolved from being a response to a pragmatic need (i.e. prepare conference interpreters to ensure communication between members of international organizations, government or business representatives) to a field of inquiry in its own right (see Gile 2001 and Angelelli 2004b), DI appears to have been an established field of inquiry now looking to validate its presence in academic curricula.

5. Applying principles from education and pedagogy to dialogue interpreting

In this Section I will briefly exemplify how principles from the fields of education and pedagogy can enhance the teaching of DI. We will look at dialogic pedagogy and problem-based learning.

5.1 Dialogic pedagogy

In a volume devoted to teaching DI, it is only logical to discuss the value of dialogic pedagogy in more general terms. Policy-makers, scholars and teachers use the term dialogic pedagogy to describe learning processes in which teacher and students engage in a critical examination of a topic, express and listen to multiple points of view, and develop respectful and equitable classroom relations (Lefstein and Snell 2013).

Using a dialogic pedagogy in a DI classroom would mean meeting students where they are in their learning journey. This entails conducting needs assessment (Angelelli 2006a; Brown 1995; Nunan 1988; 1989b; 1996) to ascertain the knowledge and experiences related to DI that students may have, as well as their linguistic, cognitive, interpersonal skills, and design the coursework around their needs. This is especially important in DI classrooms in which many of the students could have been child-interpreters for their families or immediate communities (Angelelli 2017; Antonini 2014; Antonini *et al.* 2017) and are heritage speakers of one of the languages of instruction (Angelelli 2010b; Valdés 2005). Therefore, heritage speakers' level of bilingualism as well as their register and literacy could vary widely from those of students who are second or foreign language learners of the same language (Angelelli 2010a). Taking into account students' needs is indicative of a teaching philosophy that is centred around the students rather than around the teacher or the contents. This philosophical approach to teaching is used in traditional, virtual and hybrid classrooms (Caulfield 2011)

As dialogic pedagogy is informed by actual practice and is grounded in existing classroom conditions (that is to say in practices produced by students rather than in ideals of what a practice should be), teaching starts with actual activities performed, presented or discussed by students and work to understand these on their own terms. This means that in a DI classroom, for example, teachers and students first seek to understand the nature of an activity, an interaction of DI and the conditions constraining its practice. Then teachers and students work out from these the development of dialogic possibilities. This pedagogy views dialogue as a problem to be discussed rather than as a solution (e.g. when one is looking for a right or wrong answer), as a set of dilemmas to consider, concepts to think about, commitments to pursue and balance, and practices to add to students' current repertoires.

To a certain degree, especially in the area of student centredness, dialogic pedagogy intersects with various theories of education that have already underpinned work in T&I. Examples of these types of cross-fertilizations are Vygotsky's (1978) zone of proximal development which is at the core of both Kiraly's social constructivist approach to teaching translation (Kiraly 2000) and Angelelli's curriculum design of translation and interpreting for heritage speakers in secondary education (Angelelli *et al.* 2002; Angelelli 2010b) and Bakhtin's (1981) dialogic imagination that inspired Wadensjö's notion of interpreting as interaction.

In addition, like DI, dialogic pedagogy is multidimensional. It accounts for different dimensions of classroom communication (e.g. space, gaze, interlocutors, register, to name a few) and it also examines interaction (e.g. teacher/student, teacher/students, student/teacher, student/student, student/students) in the classroom. Thus, dialogic pedagogy is perfectly positioned to examine the multiple dimensions of communication and interaction of the interpreting exercise at hand. Dimensions include communicative forms, interpersonal relations, the exchange and development of ideas, awareness and problematization of power differentials, student and teacher identities, and aesthetics. Furthermore, dialogic pedagogy looks beyond classroom talk/interaction to consider additional factors such as the use of space, curriculum, activities and task design and assessment (Lefstein and Snell 2013). In sum, dialogic interaction deserves our attention as a possible pedagogy for DI teaching.

5.2 Problem-based learning

This is one of the most successful pedagogies in educational settings. Problem-based learning (PBL) is a pedagogical strategy in which learners are confronted with significant, contextualized, real world situations. The learners are provided with the resources, the guidance, and instructions to solve the problem (Boud 1985; Boud and Feletti 1997). However, as stated by Wood (2003) PBL is not about problem solving *per se*. Rather, PBL affords students meaningful learning opportunities by using appropriate problems to increase knowledge and understanding. In so doing, DI students develop both content knowledge and problem-solving skills (Mayo *et al.* 1993), both of which are central to DI.

When students are asked to perform DI, they are building on their previous knowledge and scaffolding with other interlocutors as they negotiate meaning through interaction (Vygotsky 1978). They are building on their previous background knowledge of the issues at hand, on their familiarity with the ways of speaking of the parties interacting (Angelelli 2004a), with the context of the interpreted communicative event, the social factors affecting communication, etc. In so doing, students of DI build on their previous knowledge and skills and bring them to bear as they acquire new ones prompted by the issue at hand. In this way, DI students expand their repertoire of both content knowledge and problem-solving skills. By debriefing on their performance, students also work together to study the issues of a problem as they strive to create viable solutions. They assume greater responsibility for their own learning (Bridges and Hallinger 1991), as the role of the instructor becomes one of subject matter expert, resource guide, and task group consultant.

Similarly to what was already discussed for the Vygotskian approach to education (see Section 4), when using PBL, DI teachers are helping students not by giving them a solution to a problem (e.g. focusing on the terminology they may need and giving them possible terms), but rather by engaging with them in a discussion of what they could do, how they could prepare to solve a terminological problem when the answer they are seeking is not available to them. In PBL the information is processed by the learners rather than imparted by the instructor (Vernon and

Blake 1993). Therefore, while the role of the instructor is not central (Nunan 1996), it remains an important one, as s/he encourages student participation, provides appropriate information when needed to keep students on track, avoids negative feedback, and assumes the role of fellow learner (Aspy *et al.* 1993).

PBL can be an important part of the education of DI students. Although we may argue that in many interpreting courses today learners are already presented with a problem to solve, in general it is carefully structured as guided practice (e.g. a role-play, henceforth RP) and it is confined to the safe environment of the classroom. In an RP situation, the focus is on solving the communicative problem, i.e. on the interpreter's rendition, which is considered a product, while little attention tends to be paid to working through the process. It is equally important that learners be guided to reach both the objectives involved in solving the problem and the objectives related to the process.

In addition, as we briefly discuss teaching materials, RP materials written for a classroom activity seldom parallel the real (professional) life scenarios (which could be designed from transcriptions of authentic data presented in research). Authentic materials (Angelelli 2017) are generally more complex (e.g. they present overlapping, affect, power struggles, etc.) and thus trigger a richer variety of behaviours on the part of both the interpreters and the other interlocutors.

In sum, in the field of interpreting, many times the discussions on pedagogy characterize some of the skills and strategies that students need to acquire as those related to problem solving. Teachers of DI would find that PBL can prove to be a useful tool when conceptualizing curricula and designing teaching materials for the specific purpose of teaching DI.

6. A word on teacher education, curriculum and materials design

As discussed in Section 4, longitudinal observations of interpreter performances (such as ethnographic studies or longitudinal case studies) offer a unique opportunity to study dialogue interpreters' linguistic competencies and interpreting skills in depth and over time. These longitudinal observations make it feasible to capture and describe the features that characterize these interpreters as language professionals, and to understand their advanced competencies as they unfold in situated practices.

Additionally, ethnographic and longitudinal studies yield valuable data that can be used for educational purposes, both for curriculum or material design and for testing (Angelelli 2008a). Authentic interactions (intact or adapted) used in tasks to teach and measure skills related to DI, such as coordinating participation, active listening or speech production at different levels of register, replicate the realities of dialogue interpreters at work. Acknowledging the authenticity of tasks for both measurement and teaching purposes will lead to more meaningful educational opportunities in DI. Therefore the teaching and learning of DI (whether a full-fledged programme, a course, a workshop or an on-line session) will be better supported if its design is empirically driven at all levels. Conducting feasibility studies and surveys to determine the level of interest and the linguistic needs of the target population, as well as discussing areas of specialization to prepare students to interpret or manage interpreting services in one specific area of services are sensible starting points. In addition, relying on census data as well as results obtained from sociolinguistic studies on language communities of specific areas is essential to respond to the local market and social needs.

Programmes will benefit from teaching staff who, in addition to having experience in DI, can ground their practice in research and knowledge of fields such as sociolinguistics, intercultural communication, bilingualism (with a specific focus on heritage speakers), multilingualism, pedagogy, and/or multimodal interpreting technology and skills. These experts can offer a variety of courses that will allow students to explore the intricacies of DI. Furthermore, regardless of the levels of expertise among instructors and curriculum designers, any curricular innovation would benefit from a piloting stage (Slatyer 2006).

7. Dialogue interpreting education: Some key areas

As we have seen above, DI occurs in various settings (educational, healthcare, immigration offices, legal centres and clinics, refugee camps, trauma centres, war zones) and communicative situations (teacher-parent conferences, asylum-seeking interview preparation, counselling, doctor-patient interviews, legal advice, guided tours, to name a few) that have been studied extensively. As a result of those studies various implications for pedagogies and assessment have been discussed. It is essential for DI curricula to account for these implications as they provide teachers of DI with invaluable resources.

This volume is the first one to focus on learning and teaching discussions deriving from research in DI. It provides important insights into the specificities of settings, classroom management, learning and learner variables, teaching materials and tasks. This section is conceived as a backdrop to those and aims to list a few of the elements that may be key in the discussion on curricular efforts for DI.

7.1 Learning about discourse communities, expertise and power differentials

As we have discussed above, in any service encounter when clients and providers do not share a language, a dialogue interpreter coordinates the talk (Baraldi and Gavioli 2012) and enables communication. These three parties, i.e. clients seeking service, providers supplying it, and interpreters coordinating the communication, belong to different speech communities (Angelelli 2004a and 2000a). End users of community interpreting services belong to two distinct groups and they may not necessarily coincide with the party requesting the interpreting service.[2] One group, the providers (administrators, educators, patient advocates) are speakers of the societal language who are offering services. In addition to the knowledge of the societal language, these individuals have knowledge of the subject matter (e.g. healthcare, insurance, law). The other group, the end users, are linguistic and ethnic minorities, individuals who do not speak the societal language and who need to communicate with speakers of the societal language in order to access services.

Members of these diverse cultural groups and speech communities (Hymes 1974) often understand education, justice, business, health and practices differently (see Angelelli and Geist-Martin 2005; Valero-Garcés and Tan this volume). In addition, in some settings (e.g. mental health services), it is often the case that linguistic minorities are vulnerable groups and, therefore, power differentials between providers and clients become salient (Angelelli 2004a; Davidson 2000 and 2001). An exception to this is medical treatment that has evolved into a field called "medical tourism". In countries like Mexico, Portugal or Korea, to give a few examples, healthcare and surgeries are provided to foreign visitors at affordable costs (Angelelli 2013; Naraindas and Bastos 2015; Quintela 2011). In medical tourism interaction, the power differentials between providers and patients are not so salient, even when issues arising from cultural and linguistic diversity are still present.

In all cases in which services are required or provided, however, DI assures every person a right to language and communication, which means it affords each person equal rights to access services. It is therefore important that students have the time and space in a curriculum to reflect about notions of discourse communities, ways of speaking, interlocutors, what constitutes expertise and how it is conveyed, what power differentials are salient in an interaction, how those are identified and, if necessary, mitigated (Valdés and Angelelli 2003; Angelelli 2010a; see also Kadrić this volume on the importance to enjoy or be denied one's right to access services on the basis of language).

2. In the case of a hospital, for example, the two end users are the provider and the patient interacting and the party requesting the service may have been a member of the administrative staff.

7.2 Learning about professionalism, ethical and moral dilemmas

When students of DI learn about their profession in a protected learning environment (as opposed to on the job) they can analyse interpreted interactions as embedded in an institution which is itself embedded in society at large. In so doing they can assess the pressures or constraints that both institutions and society place on the interaction itself. In addition, during those discussions, DI education considers the nature of the interaction, if it is private or public (Angelelli 2004b), and the rules of communication that govern such interaction, as well as its communicative goals (see e.g. Cirillo and Radicioni this volume). In this sense, classroom discussions are not centred on prescribing ethical behaviours in abstract or according to some ideal model. Rather, they would describe the dialogue interpreter's options based on the realities of situated practices. It is not unusual for dialogue interpreters working in situations in which power differentials are salient, to face ethical dilemmas or navigate contested waters (CHIA 2002).

When learning about information contained in guiding documents produced by professional associations such as codes of ethics or standards of practice that influence their practice, dialogue interpreters need to gain awareness of how those standards or codes were produced. Students of DI should learn that sometimes codes and standards are the result of action research as researchers and practitioners are brought together to work on the conceptualization and design of such codes or standards (e.g. the California Healthcare Interpreting Association or the National Council for Interpreting in Healthcare). Other times associations may submit theoretically conceived codes or standards to empirical observations/studies conducted to validate such documents (see Angelelli 2006a). Yet, many times, documents produced by associations may have no empirical grounding, thus resulting in a professional ideology which frequently may be at odds with the reality of dialogue interpreters' workplaces. Studies like the validation of the CHIA Standards underscored the importance of developing documents in agreement with research and scientific evidence rather than based solely on experiential knowledge (Angelelli 2006a).

7.3 Learning about the role of dialogue interpreters

In our multilingual and diverse societies, dialogue interpreters broker communication across major gulfs of class and culture (Angelelli 2004a; Kaufert and Putch 1997). As discussed above, dialogue interpreters are key players in linguistic minorities gaining access to services or in perpetuating instances of gate-keeping (Davidson 2000 and 2001). When students of DI engage in meaningful discussions and gain information about their agency, they are better equipped to manage the visible and active co-participant role they play during an interpreted communicative event (see Bogaerde and Hammer this volume). Otherwise, they may not succeed in their workplace. Students need to be made aware of the power they have and the consequences and responsibilities that derive from such power (Angelelli 2004a and 2004b). Students would understand that, even if they mean well, their willingness to help others does not come without consequences. DI education is invaluable for DI students, as it is in DI courses that students can fully engage and explore the consequences of the various models they can adopt during their work and performance as interpreters, i.e. the continuum of visibility (as in Angelelli 2004b). By looking at transcripts of authentic interactions (see the contributions to this volume by Merlini Dal Fovo and Falbo, Krystallidou, Niemants and Stokoe), they can reflect on the role of the interpreter without taking risks. They can discuss the consequences of interpreters' behaviours. Then, during classroom activities, such as empirically-based RPs, students could reflect on their own performances as they pay close attention to their role. Students will benefit from this situated learning in several ways: they will explore the options they have, understand that their acts do not come without consequences, and gain practice in ethical decision-making by exercising one's own judgment.

7.4 Learning about interpreting skills

Dialogue interpreters, like all interpreters, need to master the basic skills common to any type of interpreting as well as those that are central to DI. Basic skills in interpreting (Gile 1995) include consecutive and simultaneous (with or without equipment), and are performed either face-to-face or in a technology-mediated setting (see the contributions to this volume by Hale and Gonzalez, Garwood and Preziosi, González Rodríguez and Spinolo). To perform, students start with specific and decontextualized tasks (such as exercises on memory or split attention) before they work with longer and contextualized discourse chunks and make their way to interpreting. Students may practice parroting (repeating the exact same words) and shadowing (paraphrasing words and rendering the meaning) in a monolingual mode to get familiar with multitasking such as speaking and listening simultaneously and then add analysis with paraphrasing. Once students are comfortable, they move into introductory exercises in bilingual mode (Angelelli and Degueldre 2002). DI students should also learn note-taking (see Mead this volume), and sight translation (Angelelli 1999) which require education and experience, and therefore are generally not mastered by ad-hoc interpreters.

In addition to these general interpreting skills, DI educators will guide students by relying on teaching principles that are cognitive (automaticity, meaningful learning, intrinsic motivation and strategic investment) as well as affective (self-confidence, risk-taking) and the skills that characterize DI as a situated practice. To achieve this, students should read and reflect on interpersonal and social skills, as well as those related to affect, to managing the conversation flow, and to identifying and exercising solidarity and power as co-conversationalists (Angelelli 2006a).

7.5 Learning from testing events and results

As discussed in Sections 2 and 4, the applications of longitudinal data, such as observations and recording of DI encounters, offer a unique opportunity to analyse the language and behaviours used by all interlocutors, and to incorporate them into tasks that replicate the reality of practicing professionals. Empirically-driven tests (Angelelli 2007) prove an invaluable resource to DI educators (and interpreting-service managers) in their effort to improve cross-linguistic communication in dialogic settings (Angelelli 2008a). By measuring, for example, the language proficiency and interpreter readiness, organizations or employers will be able to efficiently select candidates and gauge the linguistic abilities of those who want to participate in professional development programmes (Angelelli and Degueldre 2002 and 2007).

In addition to being empirically-driven, tests should be valid and reliable (Angelelli and Jacobson 2009) and should specifically define the construct to be measured by the test and provide rubrics for test-takers to understand how their performance is assessed and to learn from feedback (Angelelli 2009). In this way, any test is a meaningful learning opportunity. Furthermore, observations and recordings of authentic interaction allow DI educators to design authentic tests and focus on specific issues, such as gaze, and thus measure the paralinguistic elements of communication (Jacobson 2009).

Authentic and valid testing is the first step toward empowering dialogue interpreters to be ready for the challenges they face as they assist non-societal language users in navigating services. Designing test materials and tasks from empirical data collected during observations of situated practices is key in addressing the content and construct validity of DI tests. This provides a basic framework to discuss the assessment of dialogue interpreters in a responsible, systematic, and valid way.

8. Conclusion

Increasing rates of immigration, migration and displacement around the world, as well as the current mobility of service providers, service seekers, professionals, workers, students, tourists, to name just a few groups, result in more encounters in which parties delivering services and parties requesting them do not share a language. Thus, interpreters who can mediate communication in these dialogic situations, whether they occur face-to-face or remotely, are in high demand. Given the mismatch between supply and demand, the need for DI courses/programmes that deliver qualified interpreters is increasing exponentially. Whether they are housed in well-established university departments or in emerging institutions, these courses/programmes would benefit from extensive pedagogical discussions grounded on research, as well as from observing the basic pedagogical principles of other related disciplines interacting with the existing body of knowledge in dialogue interpreting.

CHAPTER 2

It's not about the interpreter

Objectives in dialogue interpreting teaching

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While a central objective of any interpreter training is to develop professional language transfer skills, dialogue interpreting sets additional challenges in coping with the interpersonal dynamics and often significantly divergent institutional status, discourse styles and communicative intent of participants. An interpreted encounter exists not for the interpreter, but for these other two or more parties, and the interpreter must perform an often complex act of transferring meaning between two parties with perhaps quite varying dispositions and expectations. Achieving this synthesis of translation competence, interpersonal performance and contextual knowledge describes the objectives of dialogue interpreting education. Such preparation differs in degree and in kind from preparation in other interpreting fields, demanding focus on social and interactional as much as on linguistic features of encounters.

Keywords: interpreter training, context, role, interlocutors, Schleiermacher

1. Introduction

What is a basic dialogue or liaison[1] interpreting situation?

Two (or more) individuals are coming together, face to face or virtually, for some transaction. The nature of that transaction may vary greatly – to get help, to make a business deal, to arrange an administrative matter, to complain or have an argument, to incarcerate or free one party, or any number of other reasons.

The interpreter is needed only if there is not a shared language. And even without a shared language and without an interpreter some transactions may still be successful. The interpreter fundamentally must understand why this encounter

1. As one of the co-authors of Liaison Interpreting (Gentile *et al.* 1996) the description 'liaison' was preferred *inter alia* to reflect the importance of interpersonal dynamics in such interpreting. 'Dialogue interpreting' (DI) is used for consistency with this volume.

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is taking place and what the objectives of the two parties are (they may not always be the same for each party). And the interpreter must make sure that however each party represents themselves and speaks – or signs – the import of those messages is accurately conveyed. Most such encounters requiring an interpreter are ritualised and have a predictable quality; a few may be unpredictable.

It's not about the interpreter. It's about those two parties in the encounter and making sure that their purpose and aims can be realised across languages.

2. Understanding the other in interpreted encounters

Interpreting trainees almost always focus on two elements in training programmes – 'vocabulary' and 'practice' – and any trainer who gives plenty of both will be enormously popular (and other trainers who promote theory or reading may struggle to gain salience). Yet unless a training programme is based upon a theory of situations, a taxonomy of encounters, much vocabulary building and practice will be the equivalent of 'snatching at words', practice out of context.

Unless trainees understand how people typically act in these encounters they will find it difficult to learn the vocabulary (*in vacuo*) and impossible to deal with personal dispositions shown (evasion, anger, fright, supplication, incomprehension, insistence, manipulation, etc.) and their attendant communication dynamics. Moreover, unless there is some understanding of the theoretical and ethical basis of interpreter work and of the likely challenges s/he faces, the social side of interpreting will be underplayed and left unrecognised (Clifford 2004).

This makes the training in liaison interpreting different in kind to the study of language *per se*, and different in degree to training in simultaneous interpreting or long consecutive interpreting. It is training for a role *sui generis* (Pöchhacker 2012): the professional use of language in dialogic interpreted situations has as its objective the satisfaction of the other parties' live communicative needs, taking on board and dealing with their own forms of expression, engagement and personal presence.

Moreover, the key element that distinguishes interpreting within the broader translation field is that it is done immediately upon receiving input: beyond the conventional distinction of interpreting being concerned with oral transfer and translation with written, Pöchhacker incisively identifies the dynamic feature of interpreting that conditions all its other features:

> Interpreting is a form of Translation in which a *first and final rendition in another language* is produced on the basis of a *one-time presentation* of an utterance in a source language. (Pöchhacker 2004, 11, emphasis in original)

Literally, when a speaker has finished a speech act, either long or short, the rendition must come; in liaison situations specifically, each segment will be relatively short (typically from just one word to ~100 or so) but the rendition has to come immediately and there is a relentless switching backwards and forwards in the two languages by the interpreter. In some cases, from necessity or choice, such renditions can also be given simultaneously, even before a speaker has finished. Yet this will not always be a machine-gun like immediacy; at times the flow will be interrupted by the interpreters needing to make clarifications or ask for repetition, on other occasions interlocutors' renditions may be very long, and may come through media (telephone interpreting or the internet) which may break up smooth-flowing interchange; in other cases, such as a business meeting, there can be breaks as each side discusses points among themselves.

The combination then of language transfer, contextual understanding, and personal performance and interactive skills constitute the constellation of skills that is sought. Yet crucially, this is not a constellation of skills that is easily sequenced; the holistic nature of the enterprise has resisted easy identification of elements that can be independently trained, a point to which we will return.

While all interpreting courses must attend to linguistic transfer (let us call it translation) and the immediacy factor, it is the other factors mentioned here – performance and appreciation of professional context – that identify some of the distinctive and crucial objectives in a dialogue interpreting course.

The performance required in many DI situations will have to be undertaken in often highly variable conditions of briefing and preparation. While a well organised business meeting may entail extensive briefing for an interpreter, including access to documentation and prior discussion with participants, typical community situations rarely involve such briefing, indeed often there is no briefing apart from the identification of booking location; these interpreters

> are called upon to interpret at short notice in various settings (prison, police station, GP surgery, school, social services) with hardly any time to prepare for assignments: hence the need for prior knowledge. (D'Hayer 2013, 328)

While in-house interpreters may know more about the coming event, this will often come from their own knowledge of their institution rather than explicit briefing for the specific assignment. So, the performance demands ability to translate immediately, but in situations of often limited briefing and preparation. This indicates that interpreters undergoing training must be given an understanding of the contexts they are likely to face – at least the most typical contexts in which there is a degree of predictability – so that they can familiarise themselves with particular contextual areas and the typical discourse they will face in each context.

Achieving this synthesis of translation, interpreting performance and contextual knowledge then describes the basic objectives of liaison interpreter education. For the three are mutually interlinked, with target contexts determining the necessary translational ability and the demands of performance in each; performance reflecting the diversity of contexts and appropriateness of translation required; and translational ability sharply related to context and face-to-face communicative efficacy.

One further factor here however can affect the balance between these objectives. In situations of extreme diversity of languages needing interpreters and limited educational resources, *non-language-specific* courses may in some jurisdictions be the only training available (Straker and Watts 2003; Hale and Ozolins 2014). In this case the translation objective will figure much less, though some effort can be made if there is a minimum of at least language pairs, even without an instructor commanding that particular language; in some courses not even this is achievable and courses will concentrate on the ethical and role aspects of interpreting, and contextual areas.

2.1 Constructing the dialogue interpreting curriculum

We can then begin to describe the pedagogic tools that are necessary to realise these interconnected objectives. While many chapters in this volume provide more detailed descriptions of several of these activities, a list of the most common activities that exist in current programmes alerts us to the diversity of approaches taken and the choices that have to be made if pedagogical resources are limited. Such a list includes:

a. contextual knowledge of the most likely areas of interpreter engagement (especially critical for areas and institutions that may be less familiar to students due to their own recency of arrival or interrupted education; see Hale and Gonzalez this volume on legal institutions);
b. depending on whether aspects of consecutive or simultaneous interpreting are taught elsewhere in a programme, some degree of mirroring (monolingual repetition) and consecutive interpreting practice to build up contextual knowledge, vocabulary and some note-taking techniques (see Mead this volume);
c. again depending on whether this may be taught elsewhere, training in *chuchotage*, a technique necessary in many liaison interpreting situations but one often neglected; *chuchotage* is also the mode of interpreting easiest to practise as homework, for dialogue interpreting requires other participants and consecutive interpreting demands extra technical control of texts (see Hale and Gonzalez this volume);

d. role-plays (hereafter RPs) of likely interpreter situations. Trainees must feel the force of the participants in realistic encounters, as well as getting used to their often ritualised nature. Such roles-plays are critical but also difficult to organise and support, for reasons detailed below (see e.g. Cirillo and Radicioni this volume);
e. discussion of, and practical exercises in, ethics and professional conduct (see e.g. Niemants and Stokoe this volume);
f. an introduction to the business of being an interpreter – an often overlooked aspect that includes relations to agencies or employers: understanding how agencies work, how to present oneself and have impact on agencies, how to get briefings, relations to other interpreters and keeping oneself paid, safe and professionally respected (see Garwood and Preziosi this volume on being a legal interpreter);
g. feedback activities in 'communities of practice', involving the parties of the previous point (see Hale and Gonzalez this volume);
h. some period of practicum or fieldwork, with observation and, where possible, practice under supervision (see Morelli this volume);
i. feedback activities where students themselves both create and participate in interpreting activities and provide their own feedback (see e.g. Skaaden this volume);
l. attention to technological aspects ranging from telephone interpreting training to screen interpreting to smart pen usage (see González Rodríguez and Spinolo this volume);
m. reading, discussion and exercises on theoretical aspects of interpreting practice and/or research (see the contributions to this volume by Merlini, and Dal Fovo and Falbo).

The choice of which activities to engage in is rarely a free choice; constraints of time and other resources and the nature of specific trainee groups heavily influence what is achievable, thus courses are very diverse in terms of time allocation, academic standing and resources. The chapters in this book show the diversity of these courses – from fully academic undergraduate or Masters level postgraduate course, to shorter polytechnic/ community college courses to short courses run by non-academic institutions, including language service providers or non-government organisations. In many cases courses train for interpreting *per se*, without a foundation of translation or translation studies (see for example D'Hayer 2013, Lai and Mulayim 2013), though a minority of academic courses may run translation parallel or preparatory to interpreter education, and in some cases DI is a side-study to professional conference interpreting courses.

Such a diversity is clearly reflective of the still uncertain professional status of training in this field. Battling between lay understanding that interpreting is simple language transfer that any bilingual can perform, and stark examples of poor interpreting or no interpreting leading to unacceptable outcomes for minority language speakers, training courses must strive to establish themselves also in the light of often limited resources from educational institutions or governments (Ozolins 2010). Making this even more difficult for training programmes is that where governmental authorities do see the need for introducing some standards in the field, the recourse often is to systems of certification based on some testing procedure, rather than professional educational programmes. The testing for federal court interpreters in the USA, in an environment of little legal interpreter training, is a case in point (Mikkelson 1999). As Pöchhacker (2013, 177) points out,

> Indeed, the notion of certification assumes particular importance where the interests of public authorities are at stake, and credentialing schemes for interpreters appear to receive as much, if not more attention than training programs. For court interpreting, in particular, training resources are often geared toward helping students pass a given certification rather than obtain degree-level academic qualifications.

Unless training is an essential part of the qualification process, it can be sidelined. However, where training is a mandatory part of such qualification, the language diversity that needs to be addressed forces training often to be non-language specific and often another form of test preparation, limiting depth in language-specific features (D'Hayer 2013).

For such non-language specific courses, RPs and training in consecutive or *chuchotage* will be necessarily limited, and mirroring may be the dominant linguistic activity, along with contextual knowledge and professional and ethical aspects. Professional interpreting programmes in universities or polytechnics will be able to offer a fuller range in language specific programmes, and courses that are adjunct to other consecutive or simultaneous or translation programmes will have translation needs largely catered for elsewhere.

Having established some macro-objectives of liaison interpreter training and the varied institutional contexts in which these programmes are run, we can then discuss who the trainees are, what aspects of liaison interpreting they need to acquire as a priority, what contexts they specifically need to be trained for and, closing the circle with our opening, how they can be helped to understand the interlocutors for whom they will be interpreting.

3. Who are the trainees?

Training programmes across the world teach in an enormous range of language combinations. Here we focus mainly on the language combinations that address the needs of immigrant minorities in countries and institutions and organisations that service them, with comments, where appropriate, on business interpreting, or interpreting in sign languages and in indigenous languages.

In relation to immigrant languages, three somewhat overlapping language combinations can be identified:

a. where the languages of immigrant minorities are also *major world or major European or Asian languages* (e.g. Spanish, Chinese, Arabic, English, French, Italian), trainees may include immigrants (of any generation) plus people from the host country who have, through education or sojourns, learnt these languages. Most of these languages are also the best supplied in terms of teaching materials and finding relatively well qualified teachers. While the interpreting needs here will often relate to immigrant settlement issues, the interpreting teaching perspective should not limit itself to these issues; interpreting for business or other international communication also needs to be addressed, so as to recognise wider opportunities and give trainees some sense of the potential for interpreting to be a rewarding career beyond the local immigrant contact (Rudvin and Tomassini 2011). These languages will also have the best prospect of having fully professional courses. Some of these features may also apply to trainees from such countries as Vietnam, English-speaking countries, or Eastern Europe, where such trainees may include highly educated potential practitioners.
b. Where the immigrant target languages are those *of long-settled immigrant communities*, trainees may include second or later generation participants who have background knowledge of that language but whose A language is likely to be the host language where they have grown up and been educated, though there will also be well-balanced bilinguals. In this case, it is not unusual to find classes where long-time settlers are mixed with much more recent arrivals and this needs to be taken advantage of, as both groups can learn much from each other and peer-to-peer education needs to be explored, for example in vocabulary-building and contextual knowledge of institutions in both cultures. This also raises the issue of how the minority language changes in source countries but may become atrophied in the host society, as well as being subject to influence from the surrounding linguistic environment in the host country, and partial language shift may have occurred.

c. The more recent the arrivals, the more commonality there will be in background knowledge and experience, despite great variation in linguistic abilities. In the case of the *most recently arrived language groups*, all issues are compounded by the difficulties of trainees themselves still facing their own settlement issues and lacking familiarity with the local culture and institutions; if their knowledge of the host language is also relatively weak, or knowledge of their first language(s) weakened through interrupted education or other factors, they face double or triple hurdles which must be recognised and systematically addressed (Lai and Mulayim 2013). Language learning and acculturation is a slow process in any context; if it is expected that trainees can use appropriate language in professional situations immediately, it is important to temper expectations. Understanding the full context of an encounter and the purposes and languages of the participants must however remain the prime focus.
d. As a final group, not identifiable as easily fitting into the previous categorisation, mention must be made of the emergence of international students as a very substantial cohort in some academic courses, particularly in English-speaking countries but increasingly in other countries as well. Such students may have more international than local community perspectives, and for many the prime aim of the course may be to improve their L2 skills, or even emigrate to the host country, as much as gaining a professional interpreting qualification. While many may bring with them some translation skills, oral fluency may sometimes be deficient, and their presence in interpreting classrooms will raise questions of what contexts of interpreting will be most salient for them. For example, for Chinese students returning to work in China, business and trade situations will be more likely than a community orientation, showing some potential links with the first group who interpret in major world languages. Liaison interpreting, among other modes, will be widely used in areas of business (Ko 1996; Dodds 2011).

Some of the above groups will raise particular pedagogic issues. Our group (b), largely second generation trainees, may have strength in the host country language but less proficiency in their language of family origin, even though the latter is often (problematically) referred to as their 'native tongue'. Unlike conference interpreting courses, some liaison interpreting courses must do without admission tests in order to satisfy training needs in a diversity of languages or to fill classes where minimum language-specific numbers are required, so a measure of the level of bilingualism only emerges during training. One exception is Sign Language interpreter training, which very often has an emphasis on intake tests as most trainee cohorts have acquired sign language relatively recently and are not native signers, even though some SL courses teach acquisition while they train for interpreting (for the very varied picture of admissions tests, including those for SL interpreting, see Napier 2010; Liu and Pochhacker 2014).

Trainees that have recently arrived, our group (c) above, reveal one more factor that can affect DI training in a way that has less impact on conference interpreting courses: the extensive demand for language services across many languages, particularly in immigrant situations, means that many candidates arrive at interpreting courses without a solid background in translation, and with often very unbalanced bilingualism, or even deficiencies in both languages they will interpret between. To the extent that candidates arrive with poor bilingual and translation skills, then this will affect the curriculum and pedagogic possibilities. One response is to then spend more time on improving bilingualism and basic translation skills, which, however, eat into interpreting time and do in some cases end up being largely translating courses with only peripheral attention to performance and dialogic communication dynamics:

> Students and educators want to ensure they know as much as possible about the court systems, housing benefits, or the digestive system; they continuously work on terminology in class; this sometimes leaves little time for interpreting skills and practice. (D'Hayer 2013, 328)

Finally, in relation to the trainees, the overall policy and professional context can militate against a strong commitment to training. Pöchhacker (2013) sums up this reason for a lack of motivation for trainees and the resulting uneven patchwork of training programmes:

> Most problematic […] is the widespread absence of a legal mandate for interpreter service provision, so that investing time and resources in the pursuit of a degree level training program offers very uncertain returns. (Pöchhacker 2013, 177)

The above represents the range of trainees and abilities that will be encountered. Dealing with this diversity, both between and within language groups, is the daily preoccupation of those who run these programmes. Equally challenging is finding and training adequate trainers for such programmes in specific language combinations; or, in lieu of this, running non-language specific courses to teach ethics and techniques without specific language input, an issue covered elsewhere in this volume (see the contributions to this volume by Hale and Gonzalez, and Skaaden).

4. Balancing performance demands and translation needs

For interpreter training, the relationship between interpreting and translation has very specific consequences. Perhaps a useful way to understand the difference between translation and interpreting, going beyond the simple written/oral distinction, and building on the immediacy factor, is to see it as an analogy of mathematics and physics. Good mathematics is very necessary for a physicist, and mathematical mistakes count as poor physics, and yet anyone who is a mathematician is not *ipso facto* a physicist, nor would most physicists call themselves mathematicians. Likewise, correct translation is essential for an interpreter, and yet certainly not every translator is an adequate interpreter; an interpreter uses translation as *one* of their tools in a specific communicative context.

At the risk of stretching this analogy, there is one other aspect of the relation between physics and mathematics that can give an insight into interpreting: mathematics forms a system itself, with its own language and highly formal relationships; a physicist however has to test their knowledge in the real world, going beyond the world of mathematics while still observing mathematical necessities. For interpreting, something of the same distinction has been made by Lederer (2007), who argues that translators and interpreters are not translating *language*, but translating *texts* (she sees interpreting discourse as texts):

> Translating texts is not the same as translating languages; words in texts take on meanings that can be quite different from those they have out of context […] understanding a text also means taking into account its extralinguistic factors.
> (Lederer 2007, 29)

It is the specificity of texts that determines their meaning, and that specificity is given by the context and communicative intent in each case.

The cognitive, worldly aspects of interpreting – understanding others, dealing with communication dynamics, understanding contexts, performing in response to that knowledge – plus the immediacy of this performance places a premium on what else an interpreting candidate needs besides the ability to translate between two languages. It also places a premium on competent interpersonal interaction. Yet, the holistic demands of interpreting do not give us a simple categorisation of what is translation and what is something else – all other aspects of the interpreter's work are also conveyed *through* translation, *through* language: showing comprehension and understanding, responding to nuances and surprises, clarifying, checking and progressing the communication.

The pressures on resources and budgets mean that many interpreting courses will *not* be built upon a solid foundation of translation, so the issues of translation need to be built generically into other aspects of interpreter training. Two methodologies then become critical.

The first is a systematic approach to salient contexts and their relevant language and, in particular, the often ritualistic nature of this language. This focuses translation aspects into recognisable and achievable tasks, and places them in very specific social and professional contexts. Ritualised and predictable discourse styles are very apparent in all institutional situations whether dealing with Police, lawyer interviews or court appearances (Hale 2004), in health (Pöchhacker and Schlesinger 2005; Tebble 2009), and in administrative/ immigration/ legal areas (Wadensjö 1998; Pöllabauer 2004), and give the essential framework for understanding the kinds of discourse that interpreters will face and hence the keys to how trainees need to be taught. Understanding this discourse, often in its ritualised form, helps to understand the institutions in which interpreters will need to work; and reciprocally, contextually understanding the institutions shows why the discourse within them is as ritualised and predictable as it is. Time constraints in courses make this focus the most effective way of describing situations and roles (emphasising the roles of others) and forewarning possible pitfalls and variations. For Pöchhacker (2012, 58), attention needs to be given to this discourse context

> to show how the interpreter participates, but also, and mainly, how the interpreter's behavior impacts on the participation of other interactants.

The second methodology is the essential nature of RPs in securing this understanding of ritualised linguistic encounters and their social and professional context. RPs give the most realistic approximation possible to actual interpreting situations, but they may be difficult to sustain for a number of reasons. Firstly, they are absolutely dependent upon the quality of the two interlocutors for whom the trainee must interpret. In many cases, this means there must be two instructors to play the two roles; in some cases, this is expensive, or institutional practices may mean that one instructor is meant to handle this. With some exceptions, trainees are rarely able to convincingly play the various roles that may be targeted (an accused, a police officer, a nurse, a critically ill patient, a social security administrator, a business person, etc.) (see Niemants 2013). Secondly, RPs are time-consuming, with usually one trainee playing the role of the interpreter each time, while others observe. A practice often employed is to have trainees themselves form into groups of three (if at least two share a common language) to practice. While this is a beneficial practice, it has its limits for the reason stated above that many trainees will not be able (even with prepared scripts) to approximate the style, language and demeanour of the participants. Some mature aged trainees with appropriate life experience may be able to perform this successfully, and they constitute a valuable resource, but younger or less experienced trainees may struggle.

The above factors make RPs of any kind exhausting to organise, yet it is only through them that trainees can learn the language, the intention and the demeanour of typical participants. The advantages of having a practicum programme to extend this familiarization are manifold:

> Opportunities for experiential informal learning in authentic settings generate alternatives to more traditional learning approaches. Informal debriefing sessions with professional interpreters, potential employers, peers and teachers are an ideal opportunity to offer new strategies to all students. (D'Hayer 2013, 335)

Programmes vary as to what extent such experience can be a formal part of the courses or remain informal. Practicum possibilities are covered in other contributions to this volume.

An equally valuable experience is to have RPs with trainees of other professions: such potential partners may be available if interpreter training courses are in larger educational organisations (universities or polytechnics), but even if training is held outside these institutions, it may be possible to organise such sessions with local institutions training other professionals and paraprofessionals, where the staff of the other participating professions can suggest or prepare RPs. This can be a worthwhile alternative if it is difficult to find other professionals to participate in RPs, but is also valuable in itself. The rewards from such sessions are many. For instance, Ozolins (2013) comments that one of the explicit benefits that students in one course recognised in their journal entries after a session of RPs with social worker students was getting to understand how the social workers approached a situation – which was quite different to the approach of interpreting students. It is also the way that interpreters can better define their own role in the context of *role reciprocals* – for interpreters will always need to understand the roles of others, and, in particular, how *they* view interpreters. Controversies over the role of the interpreter have been a leitmotif of the community interpreter field in particular, as witnessed in the continual debates over this in the *Critical Link* series in particular (see Gentile 1997, Turner 2007, Gustafsson *et al.* 2013), but as far back as 1994 Zimman identified the essential need to consider the other roles an interpreter is surrounded by:

> Perhaps the controversy reflects the fact that circumstances and role relationships that are crucial for defining the role of the community interpreter are not always taken into account. (Zimman 1994, 219)

It is in this way that interpreting trainees can learn about the other likely participants in interpreted encounters, decentring the emphasis on the trainee alone. In the specific social work case mentioned here, it *is* about the social worker, and their client.

Such insights can provide some of the most profoundly orienteering experiences for interpreter trainees, blending technique and language issues with understanding of other parties' needs and ways of working. It is only in RPs that have a good deal of spontaneity that these positive effects can be obtained. Carefully scripted RPs with ordered turn-taking lack this spontaneity and really present only a (short) consecutive interpreting experience, focusing on the translation aspects only and not testing students' coordination skills. The principle must be that the interlocutors follow what the interpreter says – whatever the interpreter says – rather than return to a prepared script regardless of how the interpreter has interpreted (D'Hayer 2013, 329–330).

There are some things that arguably only RPs can teach. From this author's experience, trainees are able (however well) to consecutively interpret in the person of the original speech in a longer consecutive situation ("I wish to point out that…", "our committee is considering …", "the local council has decided…"). Yet put these same trainees between two live interlocutors, a remarkable proportion will initially revert to third person ("she said that …", "the nurse wants to know …"). Only exposure to RPs can familiarise one with first person interpreting; this highly principled attribute of professional interpreters (Duflou 2012) is not at all taken for granted by trainees initially; the use of first person after all is an unnatural act, not the way we normally relate in conversations.[2] The same can be said for other skills, such as clarification, intervening to request repetition, or overcoming overlapping conversations. Many of these require a level of personal confidence and interpersonal dexterity that does not come at all easily to many trainees; good training in longer consecutive or in simultaneous interpreting can give one linguistic confidence, but the interpersonal coordination (Wadensjö 1998) has to be demonstrated *in situ*. And only the experience of ethical or role issues arising in such interactions can give trainees an experiential basis for understanding codes of ethics or codes of practice and the relevance and the need to interpret such instruments for their specific situations.

It should be noted that RPs may have their shortcomings if not well organised – the problem of student experience in playing the roles has been mentioned, but the other is that while an RP tests the student performing, a lot of the class spends a long time watching, potentially leading to boredom or frustration, unless the feedback of the students' performance can cumulatively address the issues that the students in

2. Use of the third person has been widely reported in DI situations, but usually for interpreting done by untrained interpreters. The somewhat singular defence of third-person interpreting made by Bot (2005b) is noted; however, *training* programmes that avowedly train interpreters to use the third person are, as far as this author can ascertain, either scarce or non-existent.

the class serially demonstrate. Another pitfall is in an assessment context, where the RP lacks authenticity as the evaluative aspects influence the interlocutors, leading to stop-start role-playing or a mix of discourses in the RP (Niemants 2013).

As a result of these and other considerations, even in well-resourced academic contexts, there may be a tendency to concentrate on the translation side – on consecutive (or simultaneous) interpreting that can be taught with fewer resources. Moreover, in situations where course final assessments or certification examinations are not live, but recorded, thus turning them back into (shorter or longer) consecutive exercises or in some cases virtually translation exercises alone, this results in no interaction and no way of testing trainees' coordination skills. This can have a negative washback effect upon pedagogy: if the final assessment is only consecutive, or is only taped interaction and not live interaction, why bother learning – or teaching – about the difficulties of liaison situations and struggling to have the resources to do it properly?

Thus, the objectives of liaison interpreting pedagogy are not only different and additional to those of consecutive or simultaneous interpreting, but also more demanding of resources to be done properly. Against that, the satisfaction and motivational factor for trainees can be very high if such exercises involve other interlocutors or experience with professionals or trainees in other fields.

5. Placing the interlocutors at the centre of considerations

We end this chapter by returning to the issue of objectives, the difficulty of having trainees recognising and fulfilling their role in relation to interlocutors, and developing techniques to address the distinctly social side of the interpreting encounter. A significant issue here is that this interlocutor perspective on the interpreter's task has often been difficult to document and research, and where it has been studied it shows wide divergences in how service providers view interpreters, and contrasting views from interpreters and service providers about the interpreter role (e.g. Pöchhacker 2000; Lee 2009).

A useful starting point in considering the user's perspective, if perhaps unexpected, is to consider one of the most perplexing and seemingly dismissive comments ever made about interpreters by the German scholar Schleiermacher as long ago as 1813. Contrasting the work of the interpreter who worked mostly (at that time) in commerce settings, and that of the translator who dealt with art and scholarship in classical and literary texts, Schleiermacher (2004, 44) opined that "the interpreter plies his trade in the field of business, while the translator proper works above all in the areas of science and art". In this context the work of the interpreter is

> little more than a mechanical task which can be performed by anyone who has moderate knowledge of the two languages, with little difference to be found between better and lesser efforts as long as obvious errors are avoided.
> (Schleiermacher 2004, 45)

This comment does not seem to see interpreting in a very favourable light. Schleiermacher was contrasting interpreting for commercial encounters with the intellectual demandingness of translating sacred or classical texts; the encounters he cites were, for example, an interpreter interpreting between a merchant and a customer, or a traveller having an interpreter in a foreign country. To be fair, Schleiermacher could not have imagined, back in 1813, what a modern interpreter would do – say – a conference interpreter interpreting on chemical warfare negotiations; an interpreter in a complicated legal case; or an interpreter working in an end-of-life or mental health situation. To that extent, we can see Schleiermacher's comment as a product of the intellectual and communicative situations of its day. And yet, the view that any bilingual with a "moderate knowledge of the two languages" can perform as an interpreter continues to perniciously dog the field to the present day.

But there is another way of understanding this. First, Schleiermacher was speaking not as an interpreter but as an observer (and perhaps user) of interpreters and a reader of translations. This user perspective is critical, for it takes us to an appreciation of what a user may expect of an interpreter, and what an interpreter needs to appreciate about users. Second, Schleiermacher's seemingly dismissive comment about interpreting can be tied in to what anyone dependent upon an interpreter might expect – that I will talk about whatever is relevant with my interlocutor, the interpreter who understands the two languages interprets, and as long as obvious errors are not introduced – and why should they be? – it should be a straightforward process.

How should we understand what may be seen as a broad lay perspective on interpreting? On the one hand, it may be a dull ignorance of interpreting, as seeing it as simply a word-swapping exercise, expecting the interpreter to parrot any words in the other language and wondering why things go wrong. On the other hand, if the interlocutor takes seriously the view that errors are to be avoided, they can actively monitor the interpreter; if whoever has hired the interpreter is active and not merely a passive consumer of interpreted messages, they may be able through their own activity in the interpreted encounter to ensure that the task is accomplished. If there is any likelihood of errors, if there are any doubts about the interpreter, or if the interlocutor may feel or know there are likely to be complications or difficulties in the encounter, they can help to ensure a quality interpreting experience by the setting of a brief set of rules, to monitor and guide the interpreter if necessary.

What could these rules be?

a. Interpret in the first person – don't say "he said", "she asks"; repeat the actual words used: "I did x", "Can you tell me y?";
b. Interpret *everything*. I will decide if it is relevant. If they do not answer my question that's all right, that's for me to handle;
c. Don't guess. If I say something that you don't understand because it is too complex, ask me to rephrase or explain. Same for the other party. And keep each of us informed when you are doing this with the other party;
d. Ask me or the other party to repeat things if your concentration slips or something is not clear;
e. Interrupt me or the other party if we are talking too long and taxing your memory; those of us doing the talking probably don't know how much an interpreter can remember and take in;
f. If I really feel that something I have said has not got through, I will use the mirror technique – ask the other interlocutor to repeat back to me what I have said or offered, and you the interpreter need to render their response back to me.

Now, it does not matter if such a list may look prescriptive or simplistic; this is the view of the interlocutor and it is up to the interpreter to meet the challenges of realising these rules in often complex practice, with all the attendant difficulties already alluded to. In her path-breaking work on interpreting, Wadensjö (1998) defines interpreting as translation plus coordination, making the point that for liaison situations, interpreting is not only a matter of translating a stream of speech from one party to another, but often coordinating such things as turn-taking, understanding, repetition, starts and stops, which have been discussed above. In fact, it may well be said that any party to an interpreted encounter can do this coordination: when an interlocutor is aware of how to work with interpreters and aware of potential pitfalls, they can do much to share that coordination. By setting out those rules implicitly or explicitly, the interlocutor also retains their control over the encounter – after all, the encounter is for the purposes of the interlocutors, not primarily the interpreter.

Many dialogue situations bring an extra reason for why the interlocutor should be centrally involved in coordination. While interpreting is sometimes (even unconsciously) seen as a practice to assist those who do not know the majority language, in many institutional settings interpreting is there precisely to allow institutions to function better – in some cases in the light of constitutional, legal or policy requirements to allow language minorities access to needed services, to clear the queues, to provide a humane service, to detect problems that may only become larger if not attended to.

Thus, there is an institutional and not merely a moral reason for those who work with interpreters to know how to coordinate and share in providing a quality service. This means that knowing how to work with interpreters goes beyond the limited invocations to "look at the client", "speak in short sentences", "avoid complex terminology or metaphors", etc., which is often the limit of such professional development or (rarely) pre-service sessions for those likely to work with interpreters. Given the likelihood that such personnel will work with interpreters from a wide spectrum of ability, knowledge and understanding of their role – not to mention language competence – the personnel in this situation must be fore-armed and able to get the very best out of any interpreting encounter, which can here be defined as contributing up to the maximum of coordination.

Such a strong view of the interlocutor's role can be realised only in some kind of formal training opportunity, even if it be relatively brief. An example is the approach taken in Police training in Sydney in Australia, where the dedicated trainer starts with the premise that "*There is no such things as a bad interpreter*", and Police recruits and Police on professional development are brought to an understanding that it is their responsibility to extract the optimal performance from any interpreter, and be particularly mindful of those situations where the interpreting skills or linguistic competence of the interpreter may have serious flaws, where the Police then need to exercise the maximum degree of coordination. Judy Saba, Diversity trainer for the New South Wales Police force, argues that this can only come about if there is "an organisational approach to enhancing capacity in order to work effectively with interpreters" (Saba 2012). Perez and Wilson (2007) give a similar account of training Scottish police.

Interpreters and their organisations in turn should expect nothing less from the other professionals they work with, and turn these expectations into demands, lobbying relevant institutions to train their personnel.

Yet apart from this wider professional context, the interlocutor perspective is profoundly important for clarifying objectives for interpreter training.

First, purely in terms of *learning*, nothing can replace the knowledge of the professional context in which an interpreter has to work. Understanding of that field's professional practice – and specifically how communication is carried out in that field – is critical for interpreter orientation and for building interpreter competence.

Second, this perspective reinforces the understanding of the interlocutor's role that is crucial if there is to develop any sense of working in partnership with the particular professionals in a field: training of interpreters where the valid objective of impartiality is understood as a kind of detachment and distancing from the intentions of the other participants sets trainees off on the wrong foot of distancing themselves from the concerns of the interlocutors. Many areas of interpreting, from mental health or many therapies to business situations or Police work, cannot be entered into without forming a specific partnership with the professionals. Our codes of ethics and training for roles still struggle to come to grips with this.

Finally, in terms of role, the interlocutor's perspective re-emphasises that it is the other parties, not the interpreter, who are mainly responsible for the encounter and its outcome: so many situations which may raise ethical concerns, for example – "how do I respond if one interlocutor does x?" – need to be emphatically returned to the interlocutors for resolution, rather than the interpreter battling to think of a strategy or a reply of their own.

6. Conclusion

The perspective of the interlocutors defining the interpreter's role and behaviour is consistent with recent bodies of work that have stressed the particular nature of practice professions, i.e. those that do not deal with technical matters alone (engineering, IT) but those that fundamentally are about communication with persons (medicine, social work, psychology, translating and interpreting; see Dean and Pollard 2005). Chesterman (2001) uses this as the basis to rethink ethical codes, and Clifford (2004) amplifies the notion of a practice profession to stress the developmental aspect of interpreters fitting into a role of cooperation and teamwork with the other professionals in the institutional contexts in which they work, arguing in the context of interpreting ethics:

> There may be a linguistic component in the role that interpreters play, but that role is inherently a social one. The ethical principles we present to interpreters must reflect this reality. (Clifford 2004, 111)

It is the understanding of this social role that ties together the aspects of translation, performance and understanding of professional context that provide the objectives of interpreter training.

The mark of a professional is the profound knowledge of their field, but for interpreters, the mark of their professionalism is the mastering of other professions' fields, to the extent necessary to ensure communication between that profession and significant others.

CHAPTER 3

Sign language interpreting education

Reflections on interpersonal skills

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We present a description of our didactic approach to train undergraduate sign language interpreters on their interpersonal and reflective skills. Based predominantly on the theory of role-space by Llewellyn-Jones and Lee (2014), we argue that dialogue settings require a dynamic role of the interpreter in which s/he constantly makes choices based on contextual, interpersonal and intrapersonal factors. Reflection on the interpreter's interpersonal skills (IPS) is essential to improve the interpreter's behaviour. We developed several courses of Interpreting Skills (INS) offered during a four-year tertiary education programme, based on the concepts of competency-based learning and teaching. We provide a short description of one course in particular, INS7, and give some examples of practice (role-play) and (self)assessment.

Keywords: interpersonal skills, competency-based education, reflection, sign language interpreting, role-space

1. Introduction

Dialogue interpreting (DI) is a multifaceted endeavour involving a myriad of professional competencies. Most of the services of sign language interpreters take place in the community, where they encounter different situations all the time. In these situations, interpreters not only make linguistic choices, but also coordinate choices at the level of the interaction. For interpreters to make proper choices in a given situation, we argue that training the interpersonal skills (IPS) of student sign language interpreters is pivotal in the curriculum. In this chapter, we will illustrate the setup of our four-year bachelor programme for sign language interpreters at

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the Institute for Sign, Language & Deaf Studies (ISLD) of the Utrecht University of Applied Sciences (UUAS) and specifically focus on the teaching of IPS.

The outline of this chapter is as follows. In Section 2, we will start by giving a brief background on the history of sign language interpreting education in the Netherlands. In Section 3, we will sketch the educational approach of our curriculum and present an overview of our definition of interpersonal competence. We will then explain in Section 4 why interpersonal competence is deemed to be important in DI by giving a theoretical framework. In Section 5, we will describe how interpersonal competence is addressed in the curriculum and provide some examples of practice. Our conclusions will follow in Section 6.

2. Sign language interpreter education in the Netherlands

In the Netherlands the first official educational programme for Sign Language Interpreting (SLI) started in 1984, with a part-time course on upper secondary vocational level (MBO, see Appendix 1 for an overview of the Dutch Education System), which was predominantly attended by hearing Coda's (children of deaf adults). These students had Sign Language of the Netherlands (*Nederlandse Gebarentaal: NGT*) as a first language besides spoken Dutch. The curriculum offered a basic course on NGT and Dutch linguistics, as well as interpreting techniques. As more and more students were non-native signers, in the early 90s the programme was extended to three years. At the time, NGT was barely described, and there was hardly any information on how to teach NGT as a foreign language (Van den Bogaerde 1991; see also Jacobs 1996 and Kemp 1998 for American Sign Language, ASL). Even today, there is only scarce information on how adults learn a sign language (but see for instance Rosen 2004; Quinto-Pozos 2011; Chen Pichler and Koulidobrova 2015). In 1996 it was decided to stop the programme, as all stakeholders, namely NBGT (the professional organization of sign language interpreters),[2] trainers, students and the Deaf community agreed that the programme urgently needed a qualitative revision. The Deaf Community, especially, which was voicing its concerns about the quality of SLI (see later research by Van der Graaf and Oudenampsen 2001), made an explicit request to establish a highly professional tertiary education programme.

The Dutch Deaf community is estimated to consist of between 8,000 and 16,000 members. Deaf children were traditionally sent to five schools for the deaf, spread all over the country. Most of the children stayed in boarding schools for

2. NBTG is the Dutch Association of Sign Language Interpreters, at the time called NVTD, i.e. Dutch Association of interpreters for the deaf.

years, where generational transfer of NGT and deaf culture took place (Rietveld-van Wingerden and Tijsseling 2010; Tijsseling 2014). Oral education for the deaf, without the support of sign language interpreters, was in place up until the late 80s; a period of bilingual education came to bloom around 1995, parallel to an increased provision of cochlear implants to deaf children (Van den Bogaerde and Schermer 2007). These deaf children were not, and still are not, automatically in contact with NGT or the Deaf community and may need different interpreting services compared to previous generations.

However, in the late 90s it was estimated that approximately 800 interpreters would be needed to provide SLI services to the Deaf community, whereas only about 60–90 were available at the time (Commissie Nederlandse Gebarentaal 1997; Baker *et al.* 2001).

At the express request of the Deaf community, in 1997 a four-year bachelor programme for NGT-Dutch SLI was launched at UUAS. The need for skilled interpreters in the Netherlands was huge (Commissie Nederlandse Gebarentaal 1997) and the new programme drew many students.[3] This programme currently has approximately 350 SLI students, the majority of whom has had no previous education in NGT or professional interpreting skills. In the twenty years since 1997, we have continuously updated our curriculum, based on SLI research (among others see Roy 2000a; EFSLI 2013a, 2013b; Hale and Napier 2013), good practices (for example Winston and Monikowski 2013), and professional consultation both nationally and internationally.

The programme has a comprehensive curriculum (see Appendix 2) and provides basic education for SLI. In general, students graduate with NGT skills at level B2 of the Common European Framework of Reference for Languages (Council of Europe 2001; ATERK 2013; Van den Broek-Laven *et al.* 2014). This means that, for instance, interpreting for children and interpreting in judicial or medical settings are only touched upon in the main curriculum, and are further offered in elective or post-academic courses.

In this chapter, we will describe the dialogue interpreting courses in the UUAS' SLI curriculum and provide examples of our teaching approach, including in-class exercises and practical assignments.

3. At the same time, a programme was set up for instructors of NGT, which drew many deaf students. We will not discuss this programme further here.

3. Competency-based education

Our four-year bachelor programme for SLI is based on the concepts of competency-based learning and training. According to this educational model, learning is aimed at the achievement of professional knowledge and skills at a predefined level of proficiency. As such, both the curriculum and assessment are organized around the students' professional outcomes and their progress along a series of milestones to achieve these outcomes (Eraut 1994; Lizzio and Wilson 2004).

As learning and training are shaped by professional outcomes, it was necessary to gain insight into the professional standards of SLI's in order to make these outcomes explicit. In the Netherlands, the NBTG (see note 1) has published its code of ethics and professional conduct (NBTG 2014).[4] The tenets of this professional conduct are confidentiality, respect for participants, knowledge and skills to translate between languages, and IPS.

Recently, the European Forum of Sign Language Interpreters (EFSLI) has provided learning outcomes for a three-year curriculum for SL interpreter education (EFSLI 2013a). These learning outcomes describe different domains of knowledge, of which the third domain – *Interpreting* – is particularly relevant here. Learning outcomes for interpreting are summarized in Figure 1.

The graduates should demonstrate capacity to interpret proficiently and effectively in consecutive and simultaneous modes. They should be able to prepare for an assignment, draw on the literature in the interpreting field and in the domains in which they will work, and apply this to their work as independent interpreters, as members of an interpreting team, and as members of the interpreting profession. This entails that a graduate interpreter demonstrates capacity to manage the social factors that influence interpreters' activities (e.g. turn-taking, overlapping turns, power relations, expectations and requirements, etc.) in a non-dominating manner and that they are able to explain the interpreting process and their scope of practice to consumers. Finally, graduate interpreters should demonstrate collegiality by showing respect and courtesy to colleagues, consumers and employers, and by taking responsibility for the quality of their work.

Figure 1. Summary of learning outcomes for the domain *Interpreting* (EFSLI 2013a, 31)

4. See also their website in Dutch: http://www.nbtg.nl/

We took the NBTG and EFSLI tenets as a starting point for the development of a full matrix of competencies for the sign language curriculum (Student handbook Interpreter NGT 2014–2015). Seven types of competencies were formulated in total (*ibid.*, 17–23): (a) Interpersonal competencies, (b) Organisational competencies, (c) Competent to collaborate with colleagues, (d) Competent to collaborate with clients and their environment (e.g. Deaf community), (e) Competent in reflection and development, (f) Competent in interpreting techniques and skills, (g) Vocational competencies.

In the remainder of this chapter, we will focus on the development of interpersonal competencies, as interpreting is a social behaviour. Important elements of IPS are trust, respect and acceptance of the deaf client and the deaf community, as well as professionalism and flexibility to meet the needs of deaf people. These elements are best captured by the concept of "good attitude" of the interpreter (Napier 2011). It is acknowledged that interpreters are involved in verbal interaction and as such actively participate in discourse (Roy 2000a; Harrington and Turner 2001; Pöchhacker 2004; Apostolou 2009). Moreover, as the primary participants do not know each other's language, the interpreter fulfils a crucial role in building up and maintaining the interaction. Interaction management does not only require good social and linguistic skills, but also IPS to accommodate primary participants and ensure a smooth conversation. In Figure 2, we present a full description of interpersonal competencies as developed in our curriculum in the top box. In the boxes below, the development of these competencies is outlined.

We distinguish three levels of development in the bachelor programme that are derived from the Dreyfus' (2004) model of adult skill acquisition (see Figure 3 for a schematic presentation of this model). According to Dreyfus' model, the proficiency levels go from novice (level 1, corresponding to the first year), to advanced beginner (level 2, corresponding to the second and third years) to competent (level 3, corresponding to the fourth year). Within each level, the essential learning outcomes and behavioural indicators (i.e. operational descriptions of these outcomes) are listed.

<table>
<tr><th colspan="3">Interpersonal Competencies</th></tr>
<tr><td colspan="3">The NGT interpreter ensures that the conditions for optimal communication between clients and her/himself are met. S/he is at the service of the customers and assumes an independent position which does not extend her/his function as interpreter. The NGT interpreter respects the independence and responsibility of the clients and demonstrates this in her/his attitude and behaviour towards the clients. S/he detects when between her/him and the client, or between the clients, a misunderstanding is emerging due to her/him not being able to handle the assignment, or lack of knowledge of the diverse cultures, languages, norms and customs. S/he can divulge this to the clients and try to find a solution. The NGT interpreter is able to adequately judge her/his own ability to execute the assignment before accepting it, or resigns from the assingment if problems are emerging.</td></tr>
<tr><th>Level 1</th><th>Level 2</th><th>Level 3</th></tr>
<tr><td>The student recognizes the importance of optimal communication between the client and her/himself. The student has a respectful attitude towards instructors and fellow students and has an elementary knowledge of culture, norms and customs. The student masters elementary communication skills.</td><td>The student adopts an attitude, behaviour and appearance that least disrupts the communication between the clients. The student notices when the assigments seems to be going wrong and can find a solution with the support of the instructor or supervisor.</td><td>The student can take an independent position in relation to the clients and shows respect for their independence and responsibility. The student makes it known to the clients when a misunderstanding seems to emerge and discusses solutions. The student can judge whether or not s/he is right for the assignment and/or which preparation is needed in order to be able to handle the assignment.</td></tr>
<tr><td>Indicators: the student…
– is respectful.
– communicates by handling verbal and non-verbal techniques.</td><td>Indicators: the student…
– demonstrates the desired attitude and behaviour.
– is aware of the importance of using appropriate language and cultural/behavioural registers in various settings.
– makes contact with the client
– shows awareness of the other participants in, as well as her/his own role within, the interaction.</td><td>Indicators: the student…
– uses a register that is appropriate to the interpreting assignment, both for NGT and for Dutch.
– can apply and evaluate interpreting strategies for optimal communication.
– Can reflect on other participants in, as well as her/his own role within, the interaction from different perspectives (e.g. behavioural, linguistic).</td></tr>
</table>

Figure 2. Interpersonal Competencies for NGT interpreter students

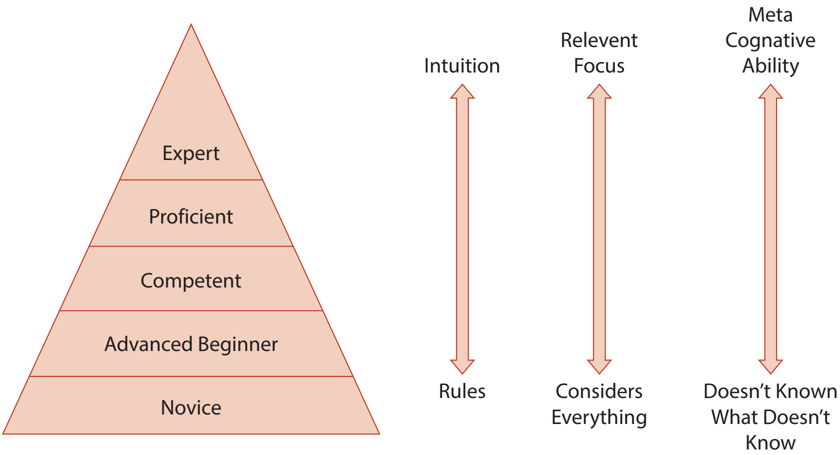

Figure 3. Dreyfus' model of skill acquisition (2004)[5]

4. Interpersonal competencies in dialogue interpreting

When viewing interpreting as social interaction (Wadensjö 1995; Bélanger 2004; Napier 2011), not only do students need to learn how to translate from one language to another, but they also need to learn how to coordinate interaction to ensure conversational flow. To do this, over the course of four years, students need to develop their professional attitude. Students often report that their behaviour in interpreting settings is regulated by one of the norms derived from the code of conduct – "translate everything from one language into the other". However, they note that when taking on this rather normative role, they feel like a "machine", unable to really capture their role as an interpreter. This makes them insecure, because they do not know what makes them a good sign language interpreter. It is essential to address their feelings in the curriculum, as suppression of these feelings, or absence of evaluation of professional behaviour other than translational skills, might lead to stress and burnouts in professional life (Dean and Pollard 2001).

It is pivotal that SLI students know that the interpreter has room for manoeuvre and has a certain amount of freedom to make professional decisions, which is one of the core elements of interpersonal competencies. This is explained by Llewelyn-Jones and Lee (2013a, 2013b; 2014) in their theory on role-space: rather than a static role (i.e. a translation machine), the interpreter has a dynamic role. Interpreters

5. Model retrieved from molesyhill.com (April 6, 2015).

actively make choices based on contextual, interpersonal and intrapersonal factors. The role-space can be determined on the basis of three axes, which are in turn constructed on the basis of theories relating to interaction and conversation, psycholinguistics and interpreting studies. The x-axis represents the participant/conversational alignment of the interpreter, i.e. the amount of communication directed to a specific participant. The y-axis represents interaction management, i.e. behaviour that the interpreter is using to actively manage the interaction. The z-axis indicates the presentation of self. This refers to the interpreter's behaviour when s/he speaks or acts on her/his own behalf.

Interestingly, the theory on role-space can be used to understand how interpreters' behaviour in coordinating social interaction takes shape in practice. Individual (student) interpreter behaviour can consequently be evaluated by colleagues and supervisors, which is important as interpreting is predominantly a solo profession. Peer and instructor evaluation offers a way for students to obtain insight in their professional development and to share their professional doubts with colleagues and supervisors. In other words, the theory provides a means to reflect on the choices the student interpreter makes in, specifically, DI settings. Reflection is a good instrument to unravel the professional choices a student makes and to monitor competence development (Van Berkel *et al.* 2014).

In a survey for a bachelor thesis with 30 certified NGT-Dutch interpreters, Bot (2015) found that this model can be applied by working interpreters in the Netherlands to monitor their own performance with a view to the three axes as proposed by Llewelyn-Jones and Lee (2013a). She adopted the method used by Tate and Turner (2001), presenting problematic interpreting situations (three per axis, nine in total) to the interpreters and asking them (a) how they would act and (b) how they would locate their action on the axis (e.g. low presentation of self vs. high presentation of self). Bot's results revealed that actions overlapped considerably between interpreters, but that their perception of role-space (i.e. the room for manoeuvre) were quite different. Some perceived their interpreter's role as highly flexible (n = 12), some with moderate flexibility (i.e. limited to one or two axes; n = 12) and others indicated minimal flexibility (n = 6). Examples of the role-spaces are provided in Figure 4. The results indicate that role-space is variably perceived by interpreters, but that these perceptions do not always correspond to their actions in practice. Bot's (2015) investigation shows that even experienced sign language interpreters struggle with the boundaries of their professional role – what is legitimate and what is not (i.e. stepping out of the role)?

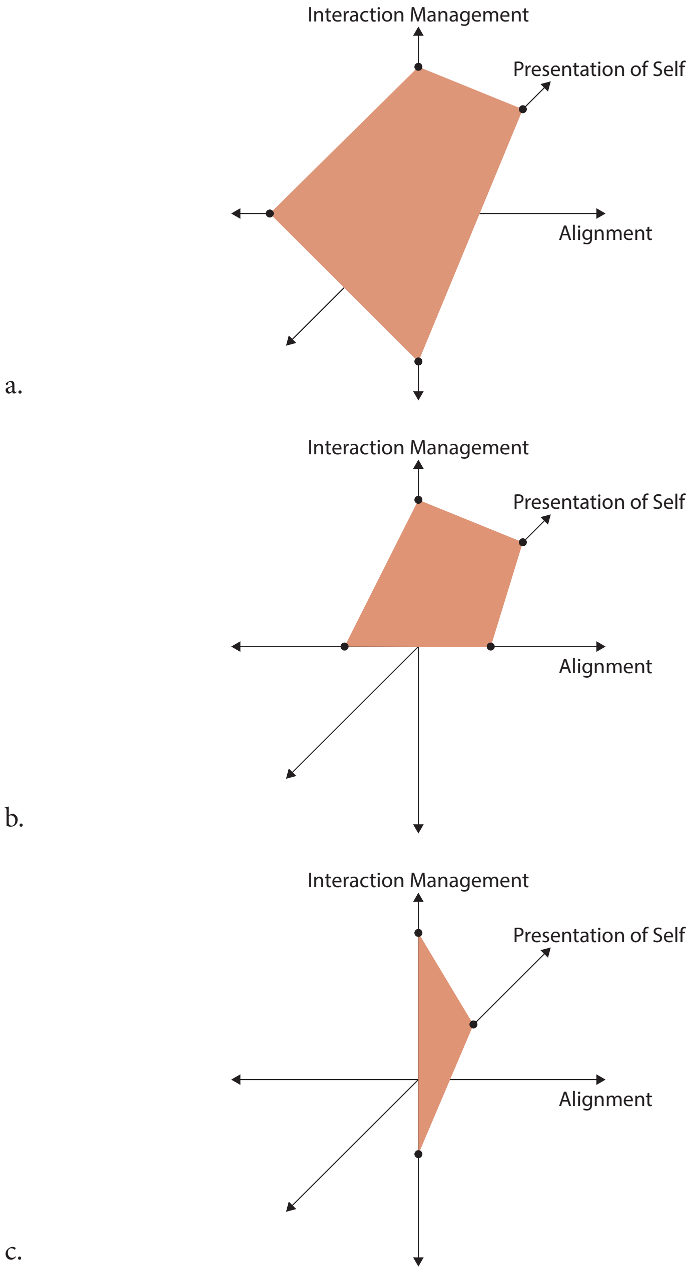

Figure 4. Interpersonal competencies for interpreter students, (a) high flexibility, (b) moderate flexibility and (c) minimal flexibility

Ultimately, the boundaries of the interpreter's role-space are far from clear (see also Llewellyn-Jones and Lee 2013a, 56). This emphasizes the importance of training the interpersonal competencies of student sign language interpreters, as these competencies are fundamental in establishing the interpreters' role-space.

5. Interpersonal competencies in the UUAS interpreting courses

All competencies described above need of course to be developed by student interpreters. Table 1 presents an overview of our four-year programme arranged per year (period), interpreting course (Interpreting Skills 1 to 7) and competencies addressed in that course. INS stands for interpreting skills. The number of credits is indicated in brackets. One credit (ECTS) is 28 hours of study in total. For a description of the whole curriculum, see Appendix 2.

Table 1. Curriculum of Interpreting courses over the four years by competency. INS means interpreting skills. The number of credits is indicated in brackets. One credit (ECTS) is 28 hours of study in total

Year (period)		Course (ECTS)	Competencies						
			1.	2.	3.	4.	5.	6.	7.
1	(B)	INS 1 (5)	x	x		x	x	x	x
	(C)	Introduction to the profession							
		INS 2 (5)		x	x		x	x	x
		Simultaneity/ Paraphrases							
2	(B)	INS 3 (5) Translation			x	x	x	x	x
	(D)	INS 4 (5)			x	x	x	x	x
		Consecutive							
3	(C)	INS 5 (5)				x		x	x
	(D)	Simultaneous interpreting of texts 1							
	(CD)	INS 6 (5)					x	x	x
		Simultaneous interpreting of texts 2							
		Practice period (5)	x	x	x	x	x	x	x
		Observations							
3	(AB)	INS 7 (10)	x	x	x	x	x	x	x
	(AB)	Role space and role play							
		Practice period (20)	x	x	x	x	x	x	x
		Interpreting under supervision							

(1) Interpersonal competencies; (2) Organisational competencies; (3) Competent to collaborate with colleagues; (4) Competent to collaborate with clients and their environment; (5) Competent in reflection and development; (6) Competent in interpreting techniques and skills; (7) Vocational competencies

Table 1 shows that each interpreting course addresses different dimensions (e.g. knowledge, skill or attitude) of competencies 6 (competencies in interpreting skills and techniques) and 7 (vocational competencies). The level at which these competencies are addressed are from novice (year 1) through advanced beginner (years 2 and 3) to competent (year 4) (see Dreyfus' model in Figure 3). Other competencies are variably addressed depending on the content of the course.

The interpersonal competencies are mainly addressed towards the end of the four-year programme. However, in year one the students acquire basic knowledge about the interaction (e.g. models of interaction and sociolinguistic concepts are introduced), they gain insight in the essential attributes for interpreters, and the role of the interpreter is outlined in the context of the power or influence that the interpreter exerts in interpreting situations. In addition, in the first year, attitudinal and IPS are embedded in many courses besides the INS course (e.g. Deaf Studies, Ethics and Social Awareness). In the second and third year, the focus within INS courses is on the acquisition of translational skills and consecutive and simultaneous interpreting. Knowledge and skills relating to the development of interpersonal competence are embedded in other courses (e.g. study skills and career preparation and Deaf Studies). The fourth year places a strong emphasis on the integration of practical interpreting skills, professional attitude and IPS.

Interpreting skills course 7 (INS7) is the main course that we will focus on here, since in this course interpersonal relations are brought to light not only in theory, but also in practice in the form of assignments. These can take place both in the classroom (simulation) and in the Deaf community.

5.1 Detailed examples of educational materials

The learning outcomes of INS7 are formulated as follows:

> At the end of this course, the student is able to interpret a conversation between two people who do not share the same language in a correct and professional way on a linguistic, sociolinguistic and psycholinguistic level.
>
> Keywords: communication, interaction, roles, position.

Figure 5. Learning outcomes for course INS7

The course consists of in-class discussions of parts of the theory on role-space, during and after which the students practice by doing take-home assignments to figure out situations that fit the theoretical subject under discussion. These can be interpreting situations, but also random communicative settings, which can be found on the internet, for instance in TV discussion programmes, talk shows, interviews, conversations, etc. The students are required to analyse the chosen situation and formulate points of interest, such as approaches they may adopt and challenges they might encounter as interpreters in the relevant situation. Together with the instructor, the students are then asked to figure out a situation e.g. by writing a script. In each lesson, one situation is played out and interpreted: while in Period A there is a focus on interpersonal aspects (role-space) and the build-up to an interpreting situation, in Period B interpreting itself is in focus.

The development of skills in this course is also aligned to the Dreyfus' competency model (see Figures 2 and 3). The course is designed in such a way that there is ample room for questions and information exchange between students and instructor, who acts more as a coach. The interactive structure of this course serves the purpose of providing the students with as much insight into the basics of the offered theory as possible, as well as the opportunity to learn from the practical experience of their instructor.

The final assessment of the course consists of three parts: (a) an in-school interpreting session of a one-on-one conversation which is video recorded; (b) an analysis by the student her/himself on her/his positioning (role-spaces) during the recorded session; (c) an analysis of the student on interpreting content and techniques during the recorded session (e.g. linguistic elements and interruptions). Below we will offer two examples of assignments in IPS training from course INS7, in particular from the first and the third lesson in the course. The theory of role-space is discussed by viewing examples in practice.

5.1.1 *Lesson 1 in course INS7 – Introduction to the course: Communication between people*

Learning outcomes: At the end of this lesson, you will know what communication between two people implies, which rules are applied, and what these rules are based on.

The students study (via our e-learning environment, HUbl. See screenshot in Figure 6 below) a webinar presentation by Llewellyn-Jones and Lee (2013b).

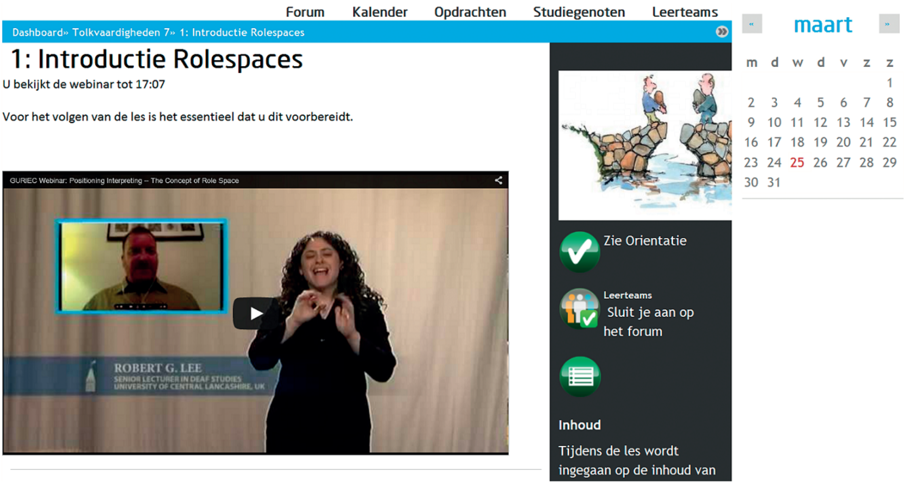

Figure 6. Screenshot webinar Llewellyn-Jones and Lee (2013b)

Students are given the following assignment:

During the in-class meeting, we will discuss the first part of the webinar (see Figure 6). Points of discussion will be:

- what rules are applied?
- what are these rules based on?
- what roles can people have when they are communicating?
- do you have a role? Do you *take* a role, or what happens?
- who or what decides how you view your role?
- how do you determine your view on your own role?
- what are the roles of the signer/speaker and of the addressee?
- how do people collaborate, from a psycholinguistic perspective?
- how do people collaborate, from a sociolinguistic perspective?

After a plenary discussion, you will work in small groups. The next assignment is:

Find on the internet a dialogue between two people, and analyse the conversation based on the points that were just discussed. Subsequently, discuss your in-group findings with the whole class. In subgroups again, name aspects you have recognized regarding the questions formulated above.

5.1.2 *Lesson 3 in course INS7. The roles of the interpreter according to Llewellyn-Jones and Lee, Roy and Bélanger*

Learning outcomes:
At the end of this lesson, you will know the theories developed by Llewellyn-Jones, Roy and Bélanger. You will apply theoretical concepts to practice during the discussions, and reflect on the choices made by participants in the role-play.

During this lesson, we will discuss the following aspects of the webinar assignment (timecode: 17.07–24.08):

- the roles of an interpreter;
- the influence of the interpreter's behaviour on the interpreting setting;
- the interpreter's role according to Lee and Llewellyn-Jones;
- the interpreter's role according to Bélanger.

How can we operationalize the concept of 'role' in such a way as to demonstrate what has actually happened during a successful interaction?

The following quote by Lee and Llewellyn-Jones (2009, 6) is discussed:

> There cannot be one right approach to all interactions. To talk of "stepping out of role" is to miss the point. Interpreters are human beings with specialist communication skills and one can't step out of being a human being. Is it possible that the notion of "role" is simply a construct that interpreters have hidden behind to avoid their individual responsibility for professional decision-making? If there are no clear rules to follow, what is there to regulate an interpreter's behaviour? What ensures that the interpreter always acts professionally? The answer, we would suggest, is integrity.

At the end of the lesson, a short role-play (RP) is performed in which the discussed elements (their occurrence, their influence, and the consequences thereof) are evaluated. The interpreters in the RP will be evaluated based on interaction, role-spaces, consequences of their choices, etc. The emphasis is not on linguistic and interpreting skills, as these will be discussed in the second half of the course.

5.1.3 *Role-play and assessment criteria*

Finally, we would like to briefly present here the RPs. The instructions to the students for this part of the course can be summarized as follows:

Imagine a situation with sufficient learning elements (see checklist).[6] When one RP is chosen in class, the student describes the situation, and provides information

6. The checklist is not provided here, for reasons of space. The learning elements are anchored in the theory the students have studied in Period A, and based on the acquired knowledge.

about the roles to the whole group. This student will not interpret her/his own script. When a student is the interpreter in a RP, this student will ask for specific feedback from fellow students who are observing. When observing, students use a checklist with aspects that have been discussed from the role-space theory. For evaluations of all RPs during this module, attention is paid to, and feedback provided on, the following interpreting elements (in random order): processing time, cohesion, positioning, turn taking and giving, interruption, summarizing, lexical retrieval capacity, grammatical capacity, register, interpreting in a culturally appropriate way, affect, prosody, articulation of signs.

The evaluation criteria used for the RPs (for Periods A and B) are provided in Appendix 3.

One such role play scenario submitted by a student is the following example. There are three role players (one hearing, two deaf), one interpreter and two observers, who note down instances and examples that can be displayed on the axes used in the Role Space theory. The scenario is:

> A (hearing) real-estate agent is showing a house to two deaf prospective buyers; there is an NGT interpreter present. The house is an old monument and the deaf clients will want to know details about specific rules for remodelling. The interpreter will have prepared briefly beforehand with the deaf clients about which questions they plan to ask.
>
> The next elements are to be discussed in class: (a) What is the aim of the situation? (b) What is the aim of the deaf clients? (c) What do (a) and (b) imply for the interpreter? (d) which aspects were noted by the observers?

Beforehand, the student who submits the scenario has to describe, and submit to the teacher, the expected challenges and points of attention according to the theory of Role Space, and discuss expected linguistic and interpreting technical aspects. For instance, s/he has to write down which Role Space elements are expected to play a role in this specific situation, and why. In this case, the student submitted: presentation of self (only when the hearing person talks too quickly), interaction management (introduction of role of interpreter to hearing client, role of visual attention) and alignment (interpreter in middle position). Linguistic aspects that were put forward were the formal register, and the specific terminology that is used with sales of monumental houses. Expected interpreting techniques: while visiting the house, the people will be walking around and pointing out specific features; the challenge for the interpreter is to notice all talk/gestures of the hearing agent and at all times be visible to the two deaf clients. The (student) observers find it very difficult to pinpoint details in the three domains (role-space, linguistic and technical aspects), and in the beginning need much support from the teacher. There is a tendency in the observers to focus on linguistic aspects (rule-based), and less on contextual issues. The examples chosen by the observers are discussed with the whole class. Following Bélanger's interaction patterns the interpreter in the RP is asked why a certain behaviour was shown (related to demand/control and teleological/deontological aspects). The discussion will focus on raising the students' awareness of the key role of *interaction*. Students need to internalize that each and every situation asks for specific actions by the interpreter.

6. Concluding remarks

In this chapter, we have described how we have implemented new didactics for teaching interpersonal skills to student sign language interpreters. Research to date shows that, besides good linguistic skills, good attitude (i.e. willingness to cooperate with the deaf client, trust, respect, personal character) is important in deaf clients' understanding of good interpreting (Edwards *et al.* 2005; Napier 2011). Therefore, we explicitly address the development of interpersonal competence by means of reflecting on the interpreter's role in dialogue settings. The theory of role-space (Llewellyn-Jones and Lee 2014) provides a means for reflection on the choices students (and professional) interpreters make in interpreting settings. Insights into the construction, functions and forms of role-spaces, and continued reflections on the choices that (student) interpreters have to make during interpreting situations enhance our students' awareness about professional challenges. In referring back to Leeson *et al.* (2011, 2), Napier (2013, 156) posited that we need "[s]econd-generation research that investigates what students and professionals do with the knowledge gleaned from first-generation research (i.e. how they actually enact their roles in practice in comparison with what they have learned)", first generation research being, for instance, comparisons between student and professional performances.

In order for us to further improve the quality of our dialogue interpreting education, in the near future, we will study the effects of our new didactics on the students' performances.

Appendix 1. The Dutch education system

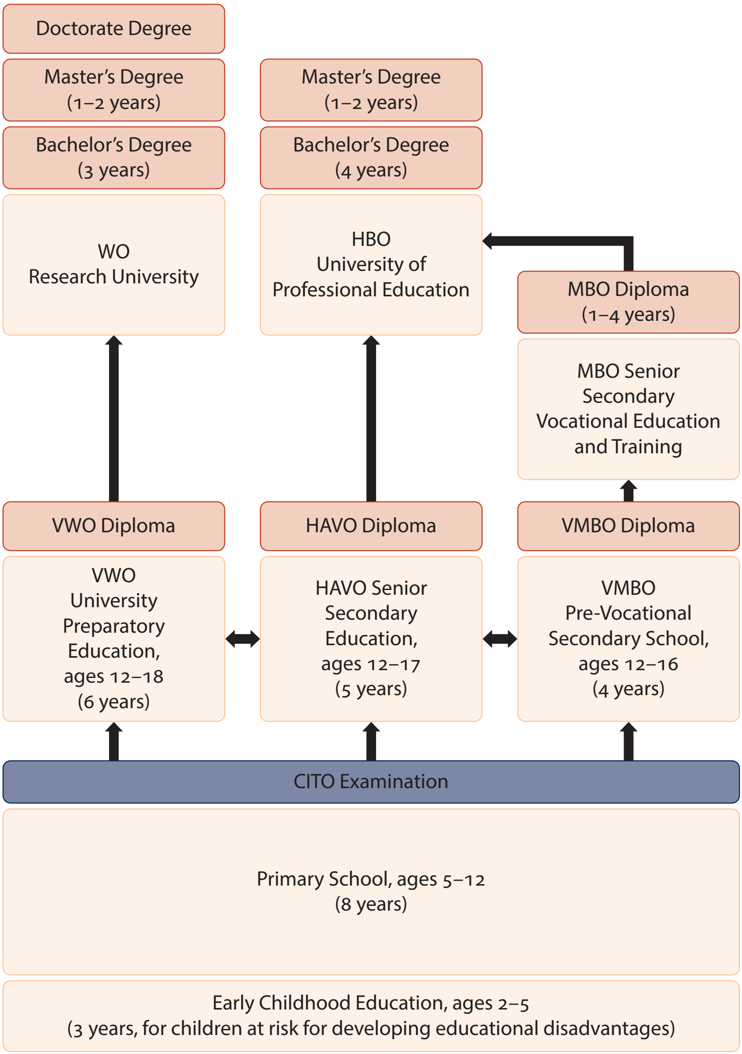

Figure 7. Overview of the Dutch education system (CIEB 2009)

Brief explanation:
Kindergarten (not in Figure) starts at 2.5 years and is optional. Primary school starts at 4 years (groups 1, 2) and becomes obligatory at the age of 6 (group 3). CITO examination is a national test that all children take before they go to secondary education. VMBO and MBO are professional education programmes, whereas HAVO and VWO prepare for professional bachelors and masters (HAVO) and academic post-graduate and graduate programmes (VWO). It is possible to go from, for example, VMBO to HAVO, or from HAVO to VWO, etc. PhD programmes follow research masters, and usually last three to four years. The Dutch SLI programme is a HBO bachelor programme, with the possibility to follow a master in Deaf Studies afterwards.

Appendix 2. Curriculum of the Interpreter NGT bachelor programme at ISLD, UUAS

1 ECTS is 28 hours of study for the student (7 in-class teaching hours and 21 of self-study / homework, etc.)

NGT Interpreter Curriculum
Hogeschool Utrecht, University of Applied Sciences

Eight semester program, each semester consists of two periods of 10 weeks. Fifth period E is for summer courses and exam resits.

Four year bachelor program, 240 ects (1 ects = 28 hours of study for student, approx. 7 hours in-class contact, 21 hours of independent learning)

First year

<table>
<tr><th>Period A</th><th>Period B</th><th>Period C</th><th>Period D</th></tr>
<tr><td>NGT-A (10)</td><td>NGT-B (5)</td><td>NGT-C (10)</td><td>NGT-D (5)</td></tr>
<tr><td>Deaf Studies 1 (5)</td><td>Interpreting skills 1 (5)</td><td>Interpreting skills 2 (5)</td><td>Social awareness (5)</td></tr>
<tr><td colspan="3"></td><td>Linguistics 1 (5)</td></tr>
<tr><td colspan="4">Study skills and Career preparation (STB) 1 (5)</td></tr>
<tr><td colspan="4">Total (60)</td></tr>
</table>

NB: (5) means: 5 ects

Second year

<table>
<tr><th>Period A</th><th>Period B</th><th>Period C</th><th>Period D</th></tr>
<tr><td>NGT-E (5)</td><td>NGT-F (5)</td><td>NGT-G (10)</td><td>NGT-H (5)</td></tr>
<tr><td></td><td>Interpreting skills 3 (5)</td><td></td><td>Interpreting skills 4 (5)</td></tr>
<tr><td colspan="2">Linguistics 2 (10)</td><td colspan="2">Deaf Studies 2 (10)</td></tr>
<tr><td colspan="4">Study skills and Career preparation (STB) 2 (5)</td></tr>
<tr><td colspan="4">Total (60)</td></tr>
</table>

Third year

<table>
<tr><th>Period A</th><th>Period B</th><th>Period C</th><th>Period D</th></tr>
<tr><td colspan="2" rowspan="3">Minor (30)</td><td colspan="2">NGT-I (10)</td></tr>
<tr><td>Interpreting skills 5 (5)</td><td>Interpreting skills 6 (5)</td></tr>
<tr><td colspan="2">Practice Period A (5)</td></tr>
<tr><td colspan="4">Study skills and Career preparation (STB) 3 (5)</td></tr>
<tr><td colspan="4">Total (60)</td></tr>
</table>

Fourth year

<table>
<tr><th>Period A</th><th>Period B</th><th>Period C</th><th>Period D</th></tr>
<tr><td>NGT-J (10)</td><td></td><td colspan="2" rowspan="2">Bachelor thesis research (15)</td></tr>
<tr><td colspan="2">Interpreting skills 7 (10)</td></tr>
<tr><td colspan="4">Practice Period B (20)</td></tr>
<tr><td colspan="4">Study skills and Career preparation (STB) 4 (5)</td></tr>
<tr><td colspan="4">Total (60)</td></tr>
</table>

Figure 8. Curriculum of the NGT interpreter bachelor programme (Student Handbook Interpreter NGT 2014–2015)

Appendix 3. Evaluation criteria INS7, UUAS: Role-place and Interpreting skills

1. Role-space The elements below focus on facilitation as a result of student's behaviour/actions, and on the student's professional choices during the interpreting process. E.g. How does s/he intervene? How does this influence the situation? Is turn-taking smooth? Etc.		
A	From the start of the interpreting situation the student acts in a professional way. I.e.: appropriate introduction, ensuring equal opportunity to deaf client to profile her/himself, behave in such a way that the hearing client quickly becomes used to working with an interpreter and communicating with a deaf person.	0 1 2 3 4
B	The student adjusts to the prevailing [deaf and hearing; ethnic] culture and [status] relationship of the clients and the [formal, informal] situation.	0 1 2 3 4
C	The student's behaviour is such that clients can have an optimal conversation.	0 1 2 3 4
D	The turn-taking management is appropriate to the relationship between the participants in the conversation.	0 1 2 3 4
Total	Max 16 points pass at 55% = 9 points	
2. Interpreting skills The elements below focus on the quality of the translations.		
A	Correct processing time	0 1 2 3 4
B	Lexical retrieval and grammar	0 1 2 3 4
C	Correct equivalency	0 1 2 3 4
D	Cohesion in translations	0 1 2 3 4
E	Correct use of NGT / Sign Supported Dutch / Dutch, (appropriate to clients and situation)	0 1 2 3 4
F	Turn-taking management/coordination, including interruptions.	0 1 2 3 4
Remarks		
Total	Max 24 points pass at 55% = 13 points	

Figure 9. Evaluation criteria for course interpreting skills 7 – interpreting a one-on-one conversation

CHAPTER 4

Interpreting and mediation

Raising awareness by training

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Starting from teaching conference interpreting in the nineties, the author moved to teaching dialogue interpreting (DI) at the beginning of the new millennium. This paper reflects on the continuities between teaching in DI and mediation, describing the organisation of the Spanish-Italian interpreting modules at the University of Genoa, and of training courses for mediators outside the university context. It also discusses the hybrid nature of DI and translation in a specific education experience, and the potential development of a teaching programme combining translation, interpreting, and mediation. This paper is not meant to draw conclusions, but to inspire reflections which can pave the way to future experiments and the creation of teaching material.

Keywords: mediation, intercultural communication, field work, Italian/Spanish

1. Introduction

1.1 The general background

The last twenty years have seen considerable changes in the professional interpreting scene (in Genoa in particular and in Italy more generally). These make it difficult to maintain rigid divisions between simultaneous, consecutive and DI, whether in drawing up an estimate of cost or when actually delivering interpreting services.

The growing mix of interpreting techniques and situations, the difficulty of maintaining adequate income, and the advent of new interpreting modes, such as telephone interpreting (all topics covered elsewhere in this volume), together with the general lack of regard for the interpreting profession and the improved foreign language competence, or presumed competence, of professionals in many sectors, have led to a decrease in the demand for "traditional" interpreting, that is just SI or exclusively CI. The teaching of interpreting has thus shifted from a focus

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on traditional conference techniques to one on DI and mediation. Italy has to face the new challenges raised by immigration, which have been managed largely in emergency mode and almost exclusively by the so-called cultural mediation sector.

In this paper, we describe our experience as teachers in a university department preparing translators and interpreters at undergraduate and postgraduate levels, and as teachers teaching on courses for intercultural mediators.

1.2 Preliminary terminological and conceptual considerations

We begin by outlining some concepts which lie at the heart of our thinking and of the way we operate in the classroom (see also Morelli 2011 and 2013; De Luise and Morelli 2010).

When we use the word 'mediation', we mean any action or measure which can help restore failed or awkward communication. We can have mediation when two different languages are used, and interpreting techniques (such as divided listening and attention, paraphrasing, reformulating, note-taking, etc.) can be helpful in many monolingual circumstances where mediation is required. This is because the focus is always placed on managing interaction and communication. Mediation and interpreting are typically performed by interpreters and rarely receive a similar level of attention by other professionals.

We do not regard interpreting and mediation as synonymous. But at the same time we reject the idea that an interpreter only translates words, while a mediator interprets culture – an idea still too frequently encountered in answers to questionnaires, in interviews, and in discussion groups with users of interpreting/mediation services (social workers, healthcare staff, lawyers and magistrates, teachers, etc.). We have reached this conclusion after ten years spent analysing the issue from a theoretical point of view and also through research projects in the field aimed at identifying similarities rather than highlighting differences between the various interpreting styles and mediation. Our web site www.iberistica.unige.it and the relevant bibliography are a good starting point to revisit our journey and all its milestones. We are aware of the fact that this approach could be seen as not sufficiently specialised, and even as 'muddying the waters' between interpreting and mediation, but we believe it is necessary to deal with recent changes in the market, structure of degree programmes and basic skills needed by our students.

We are sceptical about the idea that intercultural mediation is only relevant in situations of open conflict. Whenever human beings meet, some mediation between different cultural outlooks is present, even if they share the same language. We believe – and our fifteen-year research experience on mediation seems to confirm it – that in Italy conflict is often wrongly labelled as cultural conflict. The lack of awareness and knowledge of the cultures involved in any specific interaction makes it impossible to correctly interpret the linguistic and cultural codes used and inevitably leads to a generic use of the label "cultural issues" applied to disputes between neighbours or communities living side by side.

In this respect, we fully agree with the approach already adopted by Pöchhacker (2004), who believes that linguistic mediation necessarily involves cultural mediation. For this reason, and for the purpose of this paper, we will not try to qualify the term mediation any further but we will assume that, whenever we refer to interpreters'/mediators' teaching, we are indeed talking about linguistic and cultural mediation (on the controversial use of the term/concept of mediation see also Niemants and Cirillo this volume).

We have chosen to do so also to highlight the important role of the interpreter and the intrinsic mediation element (i.e. her/his ability to interpret and reformulate what is being said) which is part and parcel of any interpreting assignment and plays an even more prominent role in face-to-face DI. Unfortunately, this is too often overlooked when assessing (also from a professional point of view) dialogue interpreters in our country and particularly in our region.

We believe that the concept and label "Community Mediation", as we found applied in many Latin American countries, are particularly appropriate to describe both the mediation process and its applications. The following is a possible definition of Community Mediation:

> Community Mediation is a process consisting of various actions (cultural, social, educational, etc.) whose objective is to work for the local area to move from mere coexistence to real social intercourse. These actions should create the conditions by which communities can explore new ways of preventing, managing and transforming conflicts. (De Luise and Morelli 2016, 158; my translation)

We thus see mediation as a lifestyle and a resource rather than just a technique. Thanks to mediation, conflicts, if properly managed, can provide an opportunity for positive change. This is a flexible process, which takes into account the interests and needs of the persons involved, in order to go beyond entrenched positions. Even though languages and interpreting may seem to have nothing to do with mediation, anything that is said and done during any form of interaction, i.e. communication or even lack thereof, takes place through the use of verbal and non-verbal codes. We believe that, in our role as interpreters and hence as professionals accustomed to managing at least two different codes simultaneously, we could possibly hold the key to correctly interpret the complexity of interactions. For this reason, when we refer to Community Mediation we are interested not so much in conflict management or conflict mediation but rather in how potentially tense situations or poor communication can occur as a result of the use of language, and therefore of codes, which linguists and interpreters are more skilled at handling compared to other professionals.[1]

Based on this view, we believe that mediation and interpreting display many more similarities than differences, especially in terms of the specific techniques used. An in-depth knowledge of mediation as both a set of professional skills and an academic subject (applied to a variety of settings such as the legal, business, family, and health ones, to mention but few) can help students to become more aware of their multifaceted roles and of what their job implies. By the same token, introducing interpreting techniques can be very useful for mediators in all the fields listed above as well as in other jobs which require interacting with people, as we will see below.

2. The educational context: Interpreter education at the University of Genoa

2.1 The general context

We think it is important to spend a few words to describe the general context. This should help the reader to understand why our approach departs from the general concept of DI normally applied in many Anglo-Saxon countries and also in other geographical areas nearer to us. Genoa has almost 11% of non-Italian citizens, predominantly Ecuadorians. Interestingly, almost 90% of the children of foreign nationality currently attending nursery schools in our city were born in Italy. The percentage is slightly lower in primary schools.

In public services (hospitals, schools, and local social services), there is no guarantee of the presence of bilingual or bicultural personnel. Most linguistic services are either makeshift solutions to emergency requests (in public hospitals) or sub-contracted work provided by external cooperatives. There are few specific training initiatives for the staff of the institutions concerned, mainly generic courses on communication and interculturality. Telephone interpreting is rare: we are only aware of one hospital where it is occasionally used. We have been monitoring changes since 2007 by gathering data in local courts, hospitals, and schools (De Hériz and Morelli 2010; De Hériz *et al.* 2012).[2]

1. For the sake of brevity, we cannot dwell on Community Mediation here. For an in-depth treatment, see De Luise and Morelli (2016)

2. For more information on this project, see also www.iberistica.unige.it.

In Genoa, there are no specific programmes in public-service interpreting, no dedicated modules in the study programmes, nor, at the time of writing, any extracurricular or privately run courses.

2.2 The university courses

For almost twenty years, we have been teaching both undergraduate and postgraduate courses in translation and interpreting at the University of Genoa, where there is not a specific programme in interpreting. Attendance is obligatory only in the undergraduate course, with a 1:2 ratio between classroom hours and hours of required homework. There are 25–30 students in the groups attending the undergraduate course, and around 20 overall on the postgraduate course. The vast majority of students are Italian. We have no simultaneous interpreting booths, and little other equipment. Two foreign languages must be studied, with Italian as the pivot language.

The modules we describe below are each worth 12 credit points; they include both translation and interpreting, with the latter accounting for around one third of the total classroom teaching programme per module each year.

The Spanish Studies section of our Department offers the following modules under the general heading of interpreting:

a. Modules taught during the undergraduate programme, called *Teorie e Tecniche della Mediazione Interlinguistica.*
   In the first half of the second year of the undergraduate programme, we offer 12 hours of mediation. These consist of simulations run by an Italian interpreter and an intercultural mediator (a Venezuelan anthropologist). The objective is to immerse students for the first time in the world of mediated communication in the public services (education, social services, healthcare), with special emphasis on the challenges a mediator must face. The module is intended only as an introduction to the issue of mediation, and is aimed at raising students' awareness and giving them a holistic view of a complex subject.
   In the second half of the second year of the undergraduate programme, an Italian-Venezuelan colleague teaches 40 hours of practical mediation designed to activate students' oral skills (after a year's work focussed largely on written material) and help them with code-switching. Mainly based on video materials, the activities range from public speaking to interpreted guest interviews. Assessment involves a task where students view two Italian videos (interviews, round-table discussions, reviews, etc.) lasting around three minutes each, and are then required to summarise what they have seen and heard in Spanish.

In the first half of the third year, all students go abroad (some may take an interpreting course in their host country, often with a pivot language other than Italian). On their return, a 40-hour package in Italian-Spanish DI is offered. This consists of simulations at trade fairs and within social services where the roles of the various participants are usually played by either the two instructors of the module or by external guests, when available. The objective is to role-play a DI situation. The material collected for these simulations is made available to all students on our e-learning platform and simulations are often video-recorded. Assessment involves a 10-minute DI exercise, which includes the sight translation of some written material relevant to the situation. We emphasise self- and peer assessment, and reflection on cultural aspects throughout the whole module.

During the third year, we also teach a 30-hour theoretical module, in which students can explore the theoretical and practical aspects of DI in greater detail through selected readings on cognitive, communicative, and cultural aspects.

b. Modules taught during the postgraduate programme, called *Traduzione e Interpretariato.*

In the postgraduate programme, which also includes both translation and interpreting, the latter accounts for around 30% of the syllabus and is equally divided between the two years. In the first year, the Spanish Studies department offers a teaching package in interpreting of roughly 60 hours. The first 10 are concerned with DI techniques. For those students who have not followed our undergraduate programme, this may be their first interpreting experience.

The package continues with around 10 hours introducing conference interpreting techniques and strategies (reformulation, sight translation, selection of primary and secondary information, etc.), and then moves on to specific teaching in Spanish-Italian consecutive interpreting and sight translation (mainly Italian-Spanish).

There are also eight hours of workshops on mediation, run by the same instructors who teach in the second year of the undergraduate course. The first-year examination consists of a three-minute consecutive interpreting test from Spanish into Italian and a short sight translation from Italian into Spanish. Students are also encouraged to create their own portfolios (following Domínguez Araujo 2013, who proposes a matrix for consecutive interpreting which is transferable to other interpreting techniques if appropriately reformulated), and we practise ongoing assessment in the classroom in the following order: self-assessment, peer assessment, assessment by the instructor. The lessons in consecutive interpreting are co-conducted, whenever possible, with invited speakers, to provide a more authentic setting. When invited speakers are present, the teacher turns into an interpreter, taking notes like the students and in the same position (as if she were part of the audience). Notes are then compared so that students can share their thoughts on any difficulties with the instructor. We encourage students' awareness of the myriad of aspects involved in interpreting and favour an almost tailor-made type of learning that helps them self-assess and self-regulate, set new learning objectives, and work on the ad hoc materials and tasks that are most useful for each one of them. This is carried out using a cooperative learning approach, where instructors are advisors and group learning is strongly favoured.

There is also a 10 hour-package introducing SI, the professional market, the ethics of DI and CI, and the neuro- and psycholinguistic aspects of the interpreting practice. This part of the course is not oriented to any particular foreign language, and is held in Italian by three different teachers. The remaining 20 hours of the theoretical module are dedicated to Spanish language and translation, where we bring professionals into the classroom, or take our students out to meet them. These events are carefully planned to cover the healthcare, legal, and mediation sectors. There is also a two-hour seminar on sign language which is much appreciated.

The second year's programme, as mentioned above, consists of a 120-hour module; one third consists of interpreting lessons and the remainder is devoted to legal/institutional translation and business/financial translation. The objective of this interpreting module is to consolidate the students' consecutive interpreting skills, and to introduce them to the basic techniques of simultaneous interpreting. The module is taught by two professional interpreters, one with Spanish as her mother tongue, the other with Italian, who alternate, and the final examination consists of a consecutive interpreting test from Spanish into Italian and a short reformulation exercise from Italian into Spanish. The topics covered relate mainly to international cooperation, mediation, and migration in the first year, and current affairs in the second.

One strength of the entire course is that we offer our students placements for Spanish-Italian consecutive interpreting in the context of a project conducted by our research group on mediation where Latin American and Spanish instructors are invited.[3] This lengthy description is fundamental to understand the learning experience we try to offer, despite the problems we shall be referring to below. It illustrates how, even in the absence of a specific programme for interpreters, it is possible to introduce DI contents and practice in the programmes where both translation and interpreting are taught.

3. For more information, see the page on *Mediazione comunitaria* at www.iberistica.unige.it, Errico and Morelli (2013), and Errico and Morelli (2015a, 2015b, 2016).

3. Fundamental theoretical references

After outlining the background to our work as teachers, we shall move on to consider the main theoretical underpinnings of our teaching practice.

This draws particularly on Ortega Arjonilla' (1996) approach, which highlights the hermeneutic nature of translation and the philosophical aspects therein. It regards comprehension as an ongoing process driven by the hermeneutic cycle of knowledge and learning. What is particularly relevant for us and the way we teach interpreting is the self-critical reflection, the ability to develop an enhanced reflexivity and an empathetic identification with the message and the communicative intention. In this way, comprehension and understanding become one and the same and intuition also plays an important role, together with the awareness that it is impossible to eliminate the subjective bias which naturally affects any hermeneutic effort. The key is not to eradicate this bias but to acknowledge that it exists.

As to the Spanish-Italian language combination, we have drawn on the work of the Forlì team of the University of Bologna, especially González (2010), Russo (1990 and 2012), and Spinolo (2014). For the intersections of the different interpreting methods, we have followed the work of Pöchhacker, especially Pöchhacker (2004) and Pöchhacker and Schlesinger (2007).

As described by Hale and Napier (2013), the ethnographic approach, which requires flexible and continuous observation, triangulation of data, use of peer-debriefing and member sharing, seems the most adequate one for our research, which is strictly related with teaching and field work (Errico and Morelli 2013).

As far as Community Mediation is concerned, according to the definition given in 1.2, we refer particularly to the work of Alzate *et al.* (2013), Giménez Romero (2002 and 2013), Nató *et al.* (2006 and 2012) and Vezzulla (2010), along with De Luise and Morelli (2010), who are part of the Genoa community mediation project involving experts in various disciplines (psychology, law, anthropology, psychoanalysis, social work) brought together with the aim of negotiating and sharing a common approach.

For our teaching model, we draw on the socio-constructivist approach of Kiraly (2000), which has inspired our learner-centred approach, where the student plays an active role, following a pathway of personal and cooperative discovery of knowledge/acquisition of skills. Seen in this way, learning is an interactive socio-personal process involving the acquisition and co-creation of the behaviour patterns of a social group.

4. First results of our experience with the new courses for translators and interpreters

For seven years now, as a result of the reorganisation of Italian university degree programmes, we have been preparing students to have both excellent written translation skills and at least a solid knowledge of the basic techniques of CI and DI, the latter being synergic with, and not antagonistic to, intercultural mediation. This approach is justified and required both because of the wider context we described above and the specific situation we have to operate in within our region, where only non-specialised interpreting is offered both in terms of teaching and job prospects.

While mixed courses of this kind were certainly not the ideal arrangement in the past, when specialisation seemed the key to employability, we can now see the techniques of translation and interpreting as a necessary preparation for the performance of a wide range of language-related tasks. For instance, the many-sidedness of the tasks an interpreter must perform under time pressure may help learners to refine strategies to overcome emotional blocks, to acquire greater sensitivity to "other" languages and cultures or "different" modes of expression, to cope with stress and conflict at the workplace, and, last but not least, to enhance awareness of their own attitudes and predispositions, confuting incorrect ideas of self and personal ability.

Our country is not immune from the tendency to opt for ever-greater specialisation in higher education. However, because market forces entail that the vast majority of our students will not perform "pure" functions as either translators or interpreters (nor indeed do they want to, judging from their responses to questionnaires), and because we are convinced of the soundness of "our" techniques, we militate for a more "contaminated" approach, which brings together different disciplines, and instructors with different academic and professional backgrounds. In our five years' experience of the new courses, most students have given us positive feedback on our attempt to broaden their horizons. This is demonstrated by responses to end-of-course questionnaires and by the debriefings and continuous assessments we carry out during the courses. Many students have also chosen to explore topics relating to community mediation and interpreting for their final dissertations.[4] Moreover, many of them can enjoy greater career opportunities,

4. For example, the most "translation-oriented" students show that they appreciate mediation topics and they choose them as the topics of their final dissertation. Thanks to their help, we are completing the translation into Italian of a key work on community mediation, originating from Argentina, and we have been able to translate and publish in Italian the presentations given by mediator and interpreter colleagues at conferences we have organised, as well as publications we have edited. The most "interpreting-oriented" students, who tend to be a minority in our experience, undertake to analyse mediated audio/video material or choose the task of self-assessing their performances during the practical sessions organised in the final two years of the programme.

even though not specifically in the field of translation and interpreting, because they are exposed, however briefly, to mediation and in particular become familiar with listening tools and techniques, as well as strategies to prevent conflict, and are encouraged to focus on the communication and cultural elements of interactions. These skills have proven particularly useful in a number of industries and roles: designing and executing international projects, welcoming visitors from abroad or working in immigration, accompanying and advising company managers or international associations, creation of start-ups, etc.

One of the most commonly mentioned problems is the fragmentation into small modules, especially in the undergraduate course. It would certainly be simpler, and maybe more convincing for some, to separate written from oral translation, and to work from and into the foreign language, with a smaller number of instructors. However, we do not agree, in that the lack of permanent teaching staff for translation and interpreting (in the final two years for Spanish, only the author, who is supported by around twenty instructors on temporary contracts) is arguably compensated by the plurality of voices, young talents, and new energies students encounter, along with occasional targeted input from professionals. Of course, coordination and maintenance are required. Sometimes plurality leads to disagreements, competition, and rivalry, as in any group, but it can also result in harmonious polyphony.

Another problem is the number of instructor-led classroom activities in the postgraduate course. Rather than teaching little in depth, we take a broad-brush approach that allows students to discover new interests, which they can further explore through *ad hoc* reading as well as in their dissertations. This helps them take responsibility for their own learning, and demands transparency and reliability on the part of their instructors. It calls for a pact whereby students know that for every 50 hours of classroom lectures, they need to do a further 150 hours' independent work before taking the examination (approximately 8 ECTS).

A third problem, experienced mainly in the undergraduate course, is students' inability to integrate what they have learned in the various modules, particularly those studied only at a theoretical level. Even in their dissertations, all reference to the theoretical aspects covered, including those most directly applicable to translation and interpreting practice, has to be dragged out of them whenever a comment, analysis, or retrospective self-assessment is called for.

5. The training of mediators and the potential for exporting interpreting techniques

Moving outside the university, in this section we shall briefly share our experience regarding training mediators in interpreting techniques. We were invited to teach interpreting techniques modules for mediators on two occasions, in 2007 and in 2014. The commissioning body was the same in both instances (an education agency), and the participants were groups of six or seven mediators whose work experience varied from zero to five years or more. All participants were immigrants – in Italy intercultural mediators are mainly migrants themselves – except one native Italian in the second group. Most participants did not work in the languages of the teacher. The module (40 hours in 2007 and 60 hours in 2014) formed part of a training course for mediators totalling 250 hours of classroom activities.

In putting together a teaching team for the module, on the first occasion we included two conference interpreting colleagues from the University of Genoa with different language combinations. On the second occasion, however, these colleagues were no longer available, so we dedicated part of the course to DI simulations and techniques. We were supported by a translator colleague working for the Genoa courts with almost thirty years' experience, who taught the group about working in this context and devoted some time to legal/administrative terminology, by an intercultural mediator, who would also often translate legal/administrative material in the course of her work, and by a recent graduate, who illustrated the basic techniques of simultaneous and consecutive interpreting. In this case, however, for the simulations and interpreting role-plays in the classroom the level of linguistic competence or the specific language combination were not as important as the technique and the tools used or the debriefing and reflection at the end of the task, regardless of the fact that these activities were carried out in a single common language or by dividing the student into groups or specific working pairs. The importance and cross-effectiveness of a number of tools and techniques typically used in both mediation and interpreting (for example, listening techniques, reformulation, paraphrasing, expansion, generalization and focussing on all the non-linguistic aspects specific to that particular context and interaction) becomes even more evident in a heterogeneous group of student, often including mature working students, who only share one common working language but who like to ask questions and challenge themselves by 'reflecting' on their languages and cultures.

The participants found both modules of considerable interest. Those on the first course said they found the consecutive interpreting techniques especially useful (some note-taking, use of a notepad to – as they put it – "give a greater impression of professionalism" and "enable us to distance ourselves a bit from the client", basic conceptualisation techniques, divided attention, selective listening of primary and secondary information, etc.). For the second course, the group seemed more heterogeneous (two relatively recent immigrants aged around twenty, one from China and the other one from Ecuador, an Italian mediator, a Peruvian mediator, etc.), but the participants were more conscious of their roles and able to view translation and interpreting techniques in a more integrated and less utilitarian fashion. A comparison between their replies to our initial questionnaire regarding expectations and subsequent replies to the end-of-course questionnaire revealed not only greater satisfaction, but also greater awareness of what they had learned and its potential for transfer to other situations.

Unfortunately, however, such opportunities for mutual enrichment between the worlds of intercultural mediation and interpreting are rare. Although we have been involved for more than four years in the initial and in-service teaching of groups of intercultural mediators, we have never been asked to teach them interpreting as such, which is seen as too specific and technical. In fact, although our official role is that of "experts" in community mediation and conflict management, we also try to introduce interpreting-related activities for the reasons already mentioned in 1.2.

In our experience as observers and facilitators during meetings within the community mediation project, and in our research on clients' perceptions of the quality of the interpreting provided by students on placement (Errico and Morelli 2013 and 2016), some teaching in note-taking, divided attention and discourse-reconstruction exercises, conceptualisation and selection of information, and selective listening appears of considerable value. However, primary participants can best recognise the importance and complexity of the work interpreters do only if they are required to deal with them directly and assess them. In our experience, if that is not the case, they often experience the interpreter as an intruder. Where kindred languages such as Spanish and Italian are involved, the interpreter may seem a superfluous nuisance who gets in the way of direct communication and requires additional time and effort. However, when users are obliged to reflect on the work the interpreter has done (via a questionnaire administered after the event), or when they see them in action, they gradually begin to realize that interpreters are not just a magical translation-producing machine one can switch on and off. Social workers, healthcare practitioners, and in general staff required to interact with the general public on a regular basis, could benefit from observing and being trained in interpreting techniques to improve their understanding and skills (see also 1.2 above).

6. Examples of teaching materials

In the past two decades, we have found that attempting to arrange materials and techniques by difficulty (vexed issues of the type: should we start with consecutive interpreting, simultaneous interpreting, or sight translation?) is less important than achieving learner awareness through well-managed debriefing/assessment.

In other words, the crucial factor should not be the instructor's (or preferably instructors') feedback on students' work, but an ongoing process of negotiated and shared assessment based on some pertinent macro-areas. In our case, these areas are: *approach* (the management of paralinguistic and extralinguistic components), *language* (the two languages involved, and the related terminological issues) and *content* (not only with reference to the source language, but also in terms of the coherence and cohesion of the target language). All three macro-areas must receive positive assessment for a student to pass the final examination. Assessment is always sought in this order: first, self-assessment immediately upon completion of the performance, then peer and/or audience assessment (if present), and finally instructor assessment. We have not yet fully exploited the potential of assessment by guest speakers. Whenever possible, we make audio recordings, post the recordings to our online platform, and invite the students to perform (self-)assessments after a "cooling-off" period, for example by deciding to explore topics relating to intercultural mediation and interpreting for their final dissertations (see note 5), and, in particular, by self-assessing their performances during the practical sessions organised in the course. If possible, we also make video recordings, although the potential of this material has not yet been fully exploited due to time constraints.

We will give only two examples of the materials we use, from two different contexts. There is nothing cutting-edge about these materials, but we believe that our approach and the opportunities it provides for analysis and assessment are especially innovative in the context in which they are used.

Our first example involves the simulation of a Spanish-Italian DI situation, namely a meeting between two marketing managers to discuss the possible establishment of a subsidiary of an Italian company (represented by interlocutor A) in the country of interlocutor B.

What follows is a script (produced by a student for her undergraduate dissertation), enacted by the two instructors alternating Spanish and Italian, with deliberate inclusion of possible misunderstandings or moments that might cause tension between the interlocutors and therefore additional problems for the interpreter. Two excerpts from the script follow (a rough translation into English is provided in italics):

(1) B: Buenos días, encantada, soy Enriqueta Pérez y vivo en Madrid donde trabajo por una famosa industria galletera. Mi viaje no ha sido muy bueno porque mi vuelo fue cancelado y tuve que esperar una noche en el aeropuerto. En fin, tuve problemas con la tarjeta de embarque.
Hello, my name is Enriqueta Pérez and I live in Madrid, where I work for a famous biscuit producer. My trip was not so good because my flight was cancelled and I had to spend the night at the airport. I had problems with my boarding pass.

A: Mi dispiace molto per ciò che le è accaduto, ma, purtroppo, ho già sentito numerosi casi di voli cancellati … Che guaio questi low cost! …
I'm really sorry about what happened but unfortunately I have already heard about lots of cancelled flights. That's often the problem with these low-cost companies.

B: ¿Qué vuelos baratos? [*annoyed*] He viajado con una compañía aérea muy prestigiosa, a mí no me gusta viajar en aquellos aviones pequeños sin comodidades. Pero ahora, hablemos de negocios y de la razón por la que estoy aquí.
What do you mean by low cost? I flew with a flag airline, and I don't like flying in cramped airplanes without any comforts. Let's get down to business and the reason why I'm here.

A: Mi scusi non volevo mancarle di rispetto, ma io non ci trovo niente di male nell'acquistare un volo economico … Comunque ora parliamo del suo progetto: mi diceva per telefono che vorrebbe aprire un laboratorio di produzione di biscotti tipici sardi col nostro marchio a Madrid, è vero?
Sorry, I didn't mean to be rude but I have nothing against low cost. Let's talk about your project. You were telling me over the phone that you would like to open a factory in Madrid to produce typical Sardinian biscuits with our brand, right?

(2) B: Me gustaría abrir un taller de producción donde producir y vender sus galletas que sé que son muy ricas. Creo che sería una buena oportunidad para exportar sus especialidades a España.
I would like to open a factory where to produce and sell your biscuits which I know are very tasty. I'm sure it will be a good opportunity to export your specialties to Spain.

A: Sì, mi sembra un ottimo progetto e mi piacerebbe saperne di più, però ho paura che la ricetta dei nostri biscotti venga falsata come avviene per altre specialità italiane in molti stati stranieri. Infatti si sente parlare molto spesso di "falsi culinari" e non vorrei che ciò avvenisse con i miei biscotti.
It seems to me a good idea and I would like to learn more about it, but I'm worried the recipe for our biscuits will get copied, which happens for many Italian specialties abroad. In fact, you often hear about food fraud, and I wouldn't like that to happen to my biscuits.

B: No se preocupe porque ya he encontrado una solución: he pensado que algunos de sus empleados podrían trabajar durante un par de meses en Madrid y luego, si ellos quieren, podrán quedarse a trabajar con un contrato indefinido en Madrid.
Don't worry, I have come up with a solution: I was thinking of taking some of your employees to Madrid for a couple of months and then, if they want, they could work in Madrid on a permanent basis.

A: Mah, vedrò di fare un piccolo sondaggio tra i miei dipendenti… [*she gets up and answers the phone*]… mi scusi un attimo …
I'll sound them out… uh, if you will excuse me just a moment.

B: Pero, ¿qué hace ahora? Seguro que el teléfono, los italianos con eso son… bueno…
So what's she doing now? She's certainly on the phone, these Italians and their mobiles…

A: Mi scusi per l'interruzione. Cosa stavamo dicendo?
Sorry about that. Where were we?

This material was used during the 2014-course for intercultural mediators (see Section 5), when the participants had already completed 80% of the hours allocated. It is important to point out that the same material was also used in the university course described in Section 2.

The instructor played the role of the Italian manager, and a Spanish mother-tongue participant played the Spanish counterpart. Another participant did the interpreting. The other course participants worked in pairs taking turns to interpret the Italian output into their own languages. At the end, they were asked to talk about the problems they had encountered.

Ten minutes' DI led to a discussion that lasted an hour and a half. Some of the most interesting things that emerged are:

a. the mediator participants focussed much more on cultural factors than the students of the interpreting modules did;
b. the greatest challenges related to politeness. For example, it was 'strange' (students' word) and impolite to talk about money; the idea of clinching the deal quickly was not in line with the practice in use in some cultures. These factors were familiar to all participants, but experiencing them in a simulated situation helped to highlight them;
c. the problem initially defined as 'memorisation' was analysed in more detail and it became clear that it depended in fact on difficulties in concentrating, intermittent listening, inability to perform a number of tasks simultaneously, etc.

Our second example involves the simulation of a Spanish-Italian mediation situation in the penultimate lesson for students in the first year of the postgraduate programme. An asylum seeker is being admitted to an asylum seekers' centre. This is the first meeting between the centre manager (Italian) and the applicant (Latin-American), who has already been through other interviews in Italy. The role of the manager was played by one of the instructors, who was a trained Italian interpreter, and that of the asylum seeker by a Venezuelan instructor, who was a trained mediator.

The instructors had agreed only upon the main points of the simulation, without preparing a script. Three students volunteered as interpreters in the course of the 40-minute simulation. The rest of the group were asked to carry out interpreting in their own minds. An Italian-Spanish sight translation was also included. The simulation was audio-recorded and subsequently made available online on the course platform.

Two transcribed excerpts from the simulation may help convey the nature of this material (a rough translation into English is provided in italics).

(3) M: Manager; A: Asylum seeker; I = Interpreter

M: Ha un curriculum vero?
You have a curriculum, dont' you?

I: ¿Tiene su curriculum hecho?
Do you have your curriculum ready?

A: Aquí no pero lo puedo hacer si me prestan una computadora
Not here but I can get it if you lend me a computer.

I: Non ce l'ha qua dietro ma lo può fare insomma se le prestate un computer
She doesn't have it here but she can get it if you lend her a computer

M: Bene bene bene…Lei lo traduce vero? (*to the interpreter*)
Okay, okay… you will translate it, won't you?

A: Sì sì
Yes yes

M: Sulla questione del regolamento credo che possa fare lei (*to the interpreter*) purtroppo ce lo abbiamo soltanto in italiano e in inglese. Mi raccomando che capisca bene perché questo tema delle norme crea sempre problemi tra culture diverse. Cosa bisogna fare che bisogna pulire…
As to the general rules, I think you can translate them… unfortunately we just have them in English and Italian. Please, make sure she understands well because rules are always a problem with different cultures. What they have to do, to clean…

I: Este es el regolamento para los huéspedes lo que se tiene que hacer por ejemplo tiene que limpiar todos los días…
Here are the general rules for guests, what you have to do, for example, to clean every day…

A: Uh-huh…

In our role-plays, the student was deliberately tested with requests for help that are normally considered to fall outside the scope of an interpreter's role. We wanted to observe how our students were able to manage these situations in order to introduce topics such as ethics and codes of practice. We were particularly interested in how interpreters were able to remain "invisible" and neutral, two recommendations included in many codes of practice. This was achieved by creating scenarios that are likely to occur in real life situations where DI is used. Techniques and approaches used in mediation proved helpful to adapt DI to the social situation in which it takes place.

7. Concluding remarks

Until a few years ago, a number of developments were of great concern to the interpreting profession: a marked decrease in the number and duration of conference interpreting jobs for certain languages, an increasing demand for professionals able to offer both translation and interpreting especially in the legal field, a growing need to train practitioners to work as both translators and interpreters (and not only as interpreters) as a result of the lack of in-house jobs. In addition, a few years ago, the Italian Ministry of Education chose to lump together translation and interpreting under the general label "intercultural mediation". This pushed us in a completely different direction compared to many of our colleagues. We started investigating how many elements of family, intercultural, and community mediation can be found in interpreting, particularly in DI, and we stopped trying to differentiate ourselves from other mediators. Our intention was, and still is, to achieve "cross-fertilisation" of techniques and strategies, envisaging new job opportunities for our students and constantly updating our educational project making them aware of the complex nature of mediation and interpreting.

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CHAPTER 5

Ideas for use of notes and other visual prompts in dialogue interpreting classes

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This paper discusses ideas for encouraging students of dialogue interpreting to appreciate the potential benefits of acquiring limited familiarity with note-taking and, more generally, with use of visual prompts. After assessing the rationale for raising awareness of notes, even at beginners' level, the text examines how this can be done as a by-product of listening comprehension and interpreting exercises. Contextualising notes as just one medium through which the interpreter can factor visual input into reception and reproduction of the source speech, the article also offers suggestions for incorporating pictorial cues or short captions into classroom exercises. Material for oral presentation by the teacher (or also by students) is discussed, with simple examples on the subject of rose growing, in English, French and Italian.

Keywords: dialogue interpreting classes, notes, visual input, listening comprehension

1. Introduction

This article offers a few suggestions for encouraging students of dialogue interpreting (DI) to think about occasional use of notes, both as a natural accompaniment to listening and as a prompt to memory while conveying even a short message. In some of the classroom material discussed in the various examples below (see 3.2), simple visual aids like images and captions are also brought into the equation as an accompaniment to the source text. These can be used to advantage by students, helping them focus on main points as they follow, remember and reproduce the speaker's message. The use of notes as a prompt during the interpreter's delivery is actually just one specific instance of how valuable a skill this is; in practice, for experienced interpreters, taking a cue from notes – and from other visual input – becomes little more than a natural variant on Goffman's (1981, 171) schematic

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identification of reading, memory and “fresh talk” as the main sources of speech production.

Though the focus in this article is essentially on notes, and to a more limited extent on other visual prompts, the idea is not that detailed practical guidance on note-taking as such should be given in DI classes: any such emphasis could create the impression that the notepad is an indispensable tool for the dialogue interpreter, whereas it is better for the learner to see note-taking at this stage as an occasional (albeit sometimes very useful) support to attentive listening. It is only when dealing with the longer turns of full-fledged consecutive interpreting that students should begin to take a more consistent interest in notes and will come to appreciate just how valuable they can be as an aid to memory during target language production.

Ultimately, however, whether (and what) DI students are told about notes sometimes depends to a considerable extent on the teacher’s preference and experience. Teachers with a background in written translation may themselves have had little contact with the use of notes in consecutive interpreting, and possibly doubt whether even a modest investment of teaching time in limited note-taking is worthwhile. On the other hand, those from an interpreting background will appreciate the benefits to be gained by using notes – though they will need to recognise the dangers of giving undue emphasis to note-taking in DI classes.

With this in mind, it is suggested that basic tips on noting a number of essentials can usefully be introduced as a by-product of classroom exercises such as listening, interpreting or role-play. A few possible ways of doing this are briefly discussed below, with examples based on presentation of simple information about rose growing (types of plant to choose, brief description of a classic rose variety commonly sold by nurseries). The reason for this choice of topic, with short presentations of the kind often found in online or mail order nursery catalogues, is that it affords a combination of everyday and less familiar concepts which offers a realistic illustration of the need for adequate preparation and for attentive listening. Basing classroom examples on the reader-friendly style associated with a website or catalogue format also means that the material lends itself readily, and with little if any need for adaptation, to the oral medium. In addition, the resulting presentations or comments can be convincingly complemented with images and/or “bullet point” captions highlighting key points.

The level of difficulty involved is consistent with the language skills required in the final year of a three-year language degree with a strong component of translation and DI, or in the early stages of a master’s degree in conference interpreting (CI). For illustrative purposes, the description of possible classroom input in the following sections includes a number of simple examples in English, French and Italian.

2. Putting notes in context

Before looking at examples of classroom activities to help learners acquire confidence in managing visual input and in experimenting with limited use of notes, it is helpful to put an appropriate perspective on the advantages to be gained by doing so. It is also relevant to take stock of how different authors have helped shape this discussion.

2.1 Why keep notes out of the picture completely?

Courses in DI often include little, if any, guidance on the use of notes. Even for full-fledged consecutive, where note-taking is part of the interpreter's stock-in-trade for dealing with longer speech turns, the prevailing tendency is to play down the importance of the notepad during the first few weeks of training. Simply forgetting about notes in DI classes, where the focus is on a succession (or alternation) of short turns, could thus be seen as a viable option. Such an attitude has its logic, and over-emphasising the importance of notes is certainly not good practice; but this does not necessarily mean that indifference (or even hostility) to pens and notepaper is to be recommended. Thus, a number of authors state that basic knowledge of how to use notes is a practical advantage for dialogue (or community) interpreters, and recommend that some attention should be given to the subject in courses (e.g. Rudvin and Tomassini 2011, 76). As mentioned above, however, a balanced perspective is advisable and the possible side effects of prioritising notes should not be forgotten: "Note-taking is a key skill in consecutive interpreting, but less so in dialogue interpreting, where excessive note-taking can slow down your response time" (Lee and Buzo 2009, 5).

Against this background, one way to look at elementary note-taking is as a logical next step from jotting down names and numbers. Not only is it a learner-friendly skill, but it also offers several advantages. Most obviously, it provides a safety net for memory of important details in a speech turn, enabling the student to coordinate and complement memory with a convenient visual record of key points or details. This helps develop confidence and flexibility in managing slightly longer turns (where notes begin to come into their own as a guide to the speaker's train of thought, by indicating logical links). Less obviously, but more importantly for beginners, limited familiarity with note-taking technique can actually help the learner to prioritise essentials, and thus improve listening ability: if taken sparingly and discerningly, notes can in fact provide a valuable complement to students' powers of analysis and comprehension. What should really be emphasised in this respect is that note-taking for interpreting presupposes, and can help to develop:

(a) analytical ability to focus on the main points; (b) capacity of synthesis in conceptualising the resulting narrative or argument.

A small degree of confidence with notes also enables students of DI to set their motivation and level of proficiency within a long-term perspective, possibly with a view to understanding whether a subsequent course in CI could be a worthwhile prospect. Showing them that there is really no clear-cut distinction between DI and "short" consecutive allows them to appreciate that they are, to all practical intents and purposes, already at the very first stage on Pöchhacker's (2004, 18) theoretical continuum from "short" to "classic" consecutive. In this respect, offering beginners a little insight into basic principles of note-taking helps dispel some of the mystique which outsiders often associate with the conference interpreter's notes. Indeed, the misperception that consecutive interpreters are proficient stenographers (and also have a prodigious memory) still seems widespread, even if the development of word processing and the demise of the typewriter have nowadays made shorthand largely an anachronism in the collective consciousness.

2.2 Notes: A means to an end, not an end in themselves

Extensive note-taking inevitably, to a certain extent, tends to compete with listening for limited processing capacity. Gile (1995) illustrates his Effort Models of interpreting with a festive metaphor of interpreting as a party where guests (or Efforts, such as Listening) must each be able to keep their glass topped up with what drinks are available (overall processing capacity). In consecutive, the first stage involves listening and note-taking, in coordination with short-term memory, and processing capacity has to be shared accordingly. If the interpreter focuses above all on committing as much as possible to paper, note-taking will demand far more time than listening and s/he will therefore have to concentrate on remembering details long enough to note them. In this way, available processing capacity will be used inefficiently and quickly become inadequate. The shorter turns typical of DI obviously do not require notes on anything like the same scale as full-fledged consecutive, or make comparable demands in terms of linking the various steps in an argument; however, if note-taking does disrupt listening during a short turn containing little more than a few names or simple facts, the loss of information is likely to be significant.

As mentioned above, there is substantial consensus for not bringing notes into the equation too early, or making them an end in themselves, even when teaching "classic" consecutive: until the interpreter learns to coordinate note-taking, listening and memory, relations among the three can become strained – and the resulting problems with listening, in particular, will inevitably affect the quality of the interpretation. Focusing on the listening phase, for example, Giambagli (1998, 133) recommends that students be taught the skill of careful listening so as to avoid what she refers to as its “contamination by the parallel activity of writing” (my translation from the French original). Looking at how this mistake in priorities during the listening phase will affect the quality of the subsequent interpretation, Schweda Nicholson (1985, 150) and Weber (1989, 165) both caution that over-copious notes make the delivery more a struggle to decipher them than a confident reformulation benefiting in any way from the abundance of probably verbatim information which they contain.

In a memorable lesson on note-taking for consecutive, Roche cautions that over-emphasising notes at the outset is like encouraging a child to practise cycling with stabiliser wheels: the resulting sense of security means that the cyclist’s balance and reflexes, the equivalent of the interpreter’s ability to *listen*, remain undeveloped during the crucial early stages of learning (European Commission 2000). Consistent with this note of caution, there is no lack of empirical support for the idea of introducing students to full-fledged note-taking later rather than sooner. For example, Gile (1991) describes an experiment in which beginner students of interpreting were instructed to note only the proper names in three short recorded speech extracts: on the whole, they were more precise in doing so than other students who were told to note as much as they wanted in preparation for a consecutive interpretation.

Note-taking might understandably, therefore, be seen by teachers of DI as pointless and counterproductive. However, as explained above, this means overlooking the real advantage which the interpreter can gain from use of notes: listening and note-taking need not be mutually exclusive, but can actually work in synergy (sometimes in conjunction with complementary input from sources such as overheads or handouts). Seen in this way, far from pushing the ability to listen into the background, the discipline of noting only essentials can actually make the interpreter a far sharper listener.

For this reason, students of DI might find it useful to acquire confidence with a very small number of basic signs or symbols – possibly a few of those identified in Rozan’s (1956) classic manual of note-taking for consecutive, or in Roche’s lesson (see above). These can be introduced from time to time in association with practice in listening or interpreting, explaining that they can be used (or not) as a matter of personal preference and freely adapted. Perhaps most important, learners should understand that individual symbols are not like dictionary headwords corresponding to specific lexical items, but more like thesaurus entries introducing a range of loosely associated concepts.

The dovetailing of comprehension and note-taking skills can be all the more readily appreciated by students if they are encouraged to break meaning down into basic components, often in relation to pairs of contrasting ideas such as “increase” vs. "decrease", "recommend" vs. "discourage" and "fact" vs. "opinion". Focusing on constituent elements like these helps not only to separate essential information from redundant "packaging", but also to prioritise actual meaning over lexical form and thus clarify whether differences of expression are actually relevant. In the discourse of gardening and rose growing, for example, the English word "nurseryman" has a far more general meaning than "rose grower"; however, there is not a hard and fast dividing line between the two and they might in practice be used as synonyms if it is clear that the context is that of a rose nursery. Similar overlaps can be found in French (*pépiniériste*, as compared to the more specific *rosiériste* or *producteur de roses*) and Italian (*vivaista*/*coltivatore di rose*). On the other hand, not every rose grower is necessarily a *breeder* of new varieties (French *hybridateur*/*obtenteur*, Italian *ibridatore*), and this distinction should be borne in mind by the interpreter or translator.

3. Ideas for initial exposure to notes and use of visual material

Having looked at the rationale for helping beginners accept notes and various types of visual cue as natural (albeit essentially marginal) features of classroom practice, it is now time to focus on examples of how this can be done – first by variants on classic listening comprehension exercises, then by complementing these with various types of illustration and/or caption.

3.1 Listening comprehension exercises as a starting point

Students' ability to pinpoint and retain relevant information can be honed by listening comprehension exercises, which also have the advantage of consolidating and developing related aspects of language proficiency (e.g. vocabulary, phrasing, pragmatic competence). In addition, the teacher can indicate the answers immediately on the board (or on a flipchart) and, particularly for shorter items like "Is A the same, or not the same as B?", can do so by using simple, clear symbols such as those in Rozan's list. Thus, even if it is still too early to give sustained or systematic attention to note-taking, the students can see how much the teacher can do with even one or two familiar symbols as a quick and easy way of indicating the information required.

How this might be done in practice can be seen by examining a typical listening exercise involving oral presentation of information and advice taken from websites of rose nurseries, possibly in adapted or simplified form – for example, an explanation of practical points about *bare root* (as opposed to *potted*) roses. Bare root roses are plants which are supplied with no soil around their roots; they can be purchased during the colder months of the year, leafless and in a dormant state. Since they are lighter and less bulky than potted roses, they cost far less to send by post or courier. However, it is important to understand the reason for which they are not available all year round: as illustrated by the short texts in Table 1, based on presentations of commercial rose nurseries, the only suitable period for planting them is from autumn to early spring (i.e. from October/November to March/April in the examples shown, which are taken from websites of nurseries in the UK, France and Italy). An English gloss of the French and Italian texts in this table, and also in Table 3, is provided in numbered footnotes.

Table 1. Explanations of bare root roses, in English, French and Italian, by commercial nurseries

English: David Austin Roses, Albrighton (UK)	**French: Roseraies Orard, Feyzin (France)**	**Italian: Rose Barni, Pistoia (Italy)**
Bare root roses are available during the times of the year when the plants would normally be resting. […] The colder, rainier conditions during the bare root despatch season (normally from November to April) help the roses to become established in the garden, ready to burst into life when the weather starts to become warmer. (source: www.davidaustinroses.com)	Les rosiers racines nues peuvent se planter de mi-octobre à mi-mars. […] d'octobre à décembre, les conditions climatiques et le niveaud'humidité du sol permettent aux rosiers de s'installerprogressivement et durablement.* (source: www.roses-orard.com)	I rosai forniti a radice nuda e piantati da ottobre a marzo hanno una riuscita di attecchimento ottimale: poiché vengono piantate quando si trovano in uno stato di riposo vegetativo e il terreno è generalmente umido, non necessitano di particolari cure e annaffiature successive.** (source: Rose Barni, 2013–14 catalogue, downloaded from www.rosebarni.it)

* Word-for-word gloss of French text in Table 1: Bare root roses can be planted from mid-October to mid-March. […] from October to December, climatic conditions and the level of humidity of the soil allow the roses to become established gradually and lastingly.

** Word-for-word gloss of Italian text in Table 1: Roses supplied bare root and planted from October to March have excellent success in establishing themselves: since they are planted when the soil is generally humid, they do not need particular subsequent care and watering.

Information like this can be readily used as a basis for simple listening comprehension exercises, focusing on specific points like the following:

- (English:) Are all times of the year equally suitable for planting bare root roses, or are some months better than others?
  (French:) *Toutes les saisons sont-elles également favorables pour la plantation des rosiers racines nues, ou certains mois sont-ils plus propices que d'autres?*
  (Italian:) *Si possono mettere a dimora i rosai a radice nuda in qualsiasi stagione, o ci sono dei mesi particolarmente indicati?*
- (Eng.:) Does damp soil help or hinder newly planted roses?
  (Fr.:) *L'enracinement rapide des rosiers est-il favorisé ou ralenti par l'humidité du sol?*
  (It.:) *Dopo l'impianto i rosai attecchiscono bene o stentano se il suolo è umido?*

The answers to these questions are clear from the statements in Table 1: the time of year *does* make a difference, and damp soil *is* beneficial. In the first case, the answer matches one of the ten key concepts singled out by Rozan as essential to note-taking – namely, difference or non-equivalence, which can be conveniently noted as the familiar "is equal to" sign (=) with a stroke through it: ≠. In the second case, the concept of "helpful" (beneficial, positive, advantageous etc.) can be readily noted by a tick sign (✓) or by the familiar spelling "OK". The latter is another of Rozan's "top ten" symbols, albeit more precisely as an indication of approval or favourable judgment. Using it in the related, broader sense of benefit or advantage does not seem to create any real risk of confusion when rereading notes, as interpreters following Rozan's recommendations will in any case tend to attribute an expression of favourable judgment to the speaker by use of a colon or a quotation mark (e.g. noting "we recommend this practice" as something like "we: OK").

Another useful point which emerges here is that, whether "OK" is used in the sense of approval or of actual benefit, it can be crossed out in exactly the same way as the "equals" sign in the example above. Thus, "~~OK~~" can be a way of noting concepts such as "disapprove" ("criticise" etc.), or "disadvantageous" ("unpopular", "impractical" etc.).

Listening comprehension can also focus on whether – and how – the speaker qualifies key concepts like those mentioned in the examples above. In this respect, Rozan's "minimalist" approach emphasises that – far from requiring an extensive range of symbols – effective note-taking can be based on a surprisingly small number of constituent elements and that these are not necessarily related to key components of speech content like those discussed in the previous paragraph. Thus, in some cases, it is an easy matter to complement a symbol or short(ened) word with an additional nuance or detail. Returning to the example used in the previous paragraph, the various forms of underlining proposed by Rozan (single, double, or dotted) provide a simple, quick and clear way of qualifying what is said about the usefulness of bare root plants – specifying that the advantages are great/major

("OK"), exceptional ("OK") or limited/hypothetical ("OK"). In the same way, simple diacritical signs can be added to indicate whether use of bare root plants *was* or *will be* advantageous ("OK^{d}" – "OK^{ll}"). While additions of this kind may not be the main building blocks of meaning, they ensure that the key concepts, actions or descriptions are correctly contextualised. This is admittedly far more relevant to longer turns than to those of elementary DI, but giving learners a feel for the kind of detail – and user-friendliness – they can achieve in very simple notes like these helps create a useful conceptual platform for a reasoned approach to subsequent development of note-taking skills.

3.2 Visual input as a natural prompt in interpreting exercises

It is useful, and realistic, to include some visual input in interpreting exercises from time to time: promptness in coordination of listening or speaking with viewing of slides or handouts can thus be developed. Occasional exposure to limited input of this kind enables students to appreciate its benefits as a help to understanding, to identification of main points, and to target language production. Until learners have the chance to experience these advantages, their initial reaction when confronted with visuals is probably to focus on them too much – during both the listening and the production stages of interpretation. In other words, visual input can easily be perceived by the beginner more as a distraction than as a complement to listening or to production. By the same token, even experienced simultaneous interpreters sometimes have difficulty in consulting a script or a slide while listening to the speaker, particularly if the text is followed only loosely and unscripted additions are made. Though the dynamics of DI or short consecutive are very different from those of simultaneous with text, there is much to be said for students learning early on to coordinate both listening and production with a few printed captions or "bullet points".

One way they can be encouraged to do this is by interpreting brief comments presented to them orally from points which are illustrated or summarised on a visual aid such as a slide or handout. This scenario is common in interactive presentations, even involving an audience of no more than one or two. The speaker can use the slide or handout as an overall outline of what s/he has to say, while at the same time leaving ample scope for input from the addressees in a dialogue format. As an example of how simple comments for interpretation can be appropriately simulated in a classroom setting of this kind, a given variety of rose can be visually presented by means of a photograph with a few items of information listed alongside or over the picture. In the case of what is widely considered the world's most famous rose (illustrated in Figure 1, though all too little of its beauty can be appreciated in black and white), the salient points might be those listed in Table 2.

Table 2. Key facts on the hybrid tea rose 'Peace' ('Mme A. Meilland'/'Gioia'), in English, French and Italian

English	French	Italian
– name: 'Peace' – type: hybrid tea – breeder/year: Meilland (France), 1942 – repeat flowering: good – perfume: light	– nom: 'Mme A. Meilland' – type: rosier grandes fleurs – obtenteur/année: Meilland (France), 1942 – remontance: bonne – parfum: léger	– nome: 'Gioia' – tipo: rosa a grandi fiori – ibdridatore/anno: Meilland (Francia), 1942 – rifiorenza: buona – fragranza: leggera

Figure 1. 'Peace' – early into bloom in Verona, Italy, April 2014

Just a few ways to use information of this kind during classroom practice are suggested in the following paragraphs. Where the text mentions oral presentation of source language material by the teacher, a useful alternative to bear in mind for all the exercises concerned is the possibility of having students take it in turns to present the information concerned. Whether they have to do so in their "A" or "B" language, practising presentation in this way is beneficial not only in terms of gaining confidence in public speaking; it also affords learners practical insight into the speaker's (as opposed to the interpreter's) scope for working from "bullet points" and other visual prompts, with varying degrees of freedom, as cues for oral production. In addition, there is also the option of having captions in the target language rather than the source language. This is not just a useful prompt for the interpreter; it also helps develop the mental agility and confidence of the student presenting the information, who can no longer simply read the captions but has to sight-translate them while addressing the class.

The interpreter's task is certainly easier when the visuals provide key points in the target language, though s/he must of course be attuned to the possibility that the speaker will not necessarily follow the captions literally and might use them only loosely or selectively. Having the speaker do this in class is didactically useful, on two counts: (a) it helps students appreciate that they must in any case listen carefully, since the speaker may mention only some of the written points and the interpreter should take care to follow what is actually said (rather than simply read the captions); (b) an occasional offset between the content of the visual prompt and the speaker's comments gives the exercise an element of unpredictability, making it all the more realistic. This concept is further developed in point (d), below.

There are thus various possibilities for how the material can be exploited in the classroom, as can be seen from the different scenarios discussed below:

a. As long as the teacher's presentation is limited to listing the captions or related items in sequence, the student who is asked to interpret can simply follow them on the visual and can manage perfectly well without notes. In this way, s/he can appreciate that the information summarised in the captions not only helps the listeners focus on the speaker's main points, but also provides the speaker (and the interpreter too) with a useful reminder of where s/he is and what comes next. In addition, a presentation of this sort based on visual cues offers a practical analogy with the way an interpreter should ideally work from notes – thus underlining the rationale for noting as sparingly as possible, to ensure that it is not a struggle to retrieve the necessary information when re-reading the page a moment later.

   Even if the teacher rounds out the factual statements in the captions with additional details like a description of the rose's colour (e.g. "light yellow, occasionally lightly flushed with pink"; *jaune pâle délicieusement teinté de rose*, *giallo oro sfumato rosa ai bordi* in French and Italian respectively), the student can in any case retrieve this information from the picture of the rose with no need for notes. S/he can also appreciate whether the information given by the speaker needs to be interpreted in its entirety: in this case, for example, listeners too will have the picture in front of them and the interpreter need not hesitate to approximate the description of the rose's colour if s/he lacks the active vocabulary needed for a more nuanced rendering (as might be the case even in the interpreter's "A" language, particularly if this point comes up without warning and s/he has no opportunity to think beforehand about the choice of wording). The exercise thus offers the secondary benefit of helping the student understand that an intelligent interpreter should have no hesitation in recognising when s/he cannot recall (or simply does not know) the word which best conveys the required meaning: in such cases, rather than lose impetus and confidence as a result, the interpreter should quickly decide that a degree of accuracy can be sacrificed in the interest of continuity, overall coherence and credibility. There might also be scope for discussing with students the possibility of the interpreter's asking the addressee(s) to help with very specific target language terminology that s/he cannot reasonably be expected to know beforehand.

b. The input can also be varied by highlighting or pointing to an item of information in the slide, while at the same time explaining it in a different way from the caption. Thus, rather than unimaginatively transpose the caption into a spoken comment that "repeat flowering is good", the teacher can ring the changes by making the same point less formally and with greater visual appeal ("It will go on flowering and flowering, all summer long"). Didactically, this reinforces the principle that one and the same idea can be conveyed in a number of ways – and that the same is true of information presented schematically in a visual (or in notes), which can be fleshed out in many different forms. This point has been well illustrated by Gile (1995, 50–53).

c. Another possibility is to project, or distribute, only a list of the categories shown on the left hand side of each column in Table 2 ("name"/*nom*/*nome*, etc.), without actually completing the slide/handout with the information concerned. In this case, the teacher can present two or three pieces of information in a single turn for interpretation (e.g., "Peace is a hybrid tea, introduced by the French breeder Meilland in 1942."), repeating the exercise with a succession of different roses. When checking the answers immediately afterwards, s/he can write the information concerned on the overhead or board, possibly using initials to abbreviate items like "hybrid tea"/*grandes fleurs*/*a grandi fiori* as well as the breeder's nationality (and, possibly, the breeder's name too). As the teacher presents different roses, s/he can speed up and the students too will find it advantageous to note the relevant details, perhaps in abbreviated form, before interpreting.

d. A slightly more challenging variant is when the teacher adds an "aside" to introduce information not specified or illustrated in the visual. A speaker will very often do this in practice, for a variety of reasons: it might be, for example, that the slides have not been updated to contain everything s/he has to say, or that s/he simply adds the comment more or less on the spur of the moment so as to introduce a note of spontaneity. One way of simulating this in class is to have students interpret brief comments presented to them orally from points illustrated or summarised on a visual aid such as a slide or handout, which can be complemented with "unscripted" remarks (for example, commenting on historical interest associated with a particular rose, or on the common practice of using a patented variety's name to endorse charitable fund-raising). The learner who is called on to interpret can thus reconstruct part of the content from the speaker's visual, completing the message from memory and, possibly, a few personal notes. This helps develop adaptability in selecting from – and combining – different sources of speech production, once more ensuring that the student does not become too dependent on the information displayed in the visual.

Using the same rose as in the examples above, the spoken remarks added as a complement to the visual presentation could be of the sort shown in Table 3.

Table 3. Additional comments on the hybrid tea rose 'Peace' ('Mme A. Meilland'/'Gioia'), in English, French and Italian

English	French	Italian
It is the most successful garden rose of all time. The growth is strong and healthy. Towards the end of 1945 'Peace' roses were given to each of the delegations at the inaugural meeting of the United Nations in San Francisco. (adapted from: www.countrygardenroses.co.uk)	Il s'agit d'une variété extrêmement saine et vigoureuse: la rose la plus célèbre et la plus cultivée au monde. Elle fut offerte aux 49 délégués qui se réunirent à San Francisco en 1945 pour constituer l'Organisation des Nations Unies.* (adapted from: www.moneden.frwww.plantes et jardins.com)	Continua ad incontrare il favore del pubblico per la sua robustezza e rifiorenza. Questa rosa fu regalata ad ogni partecipante della Conferenza inaugurale dell'ONU nel 1945.** (adapted from: www.vivaiolacampanella.it)

* Word-for-word gloss of French text in Table 3: It is an extremely healthy and vigorous variety: the most famous and (widely) grown rose in the world. It was given to the 49 delegates who met in San Francisco in 1945 to constitute the United Nations.
** Word-for-word gloss of Italian text in Table 3: It continues to meet the favour of the public for its robustness and reflowering. This rose was given to each participant in the inaugural conference of the UN in 1945.

These remarks can be separated into two different turns (general description of the rose's popularity; factual statement of the reason for its historic fame), enabling students to appreciate that vulnerability to information loss differs accordingly. The statement regarding the rose's strong constitution and popularity is perhaps not particularly easy for a beginner to capture in a brief note, but is in any case not informationally dense or likely to overload the interpreter's memory. By contrast, the comments about the rose's historical associations contain more factual information, but for that very reason are easy to note by combining the numeral "45" with a simple abbreviation of the names "San Francisco" and "United Nations". Even in the first case, however, complementing two or three items from the visual with a description of the rose's popularity does raise the question of where this comes in relation to the overall sequence. Is it said at the very beginning (to capture the listener's interest before giving the rose's name)? Or is it added as a final comment, rounding off the turn on a high note? In practice, where the comment comes in the interpretation is not necessarily important in all cases, but raising the question does enable students to think about the usefulness of pencilling a simple note such as "v. pop" ("very popular") or "no. 1" on the presentation template which they are working from – not so much to remind themselves of *what* to say (which is a simple matter), as of *when* to say it in relation to the points the speaker has included in this visual prompt.

4. Conclusion

The case for helping DI students become accustomed to visual input, and appreciate the potential benefits of limited note-taking, is based on a number of considerations.

First, the very sound argument that too much insistence on note-taking is counterproductive, even for students of CI, does not mean that notes should be ruled out altogether: ultimately, what is important is that students should be encouraged to develop their own thoughts about the possible advantages of gradually starting to use the occasional jotting or symbol. In this respect, it is useful to remember that good practices in interpreting are to a large extent a matter of what suits the individual, and that this is best reflected in a non-prescriptive approach to interpreter education. Orwell's (1946) classic guide to written English lays down a number of guidelines, but emphasises that these should not be seen as absolutes and that any of them can be broken if appropriate. The same applies (arguably even more so) to spoken language, and to the practice of interpreting.

Second, an interpreter must constantly adapt and respond to a large number of situational variables, such as source speech characteristics, environmental factors (e.g. acoustics) and listeners' requirements or expectations. This readiness to move quickly with the dynamics of spoken communication is, of course, particularly important in DI. Reducing the complexity of the dialogue interpreter's task to a question of compliance with "do" and "don't" rules therefore means stifling the flexibility which is so important a quality of many good interpreters: a flexible attitude to the tools of the trade – and to how they can best be used – goes hand in hand with promptness, both in understanding ideas and in re-expressing them.

Third, making visual cues and very basic notes part of a beginners' course in DI is an element of realism. At all times, understanding of spoken communication is based not only on auditory input, but also on the ability to complement what is heard with other sources of knowledge on the topic. In practice, this is to a large extent a question of prior familiarity with the subject (for the interpreter, usually enhanced by background reading in preparation for an assignment). Contextual knowledge is also important: this includes not only what the speaker has said just beforehand, but also any other information (such as visual input) offered by the immediate setting within which communication is taking place.

Visual cues can thus often be an important factor to work into the equation – hence the rationale for making them an accessory feature of classroom practice. In the same way, encouraging students to understand that use of elementary notes can be a valuable aid both to listening and to production is surely a sound investment of a little classroom time, reinforcing the practical message that interpreting is based on timely coordination of many variables.

If this principle informs even the early stages of classroom practice, beginner students can appreciate that they are actually starting to lay the foundations of practically all the skills needed by experienced interpreters.

PART II

Specialized interpreting modules for specialized professional settings

CHAPTER 6

(Role-)playing fair(s)

Introducing interpreting students to business negotiations

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In the present chapter, we focus on interpreter-mediated business negotiations as simulated in a classroom environment. Drawing on our own experience as dialogue interpreter instructors and on relevant literature, we argue that the structured role-play is a valuable teaching and learning tool to introduce students to the practice of dialogue interpreting in business settings. If the various steps of the role-playing activity are carefully designed and grounded on a dialogic approach, the activity can in fact shed light on the constraints and expectations associated with (interpreted) business negotiations and raise students' awareness of the coordinating role of the interpreter therein.

Keywords: interpreter-mediated business negotiations, role-play, English/Italian

1. Introduction

In the present chapter, we discuss the use of role-playing activities in the training of dialogue interpreters. To be more precise, we focus on the structured role-play (henceforth SRP) as a learning tool for undergraduate students of interpreting dealing with the formal encounters routinely referred to as business negotiations. We argue that SRPs can help students to (a) familiarize themselves with transactional and interactional aspects of business negotiations; (b) acquire related (semi-)specialized content and terminological knowledge; (c) practice different interpreting modes and strategies; (d) reflect on the complexity of the interpreter's role in 'triadic exchanges' (Mason 2001). These goals can only be achieved if the various steps of the role-playing activity (from the definition of objectives, the material preparation, and the briefing to the actual execution and the debriefing) are carefully planned and grounded on a dialogic approach.

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The method and materials discussed illustrate a sample teaching unit taken from a dialogue interpreting (henceforth DI) module whereof the two authors were instructors for several years. The module was part of the English "language and culture mediation course" administered to second-year students enrolled in the three-year BA degree programme in "Intercultural and Linguistic Mediation" offered at the Advanced School of Modern Languages for Interpreters and Translators of the University of Bologna (Italy). The course addressed students with Italian as their L1 (mostly native speakers) and English as either their L2 or L3 (with proficiency ranging between the CEFR's B2 and C1 levels; see Council of Europe 2001). Attending students had previously taken an introductory module on DI (during their first year), which was mainly aimed at developing their oral skills in and between the two languages involved.

The second-year DI module consisted of forty-eight hours taught over one semester (for a total of twelve weeks), with half of all lessons being co-conducted by two instructors. The latter had previous experience as professional interpreters and teachers of English as a foreign language and/or interpreting, and were respectively a native speaker of English and a native speaker of Italian. The co-conducted lessons were mainly devoted to simulate interpreter-mediated business negotiations using role-playing techniques, while the remaining lessons were occupied by a whole range of preparatory and complementary activities mainly aimed at strengthening students' language-related and interpreting-specific skills, be they receptive (e.g. listening comprehension) or productive (e.g. summarizing and paraphrasing).

The main focus of this chapter is on the co-conducted interpreting lessons, which essentially revolve around a specific type of business exchanges, namely encounters taking place at trade fairs either between fair organizers and exhibitors or between exhibitors and clients. Although business interpreting occurs in a variety of settings and encompasses a variety of formats (see Rudvin and Tomassini 2011, 68), commencing from this specific type of encounters seemed a natural thing to do, since trade fairs are the setting in which Italian interpreting students are most likely to start working.

In what follows we will sketch the main features of the role-play method (Section 2), introduce negotiation encounters and the role of interpreters therein (Section 3), illustrate the various steps of role-playing by means of a simulated interpreter-mediated exhibitor-client encounter at a trade fair (Section 4), and provide some concluding remarks on the use of SRPs within the DI class (Section 5).

2. The role-play and the dialogue interpreting class

Much has been written on role-playing in settings as diverse as psychotherapy, occupational training, and education, and a review of this vast literature is beyond the scope of the present section. What we aim to do here is to describe the main features of the role-play (RP) as an educational tool, paying special attention to its use in interpreter training.

Let us start by focusing on what the RP is and does, or is supposed to do. An RP is a *representation* of *social role behaviours* achieved by simulating real situations for training or awareness-raising purposes. It requires the presence of a *leader/facilitator*, one or more *actors*, and one or more *observer/s* (Boccola 2004, 17). This working definition enables us to highlight some key points about the RP, starting from the very components of the term itself, namely *role* and *play*.

The word 'play' defines the activity of putting on or taking part in a (theatrical) performance. Like any theatrical performance, an RP has its actors and director – whom we have referred to as leader/facilitator above – and often, although not necessarily, its audience (or observers); another common element is a script, or at least a set of guidelines or instructions on how to carry out the RP. '*Play*', however, is also commonly used to refer to the conduct, course, or action of a game. Despite lacking a winning condition, RPs can be said to qualify as games, in that players must comply with some rules, of which the first and most obvious one is the role-taking mechanism. Role-taking, which guides socialisation processes from an early age of our lives, implies accepting and implementing the "let's pretend" principle shaping RPs whereby participants switch back and forth between reality and fiction and, within these two frames, adopt "game-context identities" and "identities within the game" (Francis 1989).

Identities have to do not just with self-perceptions and desired impressions (see Goffman 1967 and 1974), but also with membership in specific categories, which are associated with "predicates of motives, rights, entitlements, obligations, knowledge, attributes and competencies" (Psathas 1999, 44), and whose members perform "category-bound activities" (Sacks 1972), i.e. specific *roles*. We thus come to the other component of the term 'role-play'. As extensively discussed in sociology – whether we adopt a structural functional perspective (as in Parsons 1961) or an interactionist approach (as in Mead 1934) – the notion of 'role' has to do with the norms and expectations related to an individual and her/his positioning within a given social system, and is thus at the interface between the personal and social dimensions.

Hence, what is staged during an RP is a set of different behaviours associated to individuals representing socially recognisable roles. Not surprisingly, therefore, the RP has been considered an especially valuable method in the acquisition of the relational competencies warranted by specific occupations (Boccola 2004, 32), including the interpreter's. Indeed, virtually all modules of dialogue interpreting offered around the globe, be they part of university or vocational courses, include role-playing activities. To realize how widely used these activities are, suffice it to take a look at volumes like those by Rudvin and Tomassini (2011) and Bancroft *et al*. (2015a and 2015b), to mention but two examples, as well as at most contributions to the present volume (e.g. Merlini; Hale and Gonzalez; Gonzalez Rodríguez and Spinolo). In these contributions, different types of role-playing activities are invoked as widely practiced methods in teaching dialogue interpreters to operate in various settings and situations and with different interlocutors.

As mentioned in 1 above, we have chosen to concentrate on *structured role-plays* based on a script enacted by two instructors playing the two "primary parties" in a business negotiation and students taking it in turns to play the role of the interpreter. According to the results of an online survey conducted among undergraduate students of interpreting at Italian universities (see Niemants and Cirillo 2016), the SRP seems to be an appreciated learning tool. In particular, when asked to express their opinions on the usefulness of RPs based on scripted dialogues, students ranked them very high in terms of (a) improving their knowledge of work-related activities, organizations, and settings; (b) improving their knowledge of domain-specific terminology/technical language; (c) improving their listening comprehension and memory skills, and (d) learning how to manage speaking turns (e.g. how to interrupt either party to take the floor) and practise interpreting strategies (e.g. omitting and/or simplifying information, requesting and/or providing clarifications).

In Section 4 we will dwell on issues of design, conduction, and discussion of role-playing activities drawing on a sample script used in one of our lessons.[1] Before doing so, however, we shall take a closer look at the (interpreted) communicative event we have chosen to analyse, i.e. business negotiations.

3. The (interpreter-mediated) business negotiation

The vast literature on business negotiations spans across very different disciplines and is driven by very different and often contrasting research interests, whereby there seems to be no general agreement on what counts as a negotiation. Here we move from a functional-pragmatic definition of negotiation as the interaction of two or more parties, each wanting to achieve its goals in the best possible way, but

1. On the "rules of the game" in RPs see also Kadrić this volume.

neither of which "is able to reach its goals alone, because the goals are to some extent controlled by the other side" (Wagner 1995, 11). In business settings, these goals are essentially buying and selling, which can only be possible through cooperation between the parties. Typically, the buyer-seller relation involves conflicting aims like obtaining something by paying as little as possible (on the buyer's side) and delivering that something for the highest possible price (on the seller's side), which generate a process of mutual goal adjustment (see Rehbein 1995, 69; Wagner 1995, 11) aimed at finding a compromise, i.e. reaching an agreement. More recently, Dannerer (2001) has argued for a process-oriented model as the best possible option for analysing the complexities of business negotiations. In drawing on Firth's (1995, 4–8) tripartite definition of negotiation as an event, an activity of social decision-making, and an interactional phenomenon, Dannerer sees the event 'business meeting' as recursive communication, in which what is negotiated is not just the contents of proposals and counterproposals, but also the participants' power and influence, as well as interactional aspects like turn-taking. In other words, although business encounters are predominantly founded on an "equal partnership between negotiating parties" (Smirnov 1997, 215), a great deal of interactional work is involved in the decision-making processes leading to any such agreement, all the more so when the interpreter comes in as a third party.[2]

In mediated business negotiations, as in any other triadic exchange, the interpreter, by virtue of her/his direct access to almost all that is said and done by the other two parties during the encounter, plays a crucial role as a *coordinator* of the interaction, offering both translational and conversational contributions (Wadensjö 1998). Studies on interpreter-mediated business encounters have shown that the interpreter may need to manage both the information flow, e.g. by selecting and reorganising relevant information, and interpersonal relations, e.g. by maximising agreement and minimising disagreement (see Fogazzaro and Gavioli 2004, 183). This implies that whenever there is a problem in speaking, hearing, or understanding, the interpreter may actively participate in repair sequences aimed at fixing any such problem. In addition, and in the face of the myth of the invisible interpreter, "initiation, resolution, and translation of repair by interpreters are repeatedly treated by principal participants as allowable contributions to interpreter-mediated interaction" (Gavioli and Maxwell 2007, 168). Along similar lines, as noted by Merlino (2009), the interpreter may need to mitigate potentially face-threatening acts by means of omission and/or substitution, thus acting as a filter pre-empting possible

2. From a discourse-analytical perspective, the complexity of business negotiations further resides in what Cokely (2005b, 16–17) calls "embedded discourse types", with negotiation proper co-existing with "inquiry", "exposition", "procedure", etc. (see Table 1 and 4.3 below for the various moves and speech acts of a business negotiation).

conflicts. This role of the interpreter as a facilitator and mediator, in the conciliatory, contractual meaning of the term mediation as explained by Pöchhacker (2008), should be made visible to the interpreting student's eyes throughout the various steps of the role-playing activity, as we will see in Section 4.

4. Simulating negotiations in the interpreting class

The present section is devoted to describing a sample role-playing activity conducted in a DI class and revolving around the simulation of a business encounter between an exhibitor and a client at a trade fair. In the following three subsections we will provide some suggestions on what to do before (4.1), during (4.2), and after (4.3) the actual RP.

4.1 Defining the objectives and setting the stage

The first thing to do is to define the learning outcomes of the role-playing activity as part of the more general expected outcomes of the interpreting course/module of which this activity is part. To do so, we need to consider its addressees, who in our case, as mentioned in Section 1, are undergraduate students with Italian as their L1 and a good proficiency of English. Although they have attended a "language mediation" module as part of their L2 and L3 courses,[3] as well as at least two translation courses in two different language combinations (L1-L2 and L1-L3, both into and from their L1), they are relatively new to interpreting, and definitely not familiar with interpreting in institutional settings. Accordingly, what the second-year DI module aims to do is to (a) raise students' awareness on the complexity of multi-party, multilingual, oral communication involving an interpreter; (b) help students to get acquainted with interactions that, despite not being properly institutional, are still part of a formal speech exchange system (see Sharrock and Watson 1985, 204) and, as such, display some recognizable features (e.g. specific purposes, distinctive procedural aspects, specialized content and language) and their own rituals (see Goffman 1967); (c) encourage them to take responsibility for deciding on the best translation strategies and most appropriate interpreter roles, as warranted by the situation in which they are called upon to interpret, thus managing the complexities related to (a) and (b).

3. The language mediation module is essentially aimed at improving their oral skills in the languages studied and includes bidirectional oral translation as one of many activities.

The objectives listed above require some preliminary activities on the part of both students and teachers before they get involved in the RP proper. While students may have already acquired some basic knowledge of how oral, as opposed to written, communication works (particularly if they have already attended courses of applied linguistics, as is the case for our students), it may be a good idea to remind them of some key features of speech, including the fact that what is spoken cannot be cancelled and is not permanent (unless it is recorded), and the fact that speaking with someone else implies sharing the same utterance context and being co-present,[4] thus relying heavily on non-verbal cues and having the possibility of giving each other feedback (see Bazzanella 1994). When talk occurs in two or more languages, when those who speak are not just a pair but a threesome, or even a group of people, and one of these people plays the role of the interpreter, the communicative event can be rather complex. Presenting to the class short examples of authentic interpreter-mediated multilingual, multi-party conversations taken from different settings (of the kind discussed in e.g. Mason 2006 and Amato 2007) may spur students to engage in a first discussion on the role(s) of the interpreter and question the construct of the interpreter as a conduit,[5] an issue we shall return to in 4.3 and 5.[6]

It is also advisable to briefly introduce the situation and setting under scrutiny, i.e. the exhibitor-client encounter at a trade fair. In this respect, as we will see in 4.2, the SPEAKING model developed by Hymes (1974) is a valuable tool to provide a detailed account of the (interpreted) communicative event (see Angelelli 2000a) students will be asked to simulate. The model can be referred to by either drawing on students' previous knowledge or preparing a short *ad-hoc* presentation. As a preparatory activity, students are also provided with information on the various stages of a business transaction and on the organisation of trade fairs through presentations given by the teachers or the students themselves, as well as materials distributed in class and/or uploaded to dedicated e-learning platforms. Such input will give them the chance to familiarise themselves with contents and terminology that are likely to remain unchanged irrespective of the domains/industries on which the teachers decide to focus. Then, about one week before the scheduled role-playing lesson takes place, information on the chosen domain (e.g. furniture and interior

4. At least in terms of temporal synchrony, as e.g. people speaking over the phone do not share the same space.

5. Though it may be a good idea to simplify original transcripts if students are not familiar with transcription conventions.

6. See the introduction to this volume for a discussion of the interpreter's role(s).

design, consumer electronics, wine) is made available in the two working languages through handouts and/or suggested website links.

In the meantime, the teachers will have prepared a scripted dialogue containing the turns, respectively in English and Italian, of the two parties in the negotiation. While the script is probably one of the main reasons why the RP has been criticised for being inauthentic (see e.g. Stokoe 2011a and 2011b), we claim that it both helps the teachers to keep the focus on the students' performance as an interpreter (rather than on their own performance as actors) during the RP and facilitates discussion and feedback after the RP.[7] Further, drawing on their own experience as interpreters and on the data provided by studies on naturally occurring interpreter-mediated interactions (as those mentioned in 3 above), teachers can design the role-playing activity in such a way as to make it less artificial and more *situationally* and *interactionally* authentic (see Ellis 2003). For instance, the script can be drafted to incorporate possible agenda mismatches and communication breakdowns, as well as related cultural and ethical issues, thus presenting the students with challenges of various kinds on which they will need to make decisions in real time during the simulation.

4.2 Enacting the RP

On the day of the role-playing lesson, before engaging in the simulation proper, a *briefing* session takes place in which students are encouraged to identify the key components of the interpreted communicative event they have been asked to prepare for. In this respect, the SPEAKING grid (Hymes 1974) can help them to brainstorm on what they should expect. Clearly, some of the information will have to be provided by the teachers (e.g. details about the participants) and some can only be guessed (e.g. the speech act sequence that will emerge from the interaction) and will have to be confirmed or amended once the RP is over. For ease of reference, we provide a fully-filled-in sample grid in Table 1.

After the briefing session, the RP can finally start following the dialogue previously drafted by the teachers. It may be worth noting here that not only are students not given any script or role card, but teachers, using their adlibbing skills, are also required to adjust the script as the "game" moves on based on students' translational and conversational contributions. This reduces the risk of having a heavily script-bound RP with players acting as mere animators of the pre-prepared dialogue (see Sharrock and Watson 1985; Goffman 1981). As pointed out by Okada

7. In addition, in standardized testing situations, a script enhances fair assessment (see Wadensjö 2014, 440). For reasons of space, however, assessment is not dealt with in the present chapter.

Table 1. The SPEAKING model applied to trade fair negotiations

S	SETTING	International Housewares Show in Milan, Italy
P	PARTICIPANTS	Exhibitor: Mildred Garrison, Sales Manager at the US-based company Zestere cookware Client: Sonia Meucci, Purchase Manager at Italian retail company La Rinascita Interpreter hired by client
E	ENDS	Exhibitor aims at building commercial relationships with existing and new clients. Client aims at obtaining top quality cookware from a new supplier
A	ACT SEQUENCE	Greeting, thanking, apologising, describing, reporting, requesting, suggesting, agreeing, disagreeing, etc.
K	KEYS	Formal but friendly
I	INSTRUMENTALITIES	Oral channel, use of written texts/visual aids (e.g. catalogues, price lists)
N	NORMS	Being on time, being informative and "on topic", being flexible, etc.
G	GENRE	Business talk/negotiation discourse, small talk

(2010), the RP should remain an interactional joint effort. In other words, for the RP to continue, students need to understand the action that is required by teachers, and teachers need to monitor students' actions and implicitly manage the direction of the exchange through interactional moves. The sequential context is thus continuously renewed in a turn-by-turn manner (*ibid.*, 1664).

Students alternate as interpreters and, when "off-duty", are asked to observe the ongoing RP and take notes on the *what*, *how*, and *why* of the interaction. To be more precise, they are asked to jot down and classify the interpreter's interventions (e.g. reduced renditions, clarification requests, shifts in footing, i.e. use of first *vs.* third person) and explain how these affect the ensuing interaction, and think of alternative versions or relevant next actions. The observations thus collected will then be discussed during the debriefing and feedback stage. For ease of reference, we have divided the dialogue into four main parts and numbered primary participants' turns, and have provided an English version (in italics) of Italian originals. At the end of each part, we have highlighted some analytical points, which have to do with organizational, interactional, and translational aspects of the simulated event and will be dealt with at length in 4.3.[8]

8. We wish to thank our colleague Janette Mathias for co-authoring the simulated dialogue.

(1)

01 SM: Buon giorno Sig.ra Garrison. Grazie per aver acconsentito a questo incontro.
Good morning Ms. Garrison. Thank you for agreeing to meet me.
02 MG: Good morning, I'm glad I was able to fit you in. I had a meeting with a customer, but she had to cancel, so this works out for both of us. Please take a seat.
03 SM: Decisamente! Ed è stato anche molto facile trovare il vostro stand.
Absolutely! And it's been very easy to find your stand.
04 MG: I'm glad to hear that. Other visitors have complained about poor signage. This never happens in the United States coz we tend to provide very detailed descriptions and instructions, and this makes life and work easier.
05 SM: Questo è vero anche qui. Le indicazioni fornite sul sito della fiera e dal personale all'ingresso sono chiarissime ed è facile orientarsi. Ma tornando a voi, complimenti per la posizione. Con uno stand ad angolo di sicuro siete molto visibili. E sono davvero colpita dall'allestimento. Vi siete rivolti a Milano in Fiera?
That's true here as well. The directions provided by the fair's website and the staff at the entrance are very clear and it's easy to find your way. But going back to you, congratulations for your position. With a corner stand you are definitely very visible. And I'm impressed with the setting up. Who was in charge of that, Milano in Fiera?
06 MG: Well, Milano in Fiera provides a list of companies dealing with the setting up and decorations. We chose one company from the list when we first participated. And they have followed us ever since, we are very satisfied with their service.

Analytical points for Part 1
Stage of the interaction: opening (establishing rapport)
Acts or moves: greeting, thanking, allocating seats, giving compliments
Cultural presuppositions and related cross-cultural issues: American vs. European "way"
Translation strategies: omitting, substituting

(2)

07 SM: Come non esserlo, uno stand avveniristico! Ma veniamo a noi. Prima di iniziare, le spiego brevemente il motivo per cui ho chiesto un incontro con voi. La Rinascita vorrebbe potenziare il reparto living dei nostri grandi magazzini e acquisire nuovi fornitori, possibilmente di alto livello e che si differenzino dai soliti marchi europei.
I bet you are! It's a futuristic stand! But let's get down to business. Before starting I would like to briefly explain why I have asked for a meeting. La Rinascita has been planning to boost the living and dining room area of its department stores and acquire new suppliers that are high-end and different from the usual European brands.
08 MG: I see… and where are your department stores? What kind of clientele do you cater to? I'm only asking this because we have a policy at Zestere: our cookware cannot be sold in low-end department stores, Walmart, just to give you one name.

09 SM: Immaginavo. Beh consideri che La Rinascita è una catena italiana di grandi magazzini che si colloca nella fascia medio-alta, come avrà visto dalla documentazione che le ho inviato.
That's what I was expecting. Well, La Rinascita is an Italian retail chain operating high-end department stores, as you may have seen from the documentation I sent you.

10 MG: So basically you're just in the retail business? Clothing, housewares, etc.

11 SM: Sì, ma il gruppo è attivo in molti altri settori – dalla grande distribuzione ai servizi finanziari, dalla consulenza alle attività immobiliari. Il fatturato consolidato del Gruppo La Rinascita lo scorso anno è stato di circa 5.892 milioni di euro. I grandi magazzini la Rinascita sono presenti nelle maggiori città italiane.
Yes, but the group does business in various sectors, including large-scale retailing, financial services, and real estate. The group's consolidated turnover for last year was around 5,892 million Euro. La Rinascita department stores are in all major Italian cities.

12 MG: And what brand names do you carry? Just Italian or international brands too?

13 SM: Trattiamo marchi internazionali. Ecco perché, secondo me i vostri prodotti con la loro estetica troverebbero la loro giusta collocazione da noi.
We deal with international brands. That's why I think your nice-looking products would fit very well with our stores.

Analytical points for Part 2

Stage of the interaction: showing willingness to purchase
Acts or moves: giving information on needs and wants, showing interest and seeking further information, clarifying prior information, summarizing prior information, supporting case
Interpreting techniques: short consecutive, note-taking

(3)

14 MG: Well, they don't just look nice. You know Zestere has been in business since 1801. Our cookware is of top quality stainless steel construction coupled with a copper covered bottom to provide quick and even heat distribution. But were you interested in sets of pots and pans or just single items?

15 SM: Dando un'occhiata alla vostra linea di prodotti (sfogliando il catalogo), ho visto che avete varie soluzioni per quanto riguarda le batterie di pentole, ma sarei più interessata a degli articoli singoli. Sa, bisogna vedere se vanno incontro alle esigenze dei nostri clienti, quindi forse è meglio partire con pezzi singoli.
I was looking at your product lines (leafing through catalogue) and I saw that you offer various sets of pots and pans. But I was more interested in individual items. You know, we must first see whether those meet the needs of our customers. So I'd probably start with single pieces.

16 MG: Of course. I'd suggest, then, our classic line of pots and pans, the Copper Plus line. The line features an exposed copper base, is easy to clean, it has easy-to-grip, heat-proof handle and stainless steel

lids. You could start out with one or two saucepans, a frying pan and the stockpot.

17 SM: Sì, sembra una buon'idea. E le batterie? Di quanti pezzi è composta una batteria?
Yes, that's a good idea. What about the sets? How many pieces are in a set?

18 MG: A set has 10 pieces…3 sauce pans, 2 frying pans, a stockpot and 4 lids, because the stockpot lid can be used for the frying pans. The only problem with a set is that it can't be broken up and sold individually. Plus, sets seem to sell well as wedding gifts more than anything else, at least this is what our retailers tell us.

19 SM: E l'altra linea che cosa comprende?
And what does the other line include?

20 MG: Oh, that's our Copper Top Plus line. Basically it's identical to the Copper Plus line except for the protective coating over the copper bottom to prevent discolouring. Plus, the Copper Top Plus line comes with glass lids rather than stainless steel. In my opinion, however, our classic Copper Plus line is more attractive, and less expensive.

21 SM: E parlando di prezzi, mi può dare un'idea dei prezzi su cui ci aggiriamo?
Talking about prices, could you give me a rough idea of how much those would be?

22 MG: Sure! Let's see… the smaller, 1-qt saucepan costs $19.99, the 2-qt is $22.99, and the 3-qt is $25.99. The 8-qt stockpot costs $47.99 and the 12-in frying pan is $36.99. The lids are included in the price of each item. You will find the prices in Euro in the price list enclosed in our catalogue (pointing at catalogue).

Analytical points for Part 3

Stage of the interaction: showing willingness to purchase
Acts or moves: supporting case, seeking information, specifying limited needs, presenting goods and making a proposal, showing interest and seeking further information, clarifying prior information, supporting case, etc.
Reference to written/visual input: catalogue, price list
Cross-cultural issues: measurement units
Translation strategies: expanding

(4)

23 SM: Se per lei va bene farei un ordine ora e poi lo confermerei entro domani sera prima della chiusura della fiera. Vorrei prima confrontarmi con i miei collaboratori per verificare che non abbia dimenticato nulla.
If that's fine with you, I will place an order now and confirm it by tomorrow evening before the exhibition's closing time. I would like to talk to my colleagues first to make sure there's nothing I have forgotten.

24 MG: Well then I would say let's wait until tomorrow when you're sure. Would you mind coming back at around 6pm tomorrow? Can your interpreter come with you? Will you be there as well? (talking to the interpreter)

25 SM: Ah d'accordo. Mi chiarisca ancora solo un paio di cose. Se ho capito bene non posso ordinare singoli pezzi all'interno di una batteria di pentole. E poi volevo chiederle quali sono i termini di pagamento e come viene effettuata la consegna.

All right. I just need a couple more clarifications. If I got it right I cannot order single items from a set. And then I just wanted to ask about the terms of payment and delivery.

26 MG: That's right! No single item from a set can be sold individually. As to payment, for first-time customers Zestere requires a letter of credit and 30% of the total within 10 days of processing your order.

27 SM: prezzi FCA.
FCA prices.

28 MG: (without waiting for the interpreter to translate) Yes, FCA New York. Our European customers normally want the products to be sent air freight, I assume you'll want the merchandise to be sent air freight, too, right? If this is the case, there is a New-York based shipping agent we normally work with, who can take care of the shipping to the main Italian destinations. And of course we'll take care of packaging with the utmost care and attention.

29 SM: Perfetto, per ora direi che è tutto. Ci vediamo domani alle 18. La ringrazio molto del tempo che mi ha dedicato e spero che questo sia l'inizio di una lunga collaborazione.
Sounds perfect. I think that's all for now. See you tomorrow at 6pm. Thank you very much for your time and I hope this will be the starting point of a long trade relationship.

30 MG: Thank you. I hope we can start collaborating on a regular basis, too. And I hope you enjoy the fair. See you tomorrow.

Analytical points for Part 4
Stages of the interaction: purchase decision, negotiating terms, closing
Acts or moves: making a proposal, giving an alternative, agreeing, summarizing prior information and seeking further information, maintaining contact, closing
Specialized content and terminology: Incoterms
Participation framework and footing: triadic vs. dyadic sequences, choosing first/third person

4.3 Giving feedback and facilitating discussion

Although the enactment of the RP is the climax of the lesson, the success of the role-playing activity largely depends on its last step, namely the *debriefing* session, and on how this is conducted. One of the things that we as teachers are supposed to do during the debriefing session is giving feedback on the performance of the students who have acted as interpreters in the simulation. As is widely known, feedback is one of the teacher's most difficult tasks, and depending on how this task is performed it may have an inhibiting effect on the learner. On the one hand, teachers know that there are moments when they need to stop and wrap up what they have done in class by making relevant information explicit, summarizing the main points, and providing guidance, so that students can take stock of what they have learned. If these moments are missing, learning may be hampered. On the other hand, teachers should not oversee the interactional dimension of classroom activities, as by just doing "being the teacher", they may also inhibit learning. One should avoid equating feedback with error correction and rather make comments that elicit students' noticing and assist them in offering alternative solutions and motivate their decisions. This is best done through a dialogue not just with the students who have played the role of interpreters but with the whole class. Those who have observed the RP and have taken notes about it have in fact a crucial role, in that, being free from the pressure of both performing in front of the class and being assessed by the teachers, they can have both a holistic and an analytic perspective on the interaction and more clearly report on *what* the participants have done, *how* they have done it, and *why*, i.e. to what purpose and in response to which previous action.

A good starting point for class discussion may be to have the students identify the various stages of the transaction or, more generally, the interaction, and the various moves, or speech acts, making up each stage. Here (see the analytical points after excerpts 1–4) we have made reference to the institutionalized pattern of buying/selling, as illustrated in Rehbein (1995), and to the fifteen structural elements proposed by Ventola (1987 cited in Marriott 1995). This theoretical framework, together with the SPEAKING model proposed above (see 4.2), will help students to interpret individual utterances against the larger picture of a ritualized goal-oriented event. For instance, this may help to face potentially problematic situations like the one in turns 4 and 5 of excerpt (1).

Here the exhibitor is making reference to complaints about poor signage never taking place in US trade fairs, where very precise information makes everyone's life easier. This comment may be read as based on the cultural presupposition that Americans are better than other people in this respect, which may also explain the buyer's claim about the situation being the same at the Milan show and her account on the clarity of the information provided by the show's website and staff. Problematic turns like these typically spur discussion among students on whether it is appropriate for the interpreter to mitigate a potentially face-threatening act by producing reduced or modulated renditions (see Merlino 2009). This includes strategies like downgrading extreme formulations (e.g. "this *rarely* happens in the United States" rather than "this *never* happens in the United States"), and omitting strongly evaluative terms ("*poor* signage"), which may jeopardize the establishing rapport function of the opening phase of the encounter.

These strategies can be said to exemplify the *culture broker* role, brokering being key when people from different cultures interact and cross-cultural issues may arise (e.g. regarding differences in work patterns, social relationships, and lifestyle practices).[9] On a more general level, the mitigating strategies illustrated above are

9. These differences are even more challenging when people from distant cultures are involved, for instance when people from a high-context culture interact with people from a low-context one (Italy itself is a rather high-context culture).

part and parcel of the interpreter's face-work. In the example discussed here, the interpreter may want to protect the client's positive face as a member of the Italian cultural group from the possibly face-threatening evaluation provided by the exhibitor. In other circumstances, the participants' freedom of action may be at stake, and the interpreter may need to employ negative politeness strategies.[10] In any case, as the one in the middle, s/he will have to manage a very delicate equilibrium constrained by contextual factors and situational contingencies. To mention but two aspects that are worth noting during classroom discussion, first, in a business negotiation a deal must be clinched and participants' moves will tend to be driven by economic interests; second, the fact that the interpreter may be hired by one of the parties (as in our example; see Table 1) has clear ethical implications, as it may raise issues of partiality.

Excerpts (2) and (3) may instead trigger discussion on interpreting-related skills and techniques. Longer turns, density of information, names, and figures (see e.g. turns 11, 18, 20, and 22) may overload memory and may therefore be better managed through note-taking. In addition, reference to or use of written texts and/or visuals (e.g. the catalogue in turns 15 and 22, which presumably contains both photos and texts) may be either a hindrance or a prompt for the interpreter, depending on whether or not s/he has already get acquainted with integrating spoken and written, or more generally visual, cues (see Mead this volume). In business encounters, for instance, it is not uncommon for interpreters to find themselves sight-translating from brochures, reports or presentation slides; hence, this type of exercise may also be included in RPs. In excerpt (3), the use of US measurement units may prompt the interpreter to act as a *clarifier*, i.e. to expand on her/his rendition to explain to the buyer that one quart is nearly one litre and twelve inches correspond to around thirty centimetres and a half (see turn 22).

When dealing with excerpt (4), students are likely to note that the transaction is moving to a close as the parties progress towards an agreement and enter the "coda" of negotiating specific terms (i.e. payment and delivery).[11] Students may equally well point out the specialized content and terminology (e.g. Incoterms) the interpreter needs to be familiar with (and they will point this out, since they will have prepared before the RP!), an example of which is FCA (Free Carrier) in turn 27. What is more interesting about this excerpt, however, and what the teachers will have to let emerge from both the RP and the ensuing discussion,[12] is the

10. See Brown and Levinson (1987) for a thorough discussion of face-work and politeness strategies.

11. For reasons of space, in excerpt (4) various stages have been merged into a single one.

12. To this end, including "stage directions" in the script (as has been done in turn 24 and 28) is crucial.

changing participation framework, which may require a footing shift on the part of the interpreter.[13]

In turn 24, the exhibitor addresses the interpreter directly, which will force the student to make a decision on how to proceed, e.g. act as a responder and provide an answer to Ms. Garrison, possibly before translating her turn into Italian for Ms. Meucci, or engaging in a dyadic sequence with the latter (who has hired the interpreter) to make arrangements for the following day. When resuming translation (after turn 25), the interpreter may thus need to add information that is not on the script and, in doing so, s/he may want to distinguish between the first person (to speak for herself) and the third person (to speak on behalf of Ms. Meucci). Students may be surprised at the possibility of using both persons. In fact, the idea of the interpreter as a non-person is so deeply rooted in interpreting standards of practice derived from conference interpreting that many interpreting teachers instruct their students to use exclusively the first person. On the contrary, we believe that even the inclusion of small changes in the participation framework of our RPs may help to train students for flexibility, as warranted by the need to adjust to an unfolding interaction.

Even a small change in the participation framework may in fact require the interpreter to provide not just a translational but also a conversational contribution. Any such 'non-rendition' (Wadensjö's 1998) would in turn make the interpreter visible as a ratified participant and therefore make the distinction between first and third person not just possible, but also desirable to avoid confusion. This is arguably the case in our RP, where for organisational purposes, i.e. to arrange a follow-up to a first "exploratory" encounter, the exhibitor checks the availability of both the client and the interpreter (whom she addresses directly) to meet on the following day. The exhibitor may in fact not be aware of the agreements in place between the two, i.e. she may not know whether the interpreter is exclusively available to the client and for how long.[14]

Another change in the participation framework occurs in turn 28, where the seller provides an answer to the buyer's question in turn 27 before the interpreter can translate. This short mixed-language dyadic sequence between the buyer and the seller shows that primary participants may sometimes understand each other, thus making translation by the interpreter unnecessary. This example may therefore raise students' awareness of the permeability of language barriers (see Meyer

13. On the notions of participation framework and footing see Goffman (1981).

14. Note that Ms. Meucci does not introduce the interpreter to Ms. Garrison at the beginning of the encounter. It may be fruitful for classroom discussion to problematize this missing preliminary during the debriefing stage, and see whether the student "on duty" compensates for it by providing another conversational contribution, i.e. by making the interpreter introduce herself/himself.

2012) and of the ways in which the interpreter's participation is affected by the multilingual competencies of her/his co-participants (see Niemants and Stokoe this volume).

5. Conclusion

There are various ways in which the role-playing activity presented in this chapter can be improved to make it more conducive to the attainment of the objectives set out in 4.1, and the SRP is obviously not the only available tool for interpreting teachers. For instance, the role-playing sessions could be video-recorded to enable students to take a closer look at non-verbal aspects like gesture, gaze, and proxemics. If available, short excerpts from authentic (video)recorded and transcribed data could be compared to the simulated interactions conducted in class (see 4.1). Trips to fairs and shows could be organized to provide first-hand experience. Once they have familiarised themselves with the setting and communicative event, students may be encouraged to draft their own RPs for classroom activities, which is likely to increase their motivation. As a follow-up, they may also be asked to write learning logs to stimulate reflection on their learning experience (e.g. they may be asked to answer questions like "what are the takeaways for students from applying the SPEAKING model to an interpreted-mediated business negotiation?"). More sophisticated tools include the Conversation Analytic Role-Play Method (or CARM; see Niemants and Stokoe this volume), which, however, requires teachers to be knowledgeable of conversation analysis and students to possess a metacommunicative and metatranslational awareness they may not yet have acquired at an early stage of their learning path as interpreters.

Hence, its limitations notwithstanding (see 4.1), the SRP can help students to understand that an interpreted-mediated exchange is always a *pas de trois*, as widely acknowledged by DI literature (see Niemants and Cirillo this volume). This understanding will arguably encourage them to abandon the myth of interpreting as text production and focus instead on interpreting as activity (see Wadensjö 1998). To achieve this goal, all participants need to play "fair", i.e. by the rules of the game. This implies, on the part of the students, orienting to their "identities within the game" (Francis 1989; see 3 above) and the "framed activity" (Wadensjö 2014), rather than their "game-context identities" and the "framing activity", and, on the part of the teachers, being transparent about what can be done (and cannot be done) with an RP. Ultimately, if carefully designed (see 4.1 and 4.2) and grounded on a dialogic approach (see 4.3), the SRP can prove a valuable tool for guiding dialogue interpreting students in moving their first steps into the complexity of triadic exchanges like business negotiations.

CHAPTER 7

Developing flexibility to meet the challenges of interpreting in film festivals

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The focus of this chapter is on an under-investigated setting of professional interpreting practice, namely Film Festival Interpreting, which is subsumed here under the wider field of "broadcast interpreting" on three counts: the multiplicity of communication levels; the interpreters' professional exposure; and reference to an "ethics of entertainment". In line with the rationale of the present volume, the suggested teaching approach addresses only those interpreting tasks that are brought together by the dialogic format of face-to-face spontaneous interaction, involving the use of the short consecutive mode. More specifically, the chapter deals with on-stage talk between the host and the festival's special guests introducing gala screenings and the awarding of prizes, and both on-air and off-air one-to-one press interviews with actors, directors, or jury members. Given the different expectations, constraints, and requirements characterizing these settings, students are taught to develop the ability to select, autonomously and in full awareness of the specific "environmental conditions", the interpreting behaviour which is best suited to the unfolding of any given exchange. This flexibility is achieved through a progression of learning activities going from a theoretical discussion of context-specific interactional features, to the analysis of video-recorded authentic data, to role-play practice.

Keywords: film festival, broadcast interpreting, interactional data, audience design, norms

1. Introduction

This paper intends to illustrate the theoretical and analytical knowledge, as well as some of the practical skills which student interpreters need to acquire in order to provide a professional dialogue interpreting (hereafter DI) service at international film festivals.

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As these events habitually attract media coverage by radio and television networks (with thematic satellite channels often providing extensive broadcasting), a large part of the interpreting activity being performed within them may arguably be subsumed under the wider domain of media, or broadcast interpreting. Since the earliest contributions to the literature dating back to the 80s, the headings "media interpreting" and "broadcast interpreting" have competed with "television interpreting" (see Dal Fovo 2015) in describing a typology of practice characterized by two basic conditions: working from a screen; and working for a remote audience. More recently, however, the main trend is to consider the latter as a sub-category – the most "traditional" one – of the former (Pöchhacker 2011). The wider meaning of media (or broadcast) interpreting, which encompasses newer electronic media and forms of transmission, and leaves as such ample scope for re-definition (Pöchhacker 2007b), serves us well on account of its potential for an even broader inclusiveness.

Film festival interpreting (henceforth FFI) falls in neither of the two categories of linguistically mediated broadcast discourse described by Mack (2002, 207–208). It is not an activity performed within a studio-based communicative event organized by the media (unlike talk show interpreting, for instance); nor is it a situationally displaced translation of broadcasts of events taking place in a remote location independently of media coverage, staged and edited for the benefit of a radio or television audience that cannot follow them in the original language (as is instead the live interpreting of breaking news, for instance). As FFI is not performed in a radio or TV studio – the "working from a screen" criterion being consequently a side rather than a core condition – interpreting in this setting cannot evidently be equated to interpreting *in* the media or *for* the media. My contention, however, is that some FFI tasks can be defined as "interpreting *also for* the media", and thus, by extension of the original designations, as media interpreting, or more generically still, broadcast interpreting. This on at least three counts: the diversity of addressees and communication levels brought about by an additional audience, which is physically absent, invisible, inaudible and anonymous; the high degree of professional exposure felt by the interpreter, whose performance is made publicly available to countless users; and, most importantly, the reference to an "ethics of entertainment" (Katan and Straniero Sergio 2001) orienting interpreting conduct as the overarching and ultimate communication goal and quality criterion.

Leaving a more thorough discussion of these factors to the following section, a few more words are spent here to circumscribe the object of this contribution. Owing to their composite nature, film festivals entail an extreme variability of interactional contexts and constellations; this, in turn, calls for a high degree of flexibility in shifting not only between interpreting modes, techniques and strategies, but also between different participation roles. In line with the rationale of the present volume, only those interpreting tasks are dealt with here which entail a distinctively dialogic interactional format (see Merlini 2015a); this leaves out – besides the interpretation of films from subtitles or original scripts – master classes and public press conferences, where typically the simultaneous or, less frequently, the long consecutive modes are used. More specifically, two are the settings under study, i.e. on-stage talk between a host and the festival's special guests; and one-to-one press interviews.

Precisely because of the significantly different requirements, constraints and expectations that characterise the contexts in question, the suggested teaching approach focuses on raising the students' awareness as to which interpreting and interactional behaviours are best suited to the unfolding exchanges. The development of this sensitivity – the very basis upon which interpreting flexibility can be built – is achieved through a three-step progression, envisaging: the presentation of an instrumentally designed theoretical framework (see Section 2 below); the analysis of authentic interactional data (Section 3); and role-play practice (Section 4). Years-long teaching experience in the field of DI has strengthened the present author's conviction that a synergy between these three typologies of didactic activities is highly effective in preparing student interpreters to become well-rounded professionals. As Angelelli (2008b) solidly argues, the scope of university-level education should be that of bridging the gap between theory and practice. Here lies the essential difference between training and education; whereas training is a response to pragmatic needs and, as such, implies practical-only learning, with a limited focus on specific skills and narrowly defined objectives, education pursues the more general goal of equipping students intellectually for a profession by expanding their capacity of reasoning and autonomous judgment. Developing a theoretical mindset to gain insight into the features, variables, and dynamics of a given communicative event, reflecting on the findings of empirical research, and applying analytical tools to authentic interactional data are essential ways to inform students' practice, first in the classroom and later in their professional life.[1]

1. On this see also Colina and Angelelli (2016). In their perusal of recent trends in translation and interpreting pedagogy, the two scholars identify increasing (albeit not yet fully adequate) attempts at converting the findings of theoretical and applied research to operational teaching resources. Going beyond the transmissionist approach of vocational training, according to which trainers pass on their objectifiable know-how to future practitioners, interpreting pedagogy is evolving towards a learner-centred model. Following this change of perspective, serious consideration is given to student profiles and behaviours, by addressing such questions as what competences learners need acquiring, what stages they need to go through to acquire them, and how teacher and student attitudes and roles affect teaching and learning. The introduction of new pedagogic approaches in interpreter education has been further stimulated by the sociological turn in interpreting studies, whereby emphasis on the interpreter as a social agent has replaced earlier concerns with interpreting output and cognitive processing (see Niemants and Cirillo this volume).

This explains why, in the teaching approach suggested in this paper, hands-on activities are just one of three equally weighed components, and ample space is given to discussion not only of different renderings appropriate to different settings, but also of the possible outcomes of alternative interpreting behaviours. Espousing a dialogic pedagogy in the teaching of "dialogue" interpreting entails much more than simply directing the students' attention to structural features of dialogic interaction (e.g. turn taking, topic development, conversational dominance, etc.). A dialogic pedagogy is first and foremost about shaping classroom interaction as a collective process of critical enquiry. As Lefstein and Snell (2013) point out, the philosophical tenets of "dialogue as critique" and "dialogue as thinking together" underpin a form of classroom discussion that can be defined as "exploratory and accountable", in that all participants are given the opportunity to voice their views, listen carefully to one another, and build constructively on the ideas of others, while learners are guided to draw reasonable conclusions through observation of empirical evidence, coherent argumentation, and self-correction.

2. Grounding in theory: Audience design, exposure, and professional norms

To help students identify the specific contours of the speech events under discussion, the notion of *audience design* is preliminarily introduced. Drawing on Goffman's (1981) concept of participation status, Bell (1984) posited that a text producer's output is influenced in descending order by the following receiver groups: *addressees* (whose presence is known, who are ratified participants in the exchange, and who are directly addressed by the speaker); *auditors* (who are known, ratified, but not directly addressed); *overhearers* (who are known but are neither ratified nor addressed); and *eavesdroppers* (whose presence is not even known, and who consequently have no influence at all on text production). Accommodation to one's audience group(s) varies according to the context of communication. Whereas in forms of remote communication, such as writing and broadcasting, textual output is geared to an internal image of targeted receivers with a likely set of socio-cultural features and expectations, face-to-face interaction affords text producers the opportunity to monitor hearers' reactions and make progressive adjustments. In Bell's (1991) words, the distinction is one between *initiative* audience design, based on assumptions, and *responsive* audience design, based on feedback.

As a subsequent step, the theoretical framework of audience design is applied to the selected interpreting scenarios. Gala nights at international film festivals are focal events of a celebratory nature; winners are announced, prizes awarded, and film premieres introduced. Interactionally, a host invites her/his guests on the stage and conducts short interviews, which are translated in the consecutive mode (without note-taking) by a physically present interpreter for the benefit of a linguistically heterogeneous audience, as well as for the host's own benefit, in the case of foreign guests speaking a language unknown to her/him. Though, as will be seen later, this scenario is in many respects akin to that of the televised talk show (Straniero Sergio 1999; 2007; 2013; Katan and Straniero Sergio 2001), significant differences obtain in terms of audience design.

Defined as talk constructed for absent overhearers (Heritage 1985; Hutchby 1995), broadcast communication entails two discourse levels: (1) "the plan of *reporting* interaction", i.e. the relationship between the off-screen television audience and what is being discussed, narrated and presented by on-screen participants; and (2) the "the plan of *reported* interaction", i.e. the relationship between on-screen participants themselves (Bondi 1990, 45–55). Given the primacy of the former plan on the latter, TV viewers may be considered to all effects and purposes the intended addressees of media communication, in the sense that they exert the most influence on text production – albeit indirectly, having no possibility of active participation. In film festival (hereafter FF) on-stage talk, on the other hand, the levels of interaction are threefold; going from more to less important, one finds: (1) a primary plan made up of the interaction between on-stage participants and the public who is physically present in the theatre; (2) a secondary plan of interaction between on-stage participants; and (3) a tertiary plan where the relationship is between on-screen text and off-screen audience. The host, the guests and the interpreter interacting on stage are indeed aware of being on the air (and are constantly reminded by conspicuous TV cameras placed right in front of them); yet, their behaviour is influenced most of all by the reactions of the theatre audience. Flesh-and-blood spectators are more than just auditors, being very often cast in the roles of addressees, as when the host engages directly with them (e.g. to elicit or respond to their reactions, or to involve them in the show by inviting the night's guests sitting among them to join the stage). This kind of interacting audience is very different from TV studio artificial audiences, whose status is that of mere overhearers, given that their contributions, if at all envisaged, are carefully scripted. As in all responsive audience design contexts, the spontaneous and immediate feedback provided by the FF public increases unpredictability; hence the need for rapid readjustments and improvisation. A schematic illustration of interaction levels in TV talk shows vs. FF on-stage talk is shown in Figure 1, where the descending arrow signals the reversal in hierarchy. Unidirectional vs. bidirectional communication is also indicated by single- and double-headed arrows respectively.

TV TALK SHOWS	FF ON-STAGE TALK
1. on-screen text → off-screen audience (intended addressees)	1. on-stage participants ↔ theatre audience (addressees)
2. on-screen participants (studio audience = overhearers)	2. on-stage participants
	3. on-screen text → off-screen audience (overhearers)

Figure 1. Levels of interaction

The second interpreting scenario exhibits a somewhat simpler participation framework. One-to-one press interviews with FF invited guests are peripheral events, taking place on the request of newspaper, radio or TV individual journalists. Leaving aside interviews released to the printed press, only those interactions are considered here which are interpreted in front of a camera or a microphone. Whether the interview is being recorded off-air for subsequent editing and broadcasting, or whether it is being broadcast live, the interviewer's text production strategies are in either case primarily geared to the radio or TV audience. Audience design features are therefore substantially the same as in TV talk shows, with overhearers being, in this specific instance, the curious by-standing FF goers attracted by the movie star interviewee.

Naturally flowing from considerations of audience design is the theoretical concept of *exposure*. Inasmuch as it amplifies interpreting practice, the involvement of a remote audience, potentially made up of millions of viewers and listeners, accounts for the professional exposure felt by FF interpreters in both scenarios, though to varying degrees. The highest levels of exposure are clearly found in FF on-stage talk, where interpreting is done under the stage lights, in front of multiple cameras, and before a full house – as venues for events of this kind usually seat hundreds of spectators. In press interviews, on the other hand, exposure is more keenly perceived when the cameraman announces "You are on the air now", than when the interview is being audio- or video-recorded to be broadcast later; although, Jiménez Serrano (2011, 120) relevantly observes that exposure is to be "understood beyond that of the live broadcast because it would also include, if it were the case, retrospective examination of the recorded product".

Exposure of failures jeopardizing one's professional image and career is, however, only one aspect. As Pöchhacker (2011, 23) notes, media interpreters are also conscious that, on a more general level, the quality of their performance is likely to shape public perception of both the interpreting profession and the professional category. Viaggio (2001, 29) specifically speaks of the media interpreter's "*heavy burden* of incarnating the profession before the general public" (italics added), while Jiménez Serrano (2011) considers exposure as one of the two crucial factors – the other being visibility – making for a particularly constrained interpreting practice (and explicitly calling for a redefinition of realistically achievable quality standards). A documented effect of such exposure is the increase in stress levels, as discussed, among others, by Strolz (1997) and Kurz (2002b).

While alerting students to the adverse impact that exposure may have on interpreting performance, other and more positive repercussions are equally highlighted. Exposure may indeed prove beneficial for the prototypical image of the profession, as exemplified in the case of Olga Fernando, a popular Italian media interpreter, first studied by Straniero Sergio (2007, 186–193) and, more recently, by Sarnari (2013). Moving within the sociological framework provided by the literature on the media personality system, the latter contribution investigates the process of Olga Fernando's "celebritization" through the analysis of the tweets posted on the famous social network following her appearances on television. Findings reveal unanimous acknowledgment of her professional competence and quality, admiration, and (in student interpreters) emulation – yet, without the interest, otherwise typical of the celebrity-making system, for irrelevant aspects of her private life. Olga Fernando is thought to embody the TV interpreter *par excellence*, providing an all-around positive role model, which contributes to pushing professional ethics towards a new profile characterized by the interpreter's versatile involvement as a key-player in the show.

This, in turn, aptly introduces the issue of professional *norms*. As pointed out by Mack (2002, 204), given the substantive difference between media and conference interpreting (by now consensually recognized), the norms of behaviour learnt by qualified interpreters during their formal education prove to be hardly adequate to mediating broadcast communication. Starting from this observation, in the late 90s Straniero Sergio set out to investigate a vast corpus of interpreting performances on Italian television (Straniero Sergio and Falbo 2012a) in search for patterns of interpreting behaviour which could point to the emergence of new norms.

Developed within the field of descriptive translation studies, the concept of norm refers to regularities in translational behaviour resulting from internalised socio-cultural constraints (Toury 1980; 1995; 1999). Not yet formalised and institutionalised – as rules instead are – norms provide a useful theoretical tool to account particularly for behavioural shifts in the newer settings of interpreting practice. In an earlier study on norms in healthcare interpreting (Merlini 2009), I mentioned a number of reasons why that is the case; two of these bear specific relevance for the purpose of awareness-raising discussion in the FFI classroom. Firstly, being a historically and socially determined construct, the concept of norm allows for variability of behaviour not only in time but also throughout sectors of activity; hence, the possibility to study them within a clearly defined system, which can be conceptualised at the level of either the interpreting setting or event. Secondly, the intrinsic mutability of norms exposes the "undefining potential" of the concept (Marzocchi 2005, 105), which can be productively used to challenge acquired views of interpreting practice.

Focusing his initial enquiry on the specific setting of talk show interpreting, Straniero Sergio (2007) reveals not only that the traditional hierarchy of norms is reversed, with attention to form prevailing over content, but also that new norms are clearly discernible. More specifically, first among *initial norms* is the preference for a telegenic and easily consumable interpreting performance, where physical appearance, voice quality, and the packaging of the message are deemed to be essential features for the success of the TV show. With reference to *operational norms*, adherence of the interpreted text to target audience requirements (acceptability) is pursued even at the expense of faithfulness to the source text (adequacy). Frequent use is made of redundancy – as against the classic interpreting strategy of condensation – to maintain topical coherence and increase clarity. Additions to the original utterances are also frequently employed, not only to provide lexically and stylistically more elaborate renditions, but also to increase the entertainment value of conversational exchanges. This is particularly the case of "applause-relevant additions" (Katan and Straniero Sergio 2001, 223) – a specific category of "non-renditions" (Wadensjö 1998) or "interpreter-owned messages" (Angelelli 2004a) – which testify to a degree of interactional autonomy unthinkable in other interpreting contexts. Finally, mitigation, through all its devices (see on this Caffi 1999), is deployed for conflict avoidance, face-saving, and rapport-strengthening purposes. On the front of *expectancy norms* (Chesterman 1997) – in our case, the expectations of both clients and users of the interpreting service, made manifest through broadcasters' hiring choices, direct feedback, press coverage, the public's comments on the Internet, etc. – Straniero Sergio (2007, 544) identifies the following traits: sensitivity, warmth, empathic involvement, as well as the ability to get into the part played by the host or the guest, and make all participants feel comfortable.

Altogether, these norms point to what Katan and Straniero Sergio (2001, 217) call the "ethics of entertainment"[2] revolving around the "comfort factor", i.e. the degree to which TV viewers are entertained, as well as the degree to which all on-screen participants, including the interpreter, feel comfortable with what they are doing.[3] Orienting to this professional ethics interpreting behaviour is made

2. For the relationship between professional ethics and the notion of "norm" as developed within descriptive translation studies, see Chesterman (2001), specifically his conceptualization of a norm-based model of translation ethics.

3. For an in-depth discussion of the concept of comfort factor, see Katan and Straniero Sergio (2003).

consistent with the playful macro-function of TV communication. Here, talk is not so much aimed at seeking and giving information; it even goes beyond the phatic function of establishing atmosphere and maintaining social contact. Talk becomes "talk-as-play" given that the main goal is that "participants should enjoy themselves" (Coates 1995, 85), so as to entertain the audience and keep its interest high. In talk shows, specifically, the host's attention is focused on the local context, i.e. on the things that happen on the set: the more unexpected the occurrences on which to comment, the better the show. In line with these features, also the interpreted texts may be exploited to create ad-lib sketches and vignettes, while interpreters themselves are called upon to contribute to the playfulness of the speech event. This brings about a hybridization of roles whereby the host may play the part of the interpreter, and the interpreter that of a performer.

Though the ethics of entertainment generally applies to FFI too, the two scenarios under analysis diverge as to the types of behaviours and strategies which are best suited to either of them. Whereas FF on-stage interpreting requirements perfectly coincide with those of talk show interpreting, press interviews call for a diversified approach. For teaching purposes, the first scenario is most productively explored through transcript analysis of real-life video-recorded interaction (Section 3), and the second through role-play practice (Section 4).

3. Theory in practice: Examining interactional data

The second phase in the suggested teaching progression is designed to present sequences of real-life interpreted interactions giving evidence of the previously described normative trends. In line with the dialogic pedagogy mentioned in Section 1, following the viewing of each video-clip students are asked to reflect upon selected interactional moves and comment on them. For reasons of length, only some aspects and examples are discussed here, indicating a methodological frame which can be filled by teachers with other customized samples of authentic FFI data. Since language-specific features are not the object of the present analysis, sequences are shown in English, with italics signalling the original Italian utterances; idiomatic translations have been kept as closely as possible to the syntactic structure of the original language to enable a faithful enough reproduction of orality traits.[4]

The data – transcribed from videos – are taken from the 2008 edition of the Taormina Film Festival, specifically from the gala nights at the world-famous Greek

4. For transcription conventions see key in Appendix.

Theatre of the Sicilian town. Two interpreters are involved (I1 and I2), both qualified conference interpreters with a 20-year professional experience including frequent work in the FF field. One of them is the present author.

The first two excerpts provide evidence of the interpreters' personal exposure which manifestly contradicts the invisibility principle. In both the opening night (N1) and the following one (N2), shortly after getting on stage and before calling any of the invited guests, the respective hosts – i.e. Giuseppe Fiorello, a Sicilian actor (H1), and Lorena Bianchetti, a TV presenter (H2) – introduce the interpreters by their names, inviting the audience to welcome them on stage with an applause.

(1) N1

H1: *welcome to the 54th edition of the Taormina Film <u>Fest</u>* (.) ((applause))
now every hesitation any moment any memory lapses I may have do give me an applause by way of encouragement (.) *in the meantime let me introduce: uh* ((utters name of I1))
((applause from the audience, enters I1))

(2) N2

H2: *now first of all I would like to introduce the person who will help us with translations given that here on stage as I said we will have truly international guests let us greet her with an applause she is* ((utters name and surname of I2))
((applause from the audience, enters I2))

This sets the stage for a degree of involvement going beyond the interpreting function. H1, in particular, establishes with I1 a sort of "complicitous" relationship in which the interpreter is cast as a co-presenter and stooge. I1 is asked to remain on stage with H1 throughout the programme, and she holds in her hands, as he does, the schedule of the night's guests. Sequences (3) and (4) are highly indicative of I1's (other- and self-) positioning in this role. In (3), Giuseppe Fiorello is introducing the president of the festival's jury, film director Ferzan Ozpetek. Before announcing his name, however, to create an atmosphere of anticipation the host provides a lengthy and emphatic description of his career achievements (parts of which have been omitted in the excerpt).

(3) N1

H1: ***there's a jury* (.) *there's a president of the jury a very important one***
this year (.) °*every year*° (.) *can we say a few things on this year's jury president*↑ (.) *let's start by saying that he was born in Istanbul in 1959* (.) *he moved to Italy in 1976 to study cinema history at the University of Rome La Sapienza* […] *let us recall some some of his gre- some of his great works such as his first film Il bagno turco* (.) *Hamam* (.) *Harem Suare* (.) *Le fate ignoranti the::n the awards I read here countless awards four Nastri d'argento three Go- Golden Globes* […] *currently he is at the editing stage of his latest work Un giorno*

perfetto taken from the same-titled novel by Melania Mazzucco starring Valerio Mastrandrea and Isabella Ferrari
I1: *uhm all film festivals have ((turning smilingly to H1)) I'll try to remember uhm have their jury uhm jury members but also a person who chairs the jury and this year with us uhm* ***we have Ferzan (.)*** *Ozpetek*=
H1: =((looking at I1 and smiling)) *you've presented him*=
I1: =((laughing)) *I've presented him*=
H1: =***and you did well*** (.) FERZAN OZPETEK ((addressing I1 during audience's applause)) °***well done***° ((background music and applause as Ozpetek gets on stage)) [>*here he is*<]
I1: [a::nd] I should add that Ferzan (.) ((waits for applause to end before continuing)) Ferzan was born in 1959 (.) he moved to Italy to study cinema history […]

I1's premature revelation of the guest's identity may have been motivated by the need to take time, so as to recall all the details of H1's introduction and organise them (see the non-committal statement "I'll try to remember"), before conveying the rest of it – which she does shortly afterwards. This entails, albeit unintentionally, an appropriation of the host's prerogative and places the two on an equal footing. Far from sanctioning this behaviour, however, H1 praises her, overtly displaying his orientation towards a non-traditional interpreter role. What in Example (3) is a gaffe – albeit well-managed and even approved of – in (4) is deliberately exploited by the interpreter herself for entertainment purposes.

(4) N1

H1: *NOW* (.) *there's a second great event tonight* (.) *an amazing* (.) *extraordinary one* **((getting very close to I1 and going on in an intimate tone of voice))** *an episode directed by Federico Fellini* (.) *of the collective film Spirits of the dead of 1967* **((looking at I1))** *you must translate like this with this emphasis*=
I1: =*with this emphasis*=
H1: =*of course*=
I1: =°*alright*°=
((audience laughs))
H1: *its restoration* (.) *at the hands of the director of photography Giuseppe Rotunno an applause please* ((applause)) (.) *hear this* (.) *was made possible by the generous contribution of a great actress* (.) stunningly beautiful=
I1: =***whose name I won't say=***
H1: =***you won't say her [name***
I1: **[*absolutely***
((audience laughs))

I1's applause-relevant addition ("whose name I won't say") is evidence of an interactional autonomy which is aimed at increasing the comfort factor; through self-irony I1 displays comfort with her previous *faux pas*, and makes the host feel equally comfortable by playfully restoring his prerogative as presenter. The ultimate audience-entertainment goal is thus achieved. Worthy of consideration are also two more aspects: the prosodic and body-language signals of complicity between H1 and I1; and H1's explicit request to translate with the same emphasis.

The latter instruction goes in the direction of an interpreter's performance that entails getting into the part played by the original speaker. This implies, to use Wadensjö (1998, 247) words, "re-playing" prosodic and emotional features rather than "relaying [them] by displaying". Yet, our data show that interpreters may even go beyond mimicry. Excerpt (5) provides one such example, where I2 autonomously conveys the comic effect of an onomatopoeic Italian folk song refrain (giving the name to a cabaret group) through amusing body language. Here, the guest is Sicilian actor Luigi Lo Cascio (G) and the host Lorena Bianchetti (H2).

(5) N2

H2: ((in a Sicilian accent)) *Palermitan↑=*
G: =((in a Sicilian accent)) *Palermitan* [*I am*
H2: [*you are playing at home*
G: *at home yes even though:: well Taormina is at the other end of Sicily bu::t I'm closely tied to thi::s town for its beauty but also because with Gifuni Boni and Favino I don't know if he:: too said*
[(*this*) *we had our::*] *Academy final exam exhibition=*
H2: [*yes yes he mentioned you*]
G: *=right here in 1992 but above all also a little earlier I started with a cabaret group called Le ascelle and we did cabaret paraponziponzipè*((turning to H2)) [***I don't know=***
H2: [*ah ah:::*
G: *=**whether it can be translated***(.) *it is onomatopoeic* [*let's say=*
I2: [((*laughs*))
H2: *=his eyes sparkle when he says it so it is an* [*important part*
G: [*no 'cau::se it is beautiful=*
I2 =((addressing G)) °*what was the name↑*°=
G: *=Le ascelle*(.)= *cabaret paraponziponzipè=*
I2: =°*Le ascelle*°=
H2: =**((addressing I2 by her name))** ***it is truly unforgettable*** [°***as a name***°
I2: **((laughing and pretending to get off the stage))** [***yes I have an urgent commitment I'm leaving***=
((audience laughs))
I2: =no uhm Luigi is fro:m Palermo so he really plays at home uhm yet well Taormina is on the other end of Sicily but Taormina has a very special significance to him because together with uh Gifuni uh Boni and Favino uhm [(this group) and Orazio=
G: [*Orazio Costa maestro* °*Orazio Costa*°
I2: =and their maestro Orazio Costa they were all here in a- in a small group with the Academy working and exercising in Taormina and they also belonged to a small cabaret group called **((in a very emphatic tone of voice))** the <u>Armpits</u> and the title of the piece was **((swaying her body))** cabaret paraponziponzipè
((audience laughs and applauds))

A second interesting feature in the excerpt is I2's humorous remark "I have an urgent commitment I'm leaving" (again a non-rendition). This is cued by G's expression of concern about the translatability of "paraponziponzipè" and, a few turns later, by H2's floor-giving remark through which she selects I2 as next speaker calling her by name, and indirectly requests a translation.

Hybridization of roles, beyond the interpreter-turned-performer one, can become as extreme as to create a carnivalesque atmosphere – in the sense described by Bakhtin (1984) of a form of entertainment without a division into performers and spectators, in which everyone is an active participant and communes in the carnival act. This blurring of the distinction between on-stage participants and audience is well exemplified in the last two excerpts, where a double role-shift occurs. Lorena Bianchetti (H2) is again the host in the 4th night (N4) of the festival, and she is presenting the Taormina Arte Award for lifetime achievement to a famous Italian comic actor, Paolo Villaggio (G1). He enters arm in arm with the interpreter (I2), and gives a two-minute long, articulate and humorous reply to H2's initial question: "How does it feel to receive a lifetime achievement award?" Excerpt (6) starts with G1's eloquent reaction to I2's complete and equally effective rendition (based exclusively on memory) and continues in a most unexpected way.

(6) N4

G1: ***it seems to me that tonight's true protagonist °is° ((indicates I2))***
((audience laughs and applauds))
G1: *sorry I'll make a proposal* (.) *do you and your colleague translate only into English*↑
I2: >*in other languages too*< *in other languages too*
G1: *such as*↑
I2: *French*° *into*° *Dutch*
H2: *Spanish*=
I2: =*Spanish*=
G1: =*Spanish yes okay but these are Latin known languages no I make a proposal given that there are many Egyptian uh Turkish directors wouldn't it be possible*↑ (.) *to have a translation not into Arabic into Turkish* (.) *I have already eyed* (.) *bear with me* (.) *a well a film-making maestro who is Turkish* (.) *where is he* (.) *hiding*↑=
H2: =((pointing to Ferzan Ozpetek who's sitting among the public)) *there he is*=
G1: =*here can you summarise in a few words what she said into Turkish*↑

We see here how Paolo Villaggio, the night's special guest, takes on the role of host as he invites a member of the public, jury president Ferzan Ozpetek, to translate into Turkish the praises that H2 sang of him in her introduction. The film director is of Turkish origins but does not speak Turkish; so he gets on stage with Turkish actress Serra Yilmaz (G2), a recognisable and distinctive presence in all his major films, but also a qualified conference interpreter. Excerpt (7) shows the playful interaction between G1, G2 (a guest turned interpreter) and I2:

(7) N4

```
G1: you must say in Turkish the compliments
    […]
G1: do it well though okay↑
    […]
G2: you'll judge it by the reactions=
G1: =°yes°=
G2: = i:f they like it or not=
G1: =yes go over the top=
G2: =((giggles and starts speaking in Turkish))
    ((17 seconds later G1 makes a hand gesture asking her to cut it short
    and the audience laughs))
G2: no I'm a professionist [sorry but I have to say it all
G1:                        [okay you're right sorry (.) okay alright yes=
G2: =((carries on in Turkish))
    […]
    ((applauses))
G1: perfect (.) I didn't hear (.) the sound kebab ((audience laughs)) isn't
    it↑ when you hear ( ) kebab °(you know it's Turkish)°
I2: Paolo missed the word kebab (.) in this translation
```

Carnival acts such as this one, in which interpreting becomes the object of fun and an entertainment device, are particularly favoured by the spontaneity and unpredictability characterising the FF context in a pretty unique way.

4. Practice in interaction: Role-playing

Having critically analysed real-life interpreting behaviour, students can proceed to the next step, i.e. role-playing. Unlike the stage-talk scenario which can hardly be reproduced in a classroom environment, the focus here is on one-to-one on-air and off-air press interviews, as their interactional format is more easily and effectively amenable to role-play practice.

In DI teaching, throughout its most diverse settings, the use of role-plays (hereafter RP) is a generalised practice, well documented in the literature (see, among others, Parnell 1989; Zimman 1994; Metzger 2000; Sandrelli 2005; Merlini 2007). Despite the obvious advantages of this methodology, its limitations have often been discussed (see in particular Stokoe 2013); comparing specifically healthcare interpreting role-played interactions with authentic ones, Niemants (2013a) tentatively identifies a dichotomous orientation to a classroom "ethics of conviction" vs. a real-life "ethics of responsibility".[5] In other words, whereas in RPs student

5. Niemants borrows the two concepts from Max Weber. In "The Profession and Vocation of Politics", Weber (1994[1919]) suggested two categories of ethical virtues that a proper political education should cultivate – the ethics of conviction (*Gesinnungsethik*) and the ethics of

interpreters would seem to orient to an ideal model of interpreting conduct, paying little attention to the consequences that their translations may have for primary interlocutors, interpreters in real-life settings are seen to take responsibility for the outcome of the interaction, departing from traditional normative behaviour when this is deemed necessary to achieve the overarching communication goal. Hence, the question raised by Niemants is the following: how can teachers help students overcome their orientation towards the didactic framing activity and bridge the gap between "playing" roles in the classroom and "taking" roles in the real world?

Dealing more broadly with monolingual service encounters, Stokoe (2014a) suggests discarding traditional simulations in favour of a different type of didactic practice called CARM (Conversation Analytic Role-play Method), whereby students listen to a first turn (selected by teachers according to the communicative activity type that is being focused upon, for instance questioning) and, as the playing is stopped, are asked to role-play the subsequent turn. Discussion ensues as to why they responded in a certain way; only afterwards is the actual next turn in the real interaction played, giving way to further debate on the appropriateness of either behaviour (see also Niemants and Stokoe this volume). While this might be a most interesting addition to the phase of authentic data analysis described above, in the third stage of our model traditional role-playing is thought to be an effective enough method to expose student interpreters to the dynamics of non-discontinuous interactional management, provided some essential features are built in.

First, RPs should be video-recorded. This is a necessary precondition to partially recreate the exposure factor of broadcast interpreting, and make the situation closer to real events – especially if a fourth participant, besides the student interpreter and the two teachers playing interviewer and interviewee, is involved, i.e. a second student acting as the cameraperson. Video-recording is also indispensable for the subsequent sessions of performance discussion and (self-)assessment. To further increase effectiveness, critical viewing can be complemented by transcription exercises, while a highly motivational task, relating to the off-air scenario, is the "editing" of the interpreter's output to create the televisable end-product.

Coming to interpreting conduct, although this second interactional context is equally designed for entertainment and marked by exposure, some of its features

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responsibility (*Verantwortungsethik*). Following an ethics of conviction, a free agent chooses a purpose for her/his actions on the basis of certain ultimate values and meanings of life s/he orients to. According to the ethics of responsibility, on the other hand, ethical integrity lies in the understanding and assessment of the causal effect(s) of one's own actions. Whereas in the former type of ethics emphasis is placed on the relationship between action and principled intention, in the latter an action is considered in the light of its potential consequences, thus requiring an acknowledgment of responsibility.

place partially different requirements on the interpreter. For instance, a tight schedule is generally imposed on these encounters, as the same FF guest is interviewed consecutively by different media agents within previously and rigidly allocated time slots. This means that concision and speed, rather than redundancy, are of the essence. All the more so in that the format of live broadcasting usually entails the presence of an anchor person who, working from the studio, introduces and coordinates the external reporters' contributions. Background information is thus often treated as given. The focus on propositional content (i.e. the referential level of talk), which was minimal in the first scenario, acquires more significance here. As for the relational aspects, they do remain central to the interaction, but may exhibit an orientation towards embarrassing or provoking, as the ceremonious and face-flattering exchanges of FF stage talk either alternate with or are replaced by more argumentative or even confrontational ones. In these cases, mitigation strategies become a valuable resource in the interpreter's hands. The comfort factor is a determining one in this scenario too, as is empathy, yet to an extent which does not go as far as impersonation. The degree of autonomy is reduced, usually excluding applause-relevant additions, given that reporters hardly ever allow for an equal-to-equal cooperation with the interpreter.

This ancillary role is all the more marked in off-air recordings. Differently from live interviews, where stylistic appropriateness and acceptability account for the effectiveness of the interpreter's renditions, in off-air interviews interpreting output is often only a pre-text, and the quality of a performance is primarily judged against the criterion of adequacy, given that the recording will be subsequently listened to and usually edited by the broadcasting agents. Having the students practise in the simulated on-air vs. off-air interview variants is thus a way of building further flexibility-enhancing components in the teaching programme.

The remainder of this section shows two RP excerpts, which were video-recorded in class within the academic course on broadcast interpreting I teach to postgraduate students. The sequences are only meant as an indication of possible role-play contents, and have been selected to broadly exemplify a successful vs. an unsuccessful response to some of the specific requirements of the live broadcast interview. As in the previous section, the excerpts are in English, with italics signalling utterances originally in Italian.

In Example (8), the Italian-speaking teacher is the reporter (R) of an Italian satellite channel dedicated to cinema, whose interview to Robert Redford (G), played by the English-speaking teacher, is interpreted by an Italian mother-tongue student (T1). The simulated context is the Sundance Film Festival. The sequence follows upon R's initial introduction and address to the viewers (which, in this setting, is not translated by the interpreter):

(8)

R: *let's talk about this Festival (.) and why: (.) you wanted it (.)*
a:::nd why you've so strongly believed it could become a pole of
attraction for the entire sector of Independent filmmaking (.) why
T1: uh::m why did you uh: found (.) >Sundance Film Festival< a:nd so it
could become a:: a very important uhm (.) venue for (.) Independent
Films
[…]
G: well we began in '86 and that seems like centuries ago uh: but we
had no idea that it would (.) even last as long as it has (.) we
imagined that perhaps uh: there might be a dynamic whereby (.) uh:: (.)
producing this festival would bog us down in considerations of money
and financing which would eh: tend to mo:ve the Festival (.) towards
more large budget or studio Productions which would in the end (.)
uhm::: contravene that which we had (.) initially intended so uh::
(.) marvellously uh we uh: we: in some ways we returned to our roots
>we haven't reinvented the wheel< but we haven't got lost in our uh:
original intentions uh to be: a:: a font for the diffusion of or the
dissemination of Independent filmmakers and- and their art
T1: *okay now this film festival is particularly* ***long-lived*** *it began in 19*
[86
R: *[in 1986 yes*
T1: *uh uhm we thought that (.) by promoting this type of film festival we*
would have got lost uhm in the ***mishmash*** *of uh: funding big productions*
and so on but in fact we have never lost sight of our goals that i:s uh
we have always gone back to our origins °even though°=
R: *=they've always been anchored to their roots=*
T1: *=yes very much so=*
R: *=to the idea of=*
T1: *=right=*
R: *=of small productions=*
T1: *=yes precisely and even though we haven't reinvented the wheel or*
rather **((giggling))** ***discovered hot water as we would say in Italian*** *we*
have not lost our bearings and the goals we had set for ourselves
R: *uhm (.) let's move on to something which is undoubtedly linked no doubt*
linked at least I find a very clear very direct link with your public
image in America which is a public image of uh: an alternative one so
to say< a:nd certainly a non-conformist certainly a rebellious one for
sure of (.) a person who let's say through his public image has spoken
frankly openly of America's problems (.) now uh: I- I see this close
connection with your choice to favour Independent cinema would you
maybe talk about this
T1: u:hm moving on to the next subject I would like to talk about your
public image in America uh:m you're well known as a rebel uhm so:
I think your image is now linked to: the uh:: (.) choice of uh::
fostering Fi- >Independent Film Festival<

The sequence, which is highly representative of the predominant trends in T1's interpreting behaviour, exhibits the following contextually appropriate strategies: succinctness (particularly in the renditions into English which are of only marginal interest to Italian TV audiences); use of a polished Italian language (e.g. "longevo", long-lived; "guazzabuglio", mishmash); and attention to acceptability (see the metalinguistic reference to the Italian idiomatic expression "scoprire l'acqua calda"). Moreover, the video recording shows a suitable degree of empathic involvement throughout the interview, as made manifest through eye-contact, smiling, and giggling.

In (9), the English-speaking teacher is the reporter (R), whose interview to Italian actress Giovanna Mezzogiorno played by the Italian-speaking teacher (G) is interpreted by a second Italian mother-tongue student (T2). The simulated context is the Taormina Film Festival, where the film "Il vino dentro" is being premiered. The sequence is a few turns into the interview.

(9)

R: okay well I'd like to: learn a little bit more about your experience
filming (.) "Il vino dentro" uh ((looking at G to confirm the
pronunciation)) dentro↑ uh:=
G: =((nodding)) "Vino dentro"=
T2: =°"Vino dentro"°=
R: =yes and ehm: °that's it° and that occurred after you had twins is that
correct↑
T2: *uh::m I'd like to::=*
G: =*he wants to talk about* "Vino dentro"↑
T2: *yes firstly about* "Vino dentro" *and uh: did you have twins in the film↑*
G: *in the film ↑ no no no no* ((smiling)) *I had them in real life*
((laughing)) *I have them for real they are not fictitious*
T2: in real life I had two twins
R: ye:s indeed I know that uh what I wanted to get across was the idea
that uh: you were uh: you took a three-year hiatus from the film world
and from the world of theatre even and did you not find that uh rather
r- a risky undertaking and what may have prompted you to decide at this
moment in your life that it was time to: take a break↑
T2: ((looking a G who nods reassuringly)) *the question I wanted to ask is*
uh: uh::m ***don't*** **you think th::at at this- at this point in your career**
it wa:s rather risky to ha::ve ***chi- children*** *°you know↑°*
G: **((turning from smiling to frowning))** *this is a personal question I*
thought he wanted to talk abou:t about the film
T2: *uh:*
G: *I can answer but usually I prefer much less personal interviews and in*
any case having children was not a risk
T2: ((looking embarrassed)) ***risk in the sense maybe I have used a word***
uh..m that is have you ha::d a period let's say o::f of break from your
career in cinema *to have the:se that is [to::*
G: *[it was worth it* (.) *that's my*
answer (.) *now I'd prefer to talk about the film*

T2's interpreting conduct is seen here to fall short of two major setting-specific requirements, i.e. mitigation and the comfort factor. Her initial misunderstanding about the twins leads R to ask a more elaborate question which he, nonetheless, keeps formulating in an indirect way, referring only to the risk of "taking a break". T2's translation makes the connection between having children and the risk to G's career much more explicit; this causes a sudden change in G's attitude. T2's hesitations and her body language signalling unease and embarrassment – besides making for a clumsy and unappealing performance – are not conducive to easing the tension, so that when she admits having used the wrong word, i.e. "risk", and talks instead of a "break" the atmosphere has already irreparably deteriorated.

5. Conclusions

Viewed against the backdrop of the scant literature on interpreting in the context of international film festivals, this paper opens up additional avenues for investigation. The pioneering studies by Snelling (1990 and 1996), Giambagli (1992), Viezzi (1992) and Russo (1995 and 1997) are all about a specific mode of cross-linguistic transfer, i.e. simultaneous film interpreting. Their scope ranges from practical suggestions for a minimalist approach to the task, to the pre-requisites for a quality performance, to film typologies and related interpreting strategies. The exclusive concern with this interpreting mode characterizes also later studies (Simonetto 2000; Russo 2000 and 2003), with, however, a shift in focus towards learning experiences under experimental and real-life conditions, and an interesting questionnaire-based user survey on interpreting quality evaluation (Russo 2005).

Two are the major areas of divergence from these enquiries. Firstly, the focus of the present contribution is on a more diversified range of FFI settings (on-stage talk, live interviews, and off-air ones) brought together by the dialogic format of face-to-face spontaneous interaction – involving the use of the short consecutive mode – and set apart by the specific requirements they impose on the interpreter. Secondly, the concern with interpreter education is approached from a reversed angle, which entails sketching out a learning pathway rather than assessing students' performances to identify problems and offer ready-made, *ad hoc* solutions. Underlying the suggested methodology is the conviction that student interpreters should develop, priority-wise, the ability to select the most suitable interpreting behaviour, autonomously and in full awareness of the diverse "environmental conditions". This may be achieved through a variety of complementary learning activities; namely, the outlining of a theoretical framework highlighting the specific interactional features of the interpreting setting(s); the analysis of authentic data, selected on the basis of the features that are being foregrounded at any one time; the application of the CARM method to real data; the designing of true-to-life RPs involving the use of such devices as a student-manned video-camera; the editing of interpreting output to create a TV product; and finally the viewing of video-recordings aimed at performance (self-) assessment.

In investigations of broadcast interpreting, frequent mention is made of flexibility, whether as a pre-requisite ability for professional practice (Kurz 1990) or as the leeway interpreters are allowed in this context (Katan and Straniero Sergio 2001). Flexibility, in our case, refers both to the composite and adjustable nature of the suggested teaching programme, and, more importantly still, to its ultimate learning objective, i.e. developing a flexible response to decision making in professional practice. Tipton and Furmanek's (2016) most recent guide to *Dialogue Interpreting* eloquently opens with a quote from Andrew Chesterman defining "emancipatory translation" as a practice whereby students are taught norms, but are also given the responsibility of deciding how to react to them. In embracing this approach to interpreter education, the two authors reject a *deontological* approach to professional ethics, in favour of a *teleological* one that focuses on exploring the range of available responses and invites critical reflection on their possible impact and outcome. "The often unpredictable and highly context dependent nature of decision making requires flexible and critical thinking skills, and reflective practice is promoted as a practical means of structuring such skills and dealing with change in the workplace" (Tipton and Furmanek 2016: 28). Elsewhere (Merlini and Favaron 2009), I borrowed Danou's (2007) notion of "improvisation"[6] as a mark of professional excellence, implying the need of educating students to a reasoned "opposition to the linearity of habit" through a long and arduous process of reflection on one's "art". A pedagogic model built upon the complementary perspectives of theory, analysis, and reflective practice may provide a suitable environment to support this very process.

6. The notion of "improvisation" is also explicitly mentioned by Russo (2003) as a skill that student interpreters need to acquire to prepare for the simultaneous interpretation of films. The author refers to it as that "margin of inventiveness" which is necessary for "creative interpreting".

Appendix. Transcription key (adapted from **Jefferson 2004**)

Symbols		**Meaning**
A	┌┌ well I said	utterances starting simultaneously
B	└└ Yes	
A	she's ┌ right ┐	overlapping utterances
B	└ huh mm ┘	
A	I agree =	latched utterances
B	= me too	
(.)		untimed pause within a turn
((pause))		untimed pause between turns
↑		rising intonation
wo:::rd		lengthened vowel or consonant sound
word–word		abrupt cut-off in the flow of speech
<u>Word</u>		emphasis
WORD		increased volume
°word°		decreased volume
>word<		quicker pace than surrounding speech
<word>		slower pace than surrounding speech
((word))		relevant contextual information; characterisations of the talk; vocalisations that cannot be spelled recognisably
(word)		transcriber's guess
( )		unrecoverable speech
[…]		omitted text
word		features of interest

CHAPTER 8

Dialogue interpreting on television

How do interpreting students learn to perform?

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Television is one of Dialogue Interpreting's privileged settings. Televised talk show interaction is show aimed at entertaining off-screen viewers. The very existence of an off-screen audience affects every action performed by on-screen interlocutors, whose primary goal is providing entertainment. Interpreters actively participate in the interaction, co-constructing it together with host and guest(s). Television interpreters divest themselves of their traditional invisibility and acquire a higher degree of autonomy, although still abiding by the show and entertainment principles. The pedagogic relevance of our data is its awareness-raising potential on the additional challenge represented by the interpreter acting as on-screen participant, thus encouraging students' critical reasoning and stimulating meta-translational and interactional observations rather than a merely lexical and propositional analysis of the interpreter's turns.

Keywords: television interpreting, talk show, television interpreter's role, English-Italian/French-Italian, CorIT

1. Introduction

Television interpreting (TVI) has been gaining momentum as an object of interpreting studies (IS), primarily thanks to the accessibility of public broadcasting contents for corpus-based empirical investigation. Studies on TVI have highlighted the importance of TV ideology in shaping both interlocutors and interpreters' outputs. Specifically, these studies have called for a new interpreting paradigm to be elaborated by the IS scientific community, and have suggested the existence of a whole new set of strategies that (should) guide interpreters working on television, while triggering a lively discussion on the appropriateness of such strategies within the TV environment and their impact on TVI quality evaluation (Kurz 1993; Katan and Straniero Sergio 2001 and 2003; Pöchhacker 2007b; Straniero Sergio 2007; 2011; 2012; Dal Fovo 2011; 2012a; 2013; Falbo and Straniero Sergio 2011). TI's very

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nature determines its inextricable link with dialogue interpreting (DI). Indeed, TV interpreters are frequently present (both physically and vocally) on screen, almost invariably when it comes to talk show interpreting. Taking into account the broad spectrum of setting- and discourse-related challenges interpreters face when working on TV, we aim at pinpointing the major aspects distinguishing DI on TV from other forms of DI on the basis of the analysis conducted on real-life recordings from CorIT – Italian Television Interpreting Corpus (Straniero Sergio 2007 and 2011; Falbo 2009 and 2012b; Straniero Sergio and Falbo 2012b).

After providing an overview of relevant literature, focus will be placed on the most prominent features of interpreter-mediated on-screen interaction, namely *Dialogue Interpreting on television*. Reference will be made to both theoretical and practical issues, with the goal of providing interpreting students with an exhaustive picture of TI, first and foremost as professional activity, stressing process- (*ad hoc* strategies and conduct norms) and product-oriented aspects (TV discourse's structures and ideologies, users' expectations and quality evaluation) and raising awareness on the specificities of the TV interpreter's role and relevant set of tasks, thus identifying a setting-specific interpreting profile to serve as teaching cue for classroom environment. We do not intend to provide an alternative to the traditional teaching method based on role-play (RP). Rather, by introducing selected additional steps to the students' approach to the subject, we aim at complementing the RP method by (ideally) overcoming its shortcomings. This idea was first introduced by Stokoe (2011a), who applies an innovative approach to the teaching of DI in general and calls it CARM, i.e. *Conversation Analytic Role-Play Method* (see Niemants and Stokoe this volume).This method was applied for the first time to the teaching of DI on television at the University of Trieste (see Dal Fovo 2016). It is our opinion that by combining this method with the potential represented by CorIT, teachers and students would benefit from an extremely diversified range of real-life learning materials, from which the former may derive a teaching method truly tailored to the task at hand, and the latter may acquire greater awareness about their future profession, based on audio-visual, authentic information, rather than on prescriptive teaching built upon scripted RPs.

2. Television interpreting: State of the art

From a pedagogical point of view, we believe that reference to the beginning and evolution of TVI is fundamental to allow students to approach their task with an open and critical mind. The class is presented with a selection of references, which are illustrated and discussed together with the teacher; the latter highlights key concepts and issues concerning the major steps that marked the development of the profession, such as the relationship between TVI and media interpreting (MI), elements that are peculiar to the unique work setting of TV (e.g. public exposure of the interpreted discourse and the interpreter), TVI studies focusing on the differences between TVI and conference interpreting, the interrelation between TVI constraints and DI, quality-related issues, especially with regard to TV ideology and entertainment principles, which have a direct impact on the very role played by the interpreter in televised interaction (see Merlini this volume).

MI may traditionally refer to a very wide and diversified field of cross-language mediated communication, falling into the broad category of audiovisual translation, which includes subtitling, dubbing, audio-description, and webcasting, to mention but few. In early contributions to the literature, the terms *media interpreting*, *broadcast interpreting* and *TV interpreting* occur equally often and almost invariably designate the same concept. Less frequently used terms are *live voice-over* (Mack 2001, 126) and *telecast simultaneous interpreting* (Darwish 2009 and 2010 in Jimenéz Serrano 2011, 116). MI and TVI have currently established themselves as the most commonly used terms (see Kurz 1997 and 2002a; Mack 2000; Straniero Sergio 2007; Falbo and Straniero Sergio 2011, among others). In fact, TVI falls into the broader category of MI, designating spoken translation activity performed on broadcast mass media, such as radio and TV, as well as "newer types of electronic media and transmission such as webcasting" (Pöchhacker 2007b, 124). For the purpose of the present study, the focus will be placed on TVI exclusively.

The history of TVI conventionally starts with the live interpretation of the first American shuttle missions culminating with the moon landing on July 20, 1969 (Pinhas 1972; Nishiyama 1988; Kurz 1996 and 1997; Tsuruta 2003 and 2011; Straniero Sergio 2007). Today, this professional activity is significantly "more conspicuous and broadly established" (Pöchhacker 2011, 22) in some countries than others, as witnessed by the case of the Franco-German channel ARTE (Pöchhacker 2004; Andres and Fünfer 2011), or Japan, where dedicated news channels such as BBC World or CNN are regularly interpreted into Japanese in simultaneous mode and broadcast live on cable television (Tsuruta 2011).

Admittedly, the yearly volume of TVI as a whole still accounts for a marginal share of interpreting assignments, when compared to interpreting done in international organizations, such as the EU or the UN. However, interpreting on television is an ideal object of empirical research within IS because of "the accessibility of public broadcasting content for the purpose of recording-based analysis" (Pöchhacker 2011, 24). Empirical research on TVI has been indeed thriving in the past decades, with studies conducted on recordings of various types of broadcasts by both scholars and MA students (among others Falbo and Straniero Sergio 2011), also thanks to the cross-fertilization with corpus-based research, which led to the design and creation of TV interpreting corpora, such as TIC (Cencini 2002) and

CorIT (Straniero Sergio 2007; Falbo 2009; Dal Fovo 2011; Straniero Sergio and Falbo 2012a). Accessibility also refers to the general public, who is increasingly exposed to interpreted discourse. Such high level of public exposure, which in itself already represents a major challenge for interpreters, is frequently matched "by the various pressures and constraints typically associated with TV broadcast assignments" (Pöchhacker 2011, 23), thus making TVI an ideal benchmark in interpreting research (Pöchhacker 2011; Amato and Mack 2011).

Early contributions to the literature on TVI date back to the 1980s and focus on the definition of the profession based on its most relevant tasks. Studies on event-, task- and setting-related difficulties dominated the first decade of TVI studies (see Pinhas 1972; Daly 1985; Kurz 1985; 1990; 1993; Nishiyama 1988; Strolz 1997, among others). According to several scholars, TVI "calls for special qualities on the part of the interpreters, such as flexibility and speed [...], and poses a number of special requirements" (Kurz 1993, 445). Reference is frequently made to conference interpreting, considered a tenet, a model, and even normality, compared to which TVI is more stressful, more difficult, etc. (Kurz 1993; Mack 2002) Moreover, recent contributions to the literature have highlighted the highly "interdisciplinary nature" (Falbo 2012b, 165) of TI. As Straniero Sergio (2007, 11) observes, while being necessarily associated with media interpreting, part of TVI shares some fundamental features with some other forms of interpreting, first and foremost DI (see Section 3). The presence of the television medium, however, implies a series of significant differences distinguishing DI on television from all other forms of DI, particularly concerning the aim of the interaction. Traditionally, institutional interactions require the presence of an interpreter in order to allow the primary interlocutors to reach their *communicative* goal – e.g. "obtaining information, testing the knowledge or the skills of interviewees or constructing accusations" (Katan and Straniero Sergio 2001, 214), despite their speaking different languages. Such goal does not apply to talk shows, for instance, where the primary interlocutors do not so much interact in order to communicate, as to entertain viewers in front of the screen, who are the intended recipients of the message (*ibid.*). As Katan and Straniero Sergio (2003, 133) very clearly illustrate, "an interpreted TV programme must first and foremost be entertaining", that is, please the audience and satisfy their expectations. The audience's response is what the survival of the medium (television) and its message (broadcasts) depend on – especially considering that "the medium is the message", since "situation development can prove more important than topic development, the way social discourse is constructed more important than propositional content" (Mack 2002, 209). Over the years, awareness about the importance of the medium has led to a change in perspective in TVI studies. Specific constraints as such were no longer observed in isolation, but in relation to ideological issues regarding TV and with a focus on users as a significant variable in determining interpreters' behaviour and the evaluation thereof. Crucially, quality in TVI has been recently defined as primarily "quality under the circumstances" (Pöchhacker 1994, 242), i.e. related to the specific communication setting of television, "where form is preferred over content" (Falbo and Straniero Sergio 2011, XIII). TV interpreters are required to have good diction, a pleasant voice, and, in some countries, preferably a native accent (see Daly 1985; Kurz 1990 and 1993; Kurz and Pöchhacker 1995; Bros-Brann 1993; Kurz and Bros-Brann 1996; Mizuno 1997; Elsagir 1998; Straniero Sergio 2003 and 2007; Darwish 2009, among others). Furthermore, TVI research (among others Viaggio 2001, 30) effectively stresses the TV interpreter's active role, as well as her/his multiple communication profiles, such as "consummate mediator", "journalist" and "seasoned communicator"; as a result, s/he is constantly required to manipulate the original message in order to adapt it not only to the target-language (TL) audience but also to TV ideology and discourse.

The entertainment ideology affects the construction and development of the entire interaction, of which interpreters are part. Television discourse in general, and talk show discourse in particular, do not respond to a rigid topic agenda, as conversation within TV programmes is expected to mimic "fresh talk" (Goffman 1981, 171); the only overriding rules guiding interaction are the entertainment principle and what Linell (1998, 242) has defined "obligatory talk", participants being required to talk almost constantly throughout the show, since, as a general rule, silence on TV must be avoided. The entertainment principle, namely the *spettacolarità* (spectacular effect) of discourse (Straniero Sergio 2007, 76), ensures viewers' local attention by generating entertaining moments (see Barbieri 1996). As a result, the "*mise en scène*" of the discussion prevails on "what is being said" (Katan and Straniero Sergio 2001, 215). Viewers' comfort and entertainment (see Katan and Straniero Sergio 2001) are fundamental guidelines for the interpreter, who is constantly in the spotlight – both during the show and afterwards, in the comments of the press – as is her/his professional capacity: "at times, the interpreter is also a full-fledged primary participant – whether they like it or not" (Katan and Straniero Sergio 2001, 217). Just like all other *on-screen* participants in the interaction, interpreters, too, are expected to serve the talk show dynamics with their every action, while actively participating in the show, constantly switching between their professional role as translators and their communicative role as ratified interlocutors. The logics and ethics of entertainment require that interpreters play along as seasoned performers, feeling "comfortable with this form of spotlighting", and having "the capacity to respond with professional aplomb" (Katan and Straniero Sergio 2001, 217), while simultaneously performing their main task, i.e. interpreting.

3. Dialogue interpreting on television: Setting, mode and interaction type interrelation

The previous section can be considered as the first step in the teaching of TI, as it prepares the ground for what is to follow: it provides students with fundamental knowledge to develop the appropriate frame of mind, within which they shall think and carry out their TVI tasks. The next step is a natural derivation of the first one: students are led by the teacher in the unveiling of DI's main traits and characteristics when performed on TV. These aspects are explicitly presented and illustrated, but also emerge when compared with and contrasted against forms of TVI that do not involve any face-to-face interaction. A double-track approach could serve this purpose: alongside the analysis of the literature, students could also be shown selected video-recorded material of real-life TV interpreters at work in each one of the TV settings illustrated below. Their active participation and critical reasoning are encouraged and promoted through carefully designed questions that should prompt the discussion, such as: who are the (primary) interlocutors? Where is the interpreter positioned? To what extent is the interpreter's presence and activity necessary for the communication between the primary interlocutors? What elements of the TV setting have a direct impact on the interpreter's task?

The analysis starts with the identification of DI as a kind of interpretation:

> Among the many designations of various kinds of interpreting, dialogue interpreting (DI) is a term that seeks to encompass a group of activities seen as sharing an overall mode of interaction rather than a particular setting. Thus, whereas professionally recognized terms such as CONFERENCE INTERPRETING, COMMUNITY INTERPRETING, 'public service interpreting' and COURT INTERPRETING reflect defined areas of social activity as well as actual professional categories, DI transcends these boundaries by focusing on the characteristics of a particular mode of interaction, shared by many, quite diverse socio-professional contexts. (Mason 2009, 81)[1]

Mason's definition clearly points to interaction as the main factor influencing DI,[2] rather than the context in which the interpreting activity takes place – much more prominent in the other denominations the author mentions. When we combine this approach with previous studies, such as Gentile's (1997, 118) and Pöchhacker's (2004, 13–20; 2007a, 11–12), what emerges is an inescapable correlation between mode, setting and interaction type[3] in defining a given kind of interpretation.

1. Emphasis in the original.

2. See also Merlini (2015a).

3. See also Falbo (2012b, 161–164; 2013, 25).

Therefore, DI does not indicate an interpreting *mode*, but constitutes a *kind* of interpretation which is defined by the presence of interlocutors talking to each other through an interpreter in various settings and regardless of the applied translation mode – which could be either consecutive or simultaneous.

TVI provides a prime example of DI occurring in various contexts through various interpreting modes (consecutive + *chuchotage* or simultaneous in talk shows) in various interpreting settings (i.e. infotainment vs. news)[4] and, naturally, in various *dialogal* interactions[5] (i.e. U.S. presidential debates, talk show interviews, etc.). The presence of a TV audience is a prime influencing factor and overriding feature of TV communication. Despite being virtual (off-screen) spectators – unlike conference participants, for instance – TV viewers greatly affect both the design and the development of on-screen interactions. Everything that is said and done on the media stage is tailored and addressed to the TV audience, which can therefore be identified as a "*surdestinataire*" (superordinate addressee) (Kerbrat-Orecchioni 2013, 21). Each broadcast interaction ultimately aims at captivating, engaging and/or entertaining TV viewers.

The analysis of CorIT items highlighted the significant incidence of DI instances during talk shows, in particular talk show interviews, i.e. portions of the broadcast in which the host interviews prominent figures of the entertainment industry, politicians, or members of the scientific community.

Such settings may require the physical presence on stage of the interpreter, who is therefore audible and visible on screen sitting next to the foreign guest, or simply her/his vocal presence. In the former case, the interpreter translates the host's (or other ratified participants') questions in *chuchotage* mode to the exclusive benefit of the foreign guest, and then the guest's answers in consecutive (without notes) mode to the benefit of the host, the audience on screen and viewers at home. As a result, the interpreter's role as "revelator" of other speakers' words through translation is reinforced thanks to her/his visibility, while her/his role as active participant in the interaction is substantiated by her/his more or less explicit coordination activity within the interaction – which is complementary, but not subordinate to the translation process (see Section 4). In the latter case, on the other hand, interpreters work

4. For macro-genres see Falbo (2012b, 171–174).

5. Dialogal as opposed to monologal and the relevant dialogic/monologic opposition are illustrated in Falbo (2012b, 165–168), elaborating on Linell (2009), Bres (2005 and 2008), and Kerbrat-Orecchioni (2005, 16), who offers the following definition: "discours *dialogal* (produit par plusieurs locuteurs en chair et en os) et [un] discours *dialogique* (pris en charge par un seul locuteur, mais qui convoque dans son discours plusieurs 'voix')" [*dialogue-like* discourse (which involves the physical presence of more than one speaker) and [a] *dialogic* discourse (which is uttered by one single speaker, who nevertheless summons many 'voices' in his speech)].

in simultaneous mode and their presence (and crucial contribution to the communication) is revealed only through their voice. Such backstage-like positioning, however, does not affect the audience's awareness of the interpreter's presence, in that viewers learn to recognize and appreciate a given interpreter's voice and style, episode by episode.

In both cases, the interpreter shares space and time with the primary interlocutors, who are responsible for the unfolding of the interaction, and becomes her/himself an active participant in and pivot of the communicative process. In other words, the interpreter is positioned within the interaction, co-constructing it together with all other participants.

There are instances, however, in which the interpreter does not take part in the on-screen interaction, but merely translates the interlocutors' words, while they interact with each other speaking the same language. Such is the case in American or French presidential debates,[6] where primary participants in the interaction are candidates, journalists and moderator(s). Presidential debates are usually broadcast on one or more channels on the Italian[7] television, in the form of live link ups to the original broadcaster with simultaneous interpretation into Italian for Italian-speaking journalists, commentators, and viewers in general. Customarily, interpreters are appointed by the Italian broadcaster; they sit in the booth, far from where the interaction between primary interlocutors is taking place; their activity is irrelevant for the success of said interaction – i.e. presidential candidates and moderator/questioners do not need any translation to understand each other, and are seldom aware of the fact that somebody in some other part of the world is interpreting their speech; they have limited access to the primary interaction, just like mere TV viewers, i.e. they are unable to influence the original discourse, not having any access to it, aside from the audio- and video-input. In other words, interpreters experience a displaced (non-shared) situationality, in that they do not share the space in which the interaction takes place and only share the time when debates are broadcast live (with the relevant additional difficulties due to time-zone difference, as in the case of US presidential debates).

There are two significant aspects that need mentioning as regards the relation between the two broadcasts (foreign and Italian) on the one hand and the interpreting mode on the other. The Italian broadcaster usually links up to the debate within a pre-existing Italian broadcast with Italian hosts, journalists and commentators. The foreign broadcast is therefore included in and "quoted" by the Italian one, which makes the former intelligible to participants and audience via simultaneous

6. A more detailed illustration of presidential debates as adversarial interaction is provided, among others, in Burger *et al.* (2011).

7. The same holds true for other countries as well, e.g. Japan (see Tsuruta 2011).

interpretation. In other words, there is a quoting broadcast, namely the Italian programme, and a quoted one, namely the US debate broadcast on US television, for example (see Falbo 2012b).

Clearly, therefore, simultaneous interpreting (SI) performed in these specific instances greatly differs from SI performed to make communication between primary interlocutors possible. The latter is defined simultaneous interpretating *in praesentia* (SIP), while the former is defined simultaneous interpreting *in absentia* (SIA).[8]

In what follows the focus is placed exclusively on the interpreter's role as an active participant in the interaction, by providing examples taken from talk show interpreting in consecutive + *chuchotage* mode. The analysis of the examples is necessarily introduced by the screening of the relevant portions of video recordings: students are asked to watch and point out the distinctive aspects of the interaction and of the interpreter's activity.

4. Interpreter as performer in dialogue interpreting

The seminal work by Straniero Sergio (1998; 1999; 2007) provided decisive evidence against the hypothesis of television interpreters – and talk show interpreters in particular – being mere "translation machine(s)" in line with the invisibility principle. In fact, television interpreters act autonomously and are fully involved in the co-construction of the interaction, albeit in a subordinate position with respect to the TV host. In his study on interaction and participation framework in talk show interpreting, Straniero Sergio (1999, 323) maintains that "the interpreter's role is dependent on that of the presenter. His conversational behaviour throughout the interaction is determined by the alignment work accomplished by the host". Commenting on Straniero Sergio's (1999) analysis, Wadensjö (2008, 191) observes that "his examples showed interpreters spoke for themselves and took noticeable initiatives of their own". Moreover, while on screen, interpreters are often addressed directly by the host, who thus contributes to further nullify any remaining trace of invisibility, thereby rejecting the interpreter's role as non-person (see Goffman 1981). Our goal in selecting the examples presented in the following subsections is twofold: on the one hand, the selected excerpts aim at providing an illustration of the interpreter's autonomy in terms of interactional behaviour; on the other, additional exchanges were chosen in order to highlight other interactants' actions acknowledging the interpreter as a fully-ratified participant in the interaction.

8. SIA and related interaction types are not the object of the present study, as they constitute a spurious form of DI, where the interpreter gives account of the interaction without co-constructing it with the other interlocutors (see Dal Fovo 2012b).

4.1 Autonomy

Unlike dialogue interpreters working in other face-to-face institutional interactions (e.g. healthcare interactions), dialogue interpreters working on television have very limited autonomy: just like the other participants, they must abide by the rules of TV interaction and are subordinate to the "*regista*" (director) (Orletti 2000) of the interaction, i.e. the host. They do, however, occasionally carve out their own spaces to organize their work. In Example (1), lines 41–43, the interpreter asks the guest in a low voice to turn towards her while speaking, so that she can hear his words clearly. This "private conversation" between guest and interpreter is discernible to the audience (the very fact that it could be transcribed proves it), and highlights the interpreter's tasks and needs by making them visible and audible. It should be stressed that the interpreter's words were not intended to be "public", i.e. addressed to all interlocutors as well as the guest, nor did the host use them to open a new frame (see Straniero Sergio 1999, 310–311). Furthermore, the interpreter's turns are relevant to the purpose of our analysis, as they explicitly show the additional interpreter's role as coordinator, which indicates a shift from mere "recapitulator" (Wadensjö 1998, 92) to "principal". As a result, a particular dyadic exchange takes place, which is initiated by the interpreter's autonomous turn and concludes with the guest doing what he has been asked to do.

(1)[9]

```
41   I:   SORRIDE CHUCHOTAGE                      <désormais vous XXX>
          SMILES CHUCHOTAGE                        now you XXX
42        →vous tournez plutôt vers moi quand vous parlez comme ça je
          turn towards me when you speak so that I
43        vous entends bien XXX ça va←
          can hear you well XXX alright
```

In Example (2) the interpreter faces two options: to give voice to the guest by translating, therefore ratifying his attempts to intervene in the ongoing exchange; or to keep translating the host's words, thereby acknowledging his role as director of the interaction.

(2)

```
189   H:    e non so noi beh <la stiamo invitando (.)> la stiamo =
            and I don't know well we are inviting you we are
190   IG:                    <e beh troviamo quest'ambascia:(ta)>
                             well let's find this embassy
191   G:                     <mais>
                              but
```

9. Abbreviations: I = Interpreter, H = host, G = foreign-language-speaking Guest, IG = (other) Italian-speaking Guest(s).

192 H: = invitando questo è il suo libro io lo ripeto il messaggio <degli
inviting this is his book I repeat the message of the
193 esseri =
beings
194 G: <tout à
195 fait>
quite so
196 H: = XXX> il libro che dice la verità quindi lui ve lo ripeto voltare
the book that speaks the truth so he I am telling you again turning
197 pagina si può voltare pagina in tante le maniere ma Rael faceva
page turning page is possible in many ways but Rael used to
198 il giornalista e <ha lasciato la f>amiglia questo lo fanno tanti
be a journalist and he left his family as many people do
199 voglio =
I want to
200 IG: <da una galassia>
from a galaxy
201 H: = di(re) non c'è bisogno che arrivano gli Elohim ha lasciato la
say there is no need for the Elohim to come he left his
202 famiglia il lavoro e ha cominciato a fare questo sicuramente non
family his job and started to do this surely I don't
203 credo che sia stato accolto da grande cordialità quando ha detto in
expect his family to have welcome warmly his decision when he told
204 famiglia mi occupo degli Elohim (.) vero
them I work for the Elohim have they
205 G: c'est vrai
it's true
206 I: sì questo è vero
yes this is true
207 H: lei ha f<igli>
do you have children
208 G: <mais> je voudrais <dire que>
but I would like to say that
209 I: <vous avez des enfants>
do you have children
210 G: oui j'ai deux enfants
yes I have two children
211 I: sì ho: due figli
yes I have two children
212 H: eh
uh
213 G: mais je voudrais dire quelque chose
but I would like to say something
214 I: ma volevo dirLe una cosa
but I would like to tell you one thing

The guest's first attempt to step in (line 191) is ignored by all other participants, interpreter included. With his second attempt, a couple of turns later (line 208), the guest explicitly expresses his wish to take the floor. His words and the host's question slightly overlap. The interpreter ignores the guest's words, translating the host's question instead. The guest eventually aligns with host and interpreter by answering the question. Only later (line 213) is he able to finally take the floor, by taking advantage of the host's hesitation (line 212), which allows him to speak deviating from the course set by the host. The interpreter promptly translates the guest's turn, thereby initiating a new sequence. In this case, the interpreter makes a clear choice: he acknowledges and ratifies the host as director ("agenda policing")[10] with his interactional behaviour, thus attributing the guest a subordinate role. Such instance appears in contrast with the tendency observed by Straniero Sergio (1999, 320–322), whereby the interpreter "takes a turn to allocate a turn". Indeed, in Straniero Sergio's example, the interpreter steps in, interrupting the exchange between the host and the representative of a multinational corporation to voice the comment uttered by the foreign guest, a Bulgarian refugee: "*voleva dire una cosa sull'acqua minerale*" (she wanted to say something about mineral water).

Finally, Example (3) is a clear illustration of the interpreter autonomously exerting her coordination power, namely her endeavour to split the foreign guest's extended turn into chunks, regardless of the latter's cooperation. Indeed, G starts talking at line 57, providing her definition of "*pudore*" (decency) as previously required by H, and does not seem to intend to acknowledge I's attempts – she never looks at her, nor does she ever pause before being interrupted. The interpreter, however, does not give in, and imposes her autonomous chunking, constantly interrupting G and making her words overlap with the end of G's turn. Such behaviour on the part of I aims at satisfying the means' (i.e. TV) need to provide the audience with short, listener-friendly chunks of discourse – rather than extended turns in a language that viewers do not understand – thereby ensuring the viewer's constant attention.

(3)

55 H: invece <cos'è provi a dirmi> lei EH
instead what is it you try and tell me UH
56 IG2: <chissà che pensa di noi>
I wonder what she thinks of us
57 G: ah well I consider myself a very decent person I will tell you first <I>
58 I: <adesso>
vi dirò per quale motivo io mi considero una persona con molto pudore
now I will tell you why I consider myself a person with a high degree of decency
59 G: my career has been built on trying to do the right thing in different situations <and I>
60 I: <la mia carriera> si è costruita nel cercare di fare le cose giuste
my career has been built on trying to do the right things
in varie situazioni
in various situations
61 G: I do believe that that is EH the way to live a life having said that I don't think that you should say things

10. See Fairclough in Straniero Sergio (2007, 117–118).

62 →that you do not believe in nor do things that you really do not believe in so← I think he is talking
63 about something different than what I'm seeing decency as I <I think>
64 I: <ma c'è ho detto>
but there is I said
questo però EHM io trovo che EHM bisogna tuttavia pensare e:sprimersi quello
this however EHM I think that EHM but one has to think express oneself what
esprimere quello che si pensa e comportarsi in modo coerente quindi quanto egli EHM stava dicendo è un
express what one thinks and behave consistently so what he EHM was saying is a
66 punto EH che AH approvo <pienamente>
point EH that AH I fully agree with

Example (4) provides an illustration of the interpreter's autonomy at verbal, rather than interactional level: the host is arguing with IG2, IG3, and IG4, when he suddenly realizes that the foreign guest would like to say something. He promptly interrupts IG3 to give the floor to G. At the same time, the interpreter intervenes, voicing G's request to speak, and directly addressing H ("Maurizio"). In this way, I explicitly acknowledges H's role as coordinator of the interaction, and, by calling him by his first name, lends a more spontaneous tone to the interaction as she gives an idea of confidence between the host and the foreign guest. In doing so, I successfully abides by the TV principles requiring on-screen participants to both constantly talk throughout the show – "obligatory talk" (Linell 1998, 242) – and mimic "fresh talk" (Goffman 1981, 171).

(4)

149 H: […] se poi è motivo appunto di chiusura di EH allora <XXX>
if it causes parochialism EH then XXX
150 IG4: <e chi XXX>
and who XXX
151 IG3: <la violenza sulle XXX>
violence against XXX
152 G: <can I say>
153 H: <un att-> c'è un <att- c'è e allora prego>
one mom- there is mom- there is well then go ahead
154 I: <Maurizio posso dire una cosa>
Maurizio may I say something
155 H: dica
please

4.2 Facework

The interpreter's facework may take two forms: verbal and non-verbal. Examples of both are provided in the following paragraphs.

In Example (5) (lines 52–53), the interpreter faithfully translates the host's question in *chuchotage* mode, but adds a request for confirmation at the end "<→XXX la pesanteur est plus faible←>" [XXX *gravity* is weaker] upon realising that the answer has been already provided in a previous turn (lines 46–47), but the host has probably missed it. In so doing, the interpreter saves her own face with respect to the guest, as she signals that she is listening attentively; she also indirectly saves the host's face, who (together with the interpreter) may otherwise have appeared very distracted.

(5)

```
44   H:    ecco ma a su Marte dice quindi: Luminet su Marte (.) cento
           right but on Mars you say so Luminet on Mars one hundred
45         metri si potranno anche saltare
           metres could be jumped
46   G:    à peu près oui parce que la la pesanteur sur Mars c'est ouais
           sort of yes because gravity on Mars is yeah
47         bien plus faible que sur la Terre
           much lower than on Earth
48   I:    più o meno perché la pesantezza EH su Marte è più debole che
           more or less because weight EH on Mars is weaker than
49         non sul<la Terra>
           on Earth
50   H:           <ecco> ma perché bisognereb(be) si potrebbe su Marte
                  right but why would one want to could on Mars
51         saltare tanto di più che non sulla <Terra>
           jump so much higher than on Earth
52   I:           CHUCHOTAGE                    <pourquoi> est-ce que sur
                                                 Mars on
                  CHUCHOTAGE                     why is it that on Mars we
53         pourrait sauter EH plus que sur la Terre <→XXX la pesanteur
           could jump EH more than on Earth XXX gravity
54         est plus faible←>
           is lower
55   H:                                                <ssh buono>(.)
                                                        ssh be quiet
56                <→digli di star(e) buono←>
                   tell him to be quite
57   G:    ANNUISCE <pa- parce que le> parce que la pesanteur est plus
           NODS be- because the because gravity is
58         faible donc le poids /de, des/ des des êtres vivants qui qui
           lower therefore the weight /in, of/ of of living being that that
59         seraient sur la Mars serait plus faible
           are on Mars would be less
60   I:    perché il peso è molto minore degli esseri <sarebbe molto
           because weight is much less of beings would be much
61         minore>
           less
```

In Example (6), the interpreter dissociates herself from the guest and his words by manifesting her skepticism with her facial expression, confirming Goffman's observation that "it is not communication in the narrow sense of the term that is at the heart of what is occurring. *Stands* are being taken, *moves* are being made, *displays* are being provided, *alignments*, are being established" (Goffman 1981, 151).[11] Admittedly, the guest is wearing white overalls and has his hair pulled into a chignon. As ambassador of the Elohim, an extraterrestrial population, his mission is convincing humanity of their existence. The interpreter clearly dissociates from such a position with her facial expression. In this context, the use of the adverb "*degnamente*" (properly) contributes to the irony characterising the interpreter's attitude, with the clear purpose of saving her own face in front of the public, who is unlikely to believe in the existence of the Elohim and their ambassadors.

(6)

```
1  H:  scusi Rael diciamo subito questo gli Elohim ci sono
       excuse me Rael let's say this now Elohim do exist
2  I:  sont présents ils sont là ils existent
       they are present they are there they exist
3  G:  ils sont pas encore arrivé nous avons à leur construire une a d'abord
       they have not arrived yet first we have to build them an embassy
4  I:  eh non sono ancora veramente arrivati perché intanto gli dobbiamo costruire
       uh actually they have not arrived yet because first we have to build them
5      un'ambasciata [ALZATA DI SOPRACCIGLIA E SGUARDO SCETTICO]
       an embassy [RAISES AN EYEBROW AND CASTS A SKEPTICAL LOOK]
6  G:  pour les accueillir
       to welcome them
7  I:  dobbiamo costruire un'ambasciata per poterli accogliere degnamente
       we have to build an embassy to be able to welcome them properly
```

Verbal facework is illustrated in Example (7), where the interpreter introduces her answer with "*sì*" (yes). Her purpose may be twofold: on the one hand, "*sì*" may be considered a discourse marker signalling that I is selecting herself for the following turn; on the other hand, it may be seen as the interpreter's attempt to create convergence between the host's question and the foreign guest's answer. In the rest of her turn, I translates the guest's words in a way that clearly indicates her attempt to *mitigate* them: she uses the adjective phrase "*un po'*" (sort of) and the modal verb "*volere*" (intend to; want to), which shift the focus onto the (alleged) intention to "knock down the family", rather than on the ultimate effect of doing so. Such translational behaviour indicates I's attempt to distance herself from G's position, thereby protecting her own face through minimum exposure, and, at the same time, providing the audience with more "acceptable" statements.

11. Emphasis in the original.

(7)

```
168    sono molto vivaci Maria diciamo le cose come stanno o no <eh>
       they are very lively Maria let us speak frankly right uh
169 G:                                                  <but there> s-
170    there seems to be an effort to knock down the family <because one thing>
171 I:                                                 <sì ma sembra
                                                        yes but there seems
172    esservi un> po' uno sforzo di EH volere abbattere la famiglia
       to be a sort of an effort to UH want to knock down the family
```

4.3 Acknowledgement by other participants

Television has made the interpreter's profession accessible to the public and, in some cases, turned interpreting professionals into public personalities, whose presence in talk shows is now taken for granted and even expected by TV viewers. This is due not only to their presence (audio- and video-wise) on screen, but also to the talk show hosts' attitude towards them: they call them by their full name and surname, they introduce them to the audience, correcting, sanctioning (see Falbo 2007), or negotiating their translation (see Straniero Sergio 1999, 316–317), thus ratifying their role not only as language experts but also as fully-fledged participants in the ongoing interaction. Straniero Sergio (2007, 132–186) has offered and commented on a wide selection of relevant examples, to which we would like to add the following, namely Example (8) and Example (9).

In Example (8) the host is interviewing the guest, Satya Oblet, while trying to involve the other guests and the public in his joke-like commenting on the guest's physical attractiveness. The public reacts with an applause, while the other guests verbally express their appreciation. The host then mentions the interpreter's name, "*la signora Luccarini*" (Mrs. Luccarini), underlining her identity as a woman stricken by such beauty, "*era molto colpita di là eh*" (was quite stricken back there uh). By using the third person singular (see "délocution *in praesentia*", Kerbrat-Orecchioni 2010), the host is consciously selecting a narrative style to report what he presumes are the interpreter's reactions and to signal that what he is mentioning does not refer to her translation activity, thereby placing her identity of "language expert" in the background. The interpreter accepts the comment gracefully, joining the public and guests' laughter. This example highlights the importance of the dramatic effect in talk show interaction. As any other participant, the interpreter, too, becomes an instrument in the hands of the host, who uses her to lighten up the atmosphere, involve the public, and, ultimately, *do* television. In these instances the interpreter "is not […] the man in the middle, the neutral link, who doesn't side with either party, but […] an assistant, someone who collaborates with the presenter" (Straniero Sergio 1999, 315).

(8)

121 H: (.) beh insomma è sicuramente io ho visto pure la signora Luccarini
well actually for sure I have seen even Mrs Luccarini
122 <che prima era molto colpita di là eh>
who previously was quite stricken back there uh
123 I: <RISATA>
LAUGHTER
124 H: beh insomma <no>
well actually right
125 I: <RISATA>
LAUGHTER

Example (9) provides an even clearer example of ratification of the interpreter's conversational role by the other participants. The host addresses the interpreter directly, after one of the Italian guests raises a translation-related issue, thereby initiating an entire passage on meta-translation considerations. Such instance, namely talk show participants asking the interpreter about how he would translate something, is quite frequent in entertainment programmes, as it adds on the spectacle effect so dear to television dynamics and discourse.

(9)

23 IG2: no mi chiedevo <come la traduttrice>
no I was wondering how the translator
24 H: <aspetta aspetta> ferma <aspetta>
wait wait stop wait
25 IG2: <poteva> tradurre fantomatico aplomb
could translate elusive aplomb (.) che
no mi chiedevo siccome <la giornalista>
that no I was wondering since the journalist
26 H: <e mo glielo chiediamo>
and now we'll ask her
27 IG2: EH <co:me>
EH how
28 H: <EHM> Gherardini come gli ha tradotto: fantomatico aplomb
EHM Gherardini how did you translate elusive aplomb
29 I: EHM aplomb le ho lasciato tale quale <RISATA>
EHM aplomb I told her just like that LAUGHTER
30 H: <apposto> mo che gliel'ha che ha tradotto
XXX guarda questi sono diversivi che nemmeno <a scuola funzionavano
capito EHM XXX XXX>
31 ALT: <RISATE>

5. Interpreter as performer in dialogue interpreting on TV: Further remarks

The three-step pedagogic approach to DI on TV illustrated in the previous sections shows the multifaceted aspects of the profession of dialogue interpreters on TV, who are far from mere translators in the term's strict sense, and who are responsible instead for a series of activities and roles involved in the interaction dynamics and development. They are required to firstly be aware of the additional challenge that their role in the interaction as *on-screen participants* represents, and, subsequently, be able to rise to that challenge by serving the principle of entertainment every television activity is subordinate to (see Straniero Sergio 2007, 529–531).

Undoubtedly, replicating such a specific and complex kind of interaction in a classroom environment only with the use of the traditional RP method poses a series of challenges, which can, however, be overcome. As argued by Stokoe (2011b, 122), *inauthenticity* is unavoidable in RP, first and foremost in terms of role awareness and role-related responsibilities, since "it is hard to support a claim that participants in role-play are oriented to the same interactional contingencies as they would be in the actual setting". However, the issue of inauthenticity, when the subject of teaching is introduced by the steps illustrated so far, is successfully overcome in the RP method (see Dal Fovo 2016). Indeed, the pedagogic relevance of the material presented here lies precisely in its awareness-making potential: allowing students to develop the appropriate frame of mind, within which to apply their decision-making skills and strategies that are best-suited to the task at hand. The analysis of the literature and real-life material helps students become aware of the additional challenge that TV dialogue interpreters' role in the interaction as *on-screen participants* represents. In other words, students are encouraged to look at the learning material with a critical approach, spurring them to operate meta-translational observations rather than focus on the lexical aspects of translation exclusively, and, ultimately, making "the teacher and the learner aware of the rationale behind the pedagogic procedure" (Aston 1988, 353).

As illustrated through the three-step pedagogic method, we suggest that traditional RP learning should be introduced by a teaching approach that applies conversation analysis (CA) to the analysis of interpreter-mediated TV interaction, following into the steps of Antaki's (2011) *Institutional applied CA*. To be more precise, we suggest using the analysis and transcription (aligned with the corresponding video-recorded material) of real-life interactions to stimulate critical thinking and "maieutically" derive tailored teaching devices, i.e. by asking a series of questions new ideas are elicited from students, in line with the Socratic method of "giving birth" to the truth, so that the teaching method is the result of their active participation in the co-construction of the pedagogical activity. Such an approach has already been applied to other contexts, at both professional and academic level (see Merlini 2007; Zorzi 2007 and 2008; Davitti and Pasquandrea 2014a), and yet a dialectic rather than prescriptive attitude towards the matter is a fairly recent achievement in the scientific community. Indeed, as Stokoe (2011a, 119) writes, quoting Sacks (1992, 420), in usual RP methods people are assumed to already know "how talk works" enough to stimulate interaction, whereas in CARM actual interaction is used to show participants how "from close looking at the world you can find things we couldn't, by imagination, assert were there".

By observing real-life interactions, students are able to make first-hand observations about the interpreter's tasks and role, regardless of the more or less prescriptive teaching they have received up until that moment, or, better still, comparing such prescriptive teaching with specific aspects of the profession. Similarly, teachers can make good use of such material to identify teaching-relevant points, namely those interactionally authentic moments such as unexpected turns of events – *coups de théâtre*, even – that the TV principle of entertainment so often produces.[12] Such instances force interpreters to react outside their comfort zone, negotiating their turns and role *on line*, thus deviating from the expected course of the interaction that would provide them with the most predictable translation solution. By presenting their students with the video recording and transcript of a given interaction up to the point where the unexpected, the *coups de théâtre*, takes place, the teacher may then ask the class to suggest possible suitable replies they would have provided if they had found themselves in such a situation.

12. We are referring here to instances in which interpreters are addressed directly and/or encouraged to contribute to sketches and/or accept being made fun of by the host, as illustrated in Examples (8) and (9).

Appendix. CorIT transcription conventions

Capital initial	Proper names of people, institutions places,…
(.)	Silent pause. According to the analysis requirements, pauses may be quantified by replacing “.” with the relevant duration in seconds.
wor-	Truncated word
X	Unintelligible syllable
XXX	Unintelligible word
(wo)rd	Unintelligible phonemes, which do not, however, prevent the intelligibility of the entire word uttered.
Word.word.word	Syncopated, “robotic” rhythm
CAPITAL	Throat-clearing sounds, swallowing sounds, laughter, heavy breathing, cough, applause, interpreter’s comments, microphone noises…
Eh, ah, ehm	Vocalized hesitations and filled pauses
Number	Numbers are transcribed in letters
a: word: word:::	Vowel or consonant lengthening
/variation 1, variation 2/	Ambiguous segment (multi-transcription)
((gesture))	Proxemic patterns and non-verbal behaviour
→word word←	Fast(er) elocution rhythm
←word word→	Slow(er) elocution rhythm
Ex: word (!)	Metathesis, mispronunciation
A: dgjioegj <dghdjk> B: <jkgkfg>	Speech overlap
Name (pronunciation: ______)	Incorrect pronunciation of proper names: the standard orthographic indication is followed by the altered one in brackets.

CHAPTER 9

Teaching interpreters and translators to work in educational settings

A Chinese-Spanish case study

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This chapter deals with educating dialogue interpreters working between languages/cultures that are linguistically and culturally distant to successfully deal with cultural issues when mediating in educational settings. The specific focus is on the Chinese community in Spanish schools. The objective of the article is twofold: firstly, to highlight the particular challenges of working as a linguistic and cultural intermediary in such settings, and secondly, to propose resources and activities that can serve as teaching tools. In order to achieve this goal, some key principles in designing a context-sensitive educational curriculum for dialogue interpreters are presented, followed by a description of the main characteristics of the Chinese population in the Spanish education system and of how Chinese students appear to experience Spanish classrooms. We finally illustrate a series of activities and materials that have been successfully utilised in teaching dialogue interpreters to work with the Chinese community in educational settings.[1]

Keywords: dialogue interpreting (DI), educational setting, Chinese/Spanish

1. Introduction: Theoretical background and syllabus design

In his 2004 review of the literature on syllabus and curriculum design for interpreting studies, Pöchhaker (2004) commented on the scarcity of studies dedicated to teaching interpreting until the 1990s, and on the change of paradigm that took place after a more scientific approach to developing interpreting curricula emerged. Studies dedicated to teaching dialogue interpreters were at the time even rarer, but

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as Corsellis (2008) or Hale (2007) indicate, many of the same tendencies could be observed. The dominant methodological framework then used in the design of interpreters' education programmes was essentially based on three broad aims or goals: the acquisition of knowledge (of language and of the world), the development of cognitive skills (analytic abilities, attention and memory), and the fostering of relevant personality traits (stress tolerance and intellectual curiosity) (Pöchhacker 2004, 180).

This three-pronged framework has been questioned, however, by scholars and educators who look for a more holistic approach. In early work Arjona (1978), an interpreters' trainer, turned to fields like psycholinguistics and cognitive psychology for insights into the interpreting process, and also drew on the theory of education to address issues of curriculum design. In her work, she proposed a model in which socio-cultural, political and institutional constraints were considered. More recently, David Sawyer (2004) has insisted on a more humanistic approach, underlining that alongside a scientific approach centred on processing skills and stages of expertise personal and social aspects of instructional interaction and the process of socializing students into a community of professional practice need to be integrated into the interpreting curriculum.

The importance of taking context carefully into consideration has, instead, been highlighted by authors dealing with educating future DI professionals. First, it has been pointed out, DI curricula cannot be developed in a vacuum, but must reflect the needs of the communities or countries in which the institutions are located (Fernández Pérez and Toledano Buendía 2011). Secondly, given the intimate, conflict-ridden nature of many interactions in public service settings (Bahadir 2011), it should not be assumed that being a bilingual necessarily means that one can work in such settings.

In their 2011 article, Pérez and Wilson (2011) make several noteworthy points about designing DI educational programmes. First, they highlight the tension between pressure to simplify requirements for entering the profession (often due to urgent demand) and the recognition that acquiring all the skills needed to interpret proficiently requires extensive training:

> There is a certain tension between the "vocational training" and the "professional education" view of interpreter training with statements made about the need for "fast-track routes" to qualification and criticism that there is "too much theory" in university courses. The first of these comments is generally inspired by frustration at the lack of competent, qualified interpreters (particularly in certain language combinations) and the second is often due to misperception and a lack of understanding of what an interpreter actually "does" and how a university actually "trains" and "educates" interpreters. (Pérez and Wilson 2011, 245)

The two authors come out squarely on the side of higher education as the appropriate site for public service interpreting and translation (PSIT) education:

> Given the complexity of the cognitive tasks involved in public service translation and interpreting, there appears to be a growing consensus that training should take place at [a] higher education level because mediated professional settings require "smart" interpreters who can make informed judgments based on authentic practice as well as informed theoretical knowledge. (*ibid.*)

A second point made by Pérez and Wilson (2011) is that the users of interpreting services should be involved in curriculum planning and actual delivery of instruction to ensure that students are prepared for the real demands of the working environment. This involvement, which they call the "interlinked approach", also helps service users become more aware of the complexities of working with interpreters and provides the authenticity recommended by many authors (e.g., Johnston 2007; Rudvin and Tomassini 2011; Valero-Garcés 2008 and 2011).

A final general point made by Pérez and Wilson is that interpreter education programmes should include extensive instructor and peer feedback and opportunities for self-reflection, in order to equip interpreters with the "skills and knowledge which will allow them to engage with this ongoing process of negotiation their subsequent working life" (Pérez and Wilson 2011, 251).[2]

The present chapter draws on the experiences of a PSIT education programme which takes this range of additional educational needs into account: the Master's Degree in Intercultural Communication, Public Service Interpreting and Translation, offered at the Universidad de Alcalá de Henares, Madrid, Spain. This one-year curriculum, for a total of 60 European Credit Transfer System (ECTS) units, offers seven language pairs, among which Chinese-Spanish. While aiming to develop the knowledge, cognitive skills and personality traits generally targeted in interpreter education, the programme takes a holistic approach in which socio-cultural, political and institutional constraints are considered. It also privileges student-centred and interaction-oriented teaching (for further details, see Valero-Garcés 2011). Before turning to a discussion of some of the teaching resources and activities used with students in the programme who are training to work as Chinese-Spanish interpreters in educational settings, we will provide a brief overview on the context in which such interpreting take and the special challenges it presents.

2. See also Fowler (2007); Johnston (2007); van den Bogaerde (2007); Skaaden and Wattne (2009); Lesch (2011).

2. Dialogue interpreting and the Chinese community

In Spain, the concepts of public service interpreting and translation on the one hand and mediation on the other are interrelated and overlapping. This overlap is directly related to the lack of specialized education and the absence of regulations governing the profession. This overlap is clearly reflected in the case of Chinese-Spanish communication, where the figure of translator-interpreter lack clear definition.

In her study on the Chinese population's attitudes and perceptions of communication in public services, Vargas Urpi (2014) demonstrates that Chinese immigrants do not distinguish between the figures of linguistic intermediary and intercultural mediator. Her data indicate that the distance between the two communities – Spanish and Chinese – is not only linguistic but also cultural, necessitating the presence of intermediaries who can support users in participating in interviews, filling out forms, making phone calls and carrying out other tasks. Moreover, the qualities that this population values most in an 'interpreter', 'translator' or 'mediator' are patience and trust, qualities which take priority even over neutrality or faithfulness and accuracy in rendering messages. Members of this community prefer to entrust the task of interpreting or mediation to family members, friends in their community or other close acquaintances, as reflected in the literature (Vargas Urpi 2010 and 2014; Raga 2009; Sales 2003a and 2003b). In short, users' expectations and perceptions of the interpreter's and translator's role differ from the definition traditionally proposed by scholars in the field.

3. Challenges faced by translators and interpreters in the school setting

The first great challenge for interpreters and translators who are supposed to facilitate communication between individuals speaking either Chinese or Spanish is undoubtedly their command of the languages in question and their knowledge of both cultures, given the great divide between the two. These elements – language and culture – are closely interconnected: a command of the Chinese language is inherently tied to extralinguistic and cultural characteristics, such as attributing certain values to silence and non-participation, putting the family and society's collective interests over the interests of the individual, acknowledging the instructor's authority, and modesty.

Ning's (2014) study on the Chinese population in Spanish schools is instructive. Her data, collected during the 2013–2014 school year, consist in surveys filled out by 25 students of Chinese origin (13 female and 12 male) attending Spanish schools (14 in primary school, 11 in secondary school) and in interviews with 25 teachers and 17 parents. Among the parents of the 25 students surveyed, only two had completed university studies and could be considered members of the "elite" class (one was the owner of a multinational company, the other was a professor). The other parents had completed primary education and were owners of small family-run businesses (e.g. restaurants, dollar stores, hair salons).

Ning's data revealed a high rate of silence and non-participation among Chinese students compared to their classmates, both in the classroom and in extracurricular activities (72% of the students rarely or never intervened in class). Drawing on Kurzon's (1995 and 2007) work on intentional and unintentional silence, Ning posited that this silence could be partially explained based on the speaker's linguistic ability: students may choose to remain silent in the classroom due to a lack of resources (i.e. linguistic limitations) that would allow them to react appropriately. Ning notes that some instructors may interpret this silence as a sign of agreement or comprehension on the part of young Chinese students, and points out that teachers may not realize that the student has not understood what was said and may not dare raise questions.

Cultural distance and the fact that the Chinese society is one in which social sense is valued above individuality may also contribute, however, to a reserved and quiet attitude in the classroom. He (2012) points out that an acknowledgment of collective interests, whose influence is derived from Confucianism and Taoism, may explain why in general the Chinese seek harmony in interpersonal relationships. To be more precise: while on the one hand, they seek mutual understanding and shared interests, on the other hand they also desire recognition within the collectivity. The classroom is a public space in which Chinese students may seek such recognition, for example by speaking less and using a soft voice in order to leave the spotlight to their classmates. When they do participate, moreover, children may hold themselves to high standards of perfect speech in order to avoid what they consider to be shameful errors. He's (2012) work suggests that in Spanish classrooms a contradiction may arise: Chinese students may be aware that they must speak in order to practice and improve their Spanish, but at the same time they may worry about making errors and the opinions of others – fears that can lead to an excessive psychological burden.

Another noteworthy characteristic of Chinese society is the hierarchy that exists in interpersonal relationships. Because the teacher-student dyad is considered one of the classic hierarchical situations, students tend to remain silent with the intention of demonstrating submission and respect, even if they may not agree with the teacher's opinions or with those of their classmates.

Modesty also plays an important role in the Chinese mindset. To distinguish oneself by expressing one's own opinions without tact is not considered a virtue. Because of this, although boys and girls of Chinese origin also yearn for recognition and praise from the teacher and their fellow students, they remain aware of their duty to behave with humility. As Ning (2014) points out, this may be the reason why they tend to remain silent, only intervening when they deem it appropriate.

Lastly, the influence of the family environment and the expectations of parents and adolescents of Chinese origin should be mentioned. Parents of Chinese origin who live in Spain and their children share the same expectations. On the one hand, school is a place where students learn the Spanish language, acquire necessary knowledge and incorporate the social and cultural values of the country. On the other hand, it is a public space in which they interact with teachers and students native to the host country, as well as with children of other origins. These opportunities to engage with the host society, however, are sometimes limited by the family's influence: as revealed by Ning's research (2014), adolescents of Chinese origin dedicate most of their spare time to helping out with the family business instead of socializing with their peers, making participation very difficult.

Ning (2014) derived two major conclusions from her study: first, the support of an intercultural and interlinguistic mediator is essential both in breaking the barrier of silence and non-participation and in clarifying potential misunderstandings; second, as awareness of extralinguistic issues such as those mentioned above should be incorporated into the education of Chinese-Spanish interpreters and mediators.

4. Studies in intercultural communication as a valuable teaching resource

Having identified some of the cultural issues to be considered in the education and performance of Chinese-Spanish interpreter-mediators, let us now briefly turn to studies on intercultural communication and foreign language education that provide useful insights for interpreter-mediator education. These studies discuss matters such as:

a. *Strategies for refusal*. Refusal has specific connotations in the Chinese culture: for one, there is the issue of modesty, which drives the Chinese custom of refusing invitations, offers or gifts in the first instance. This refusal is nothing more than a display of "ritual rejection" (Yang 2008). However, the issue of image or reputation must also be taken into account: refusing may imply 'losing face' (diu lian, 丢脸), a Chinese metaphor that means to look bad, make oneself look bad, or even to shame oneself or lose one's reputation. This principle explains the frequent excuses, explanations, or alternatives that are sought by members of the Chinese community (Yang 2008, 1053). The pragmatic adaptation of a speaker's choice to decline may become quite a challenge for the interpreter, who must find a balance between two cultures whose reactions differ when presented with a 'no'.

b. *Strategies for making requests*. Dong (2008), has analysed different means of formulating requests based on a sample of Chinese students, describes a series of frequent strategies; for example, providing justification or compensatory promises.
c. *Reaction to compliments*. Qu and Wang (2005) compared the reactions of a sample of Chinese students learning English with a sample of North Americans and concluded that one of the most frequent reactions among the Chinese students (54.75%) was to reject the compliment, whereas the North Americans tended to accept it with a simple 'thank you'.
d. *Taboo subjects*. Lin (2008) studied how pragmatics affects oral expression by Chinese students when speaking English, with particular reference to taboo subjects. Lin provides the example of a Chinese student who asks his North American friend how much he paid for a particular item, making his friend who was unaccustomed to this type of question uncomfortable.
e. *Non-verbal communication*. While this topic that has been given relatively little attention in the literature, it is of great importance, as demonstrated by Yang's (2007) research. The author analysed a series of non-verbal actions: gaze, nodding, smiling, and physical contact by use of one's hand. The research started from the hypothesis that non-verbal communication may play a key role in collective and high-context cultures like the Chinese, as unspoken communication serves to indicate affiliation with the speaker and participation in the conversation. The results of the study suggest that not only do verbal and non-verbal communication overlap, but the latter may have much more social significance than the former.

5. Some proposals and resources for educating translators and interpreters

Having analysed some challenges facing Chinese-Spanish translators and interpreters in the Spanish educational setting and highlighted some characteristics of face-to-face communication in Chinese, in this section we will suggest various activities that can be used at different moments in the teaching process. As mentioned earlier, these activities are based on the teaching curriculum of the Master in Intercultural Communication, Public Service Interpreting and Translation at the Universidad de Alcalá,[3] which takes socio-cultural, political and institutional

3. See http://www3.uah.es/master-tisp-uah.

constraints in public service settings into account and favours a student-centred, interaction-oriented approach.

The first two activities proposed are specifically related to vocabulary building. As highlighted in Section 2 (discussion of Vargas Urpi 2014), members of the Chinese community in Spain rely extensively on interpreters and mediators to access public services. However, bilingual materials informing them on cultural matters, social conventions or language use in particular situations are currently scarce. For this reason, part of the work of Chinese-Spanish interpreters and translators consists in creating bilingual resources that clarify the specificity of each culture and language by providing additional explanations in order to bridge the gap. This type of materials development is the focus of the first two activities proposed.

The second group of activities proposed (Activities 3–5) is directed more towards command of cultural matters and developing translation strategies. These consist in role-plays that encompass a range of relevant topics and illustrate concrete difficulties for practising DI. The three scripts proposed are inspired by actual situations encountered by Chinese-Spanish interpreters in Spanish schools, and are accompanied by comments on the competencies that each is designed to develop. Due to space restrictions, we have not provided detailed teaching notes: however, we find that materials of this sort can be used flexibly in the classroom – as a basis for student observation and discussion, as a resource for teachers when introducing a specific topic, or as a starting point for simulations to practice oral translation and mediation skills.

Activity 1 – Vocabulary building

Command of vocabulary is a key component in communication. Studies such as Lu and Luo (1999) point to frequent lexical errors in Chinese-Spanish translations. Thus it seems appropriate to insist that interpreters develop an abundant lexicon in order to carry out their tasks. A command of the lexicon of the specific public service context is particularly important. This can be achieved by having students prepare bilingual Spanish-Chinese glossaries organized by topic. In educational settings, it is useful for such glossaries to include illustrations describing the structure of the school itself, school subjects and extracurricular activities, school rules, etc. In fact, as pointed out by Vargas Urpi (2014, 12; our translation):

> [the educational setting] is one that also possesses its own terminology and slang and one in which contextual information (about the educational system, the functioning of schools and institutions, the focus of the education, etc.) is undoubtedly of great importance.

A useful tool to improve interpreters' command of terminology and contextual information is the *Multilingual Guide for Supporting Foreign Students (Spanish, Arabic, English, Romanian, Bulgarian, Polish and Russian)* (original title *Guía multilingüe de atención al alumnado extranjero [español, árabe, inglés, rumano, búlgaro, polaco y ruso])*, developed by the research group FITISPos as part of a research project in response to a need identified in some schools in the Autonomous Community of Castilla-La Mancha (JCCM) (FITISPos 2009).[4]

The aforementioned guide serves as an aid in understanding the Spanish education system and its specific terminology. The example in Table 1, which shows the structure of the Spanish education system; was excerpted and adapted from the guide with the intention of serving as a reference for Chinese interpreters in Spanish elementary schools.

Table 1. Structure of the Spanish educational system

Spanish	English	Chinese
ESTRUCTURA DEL SISTEMA EDUCATIVO ESPAÑOL	STRUCTURE OF THE SPANISH EDUCATIONAL SYSTEM	西班牙教育体制结构
1. Educación Infantil (de cero a seis años)	1. Preschool (ages zero to six)	1. 幼教(0到6岁)
–Primer ciclo de educación infantil	–First cycle of preschool	–第一阶段幼教
–Primer curso (ceroaños)	–First year (less than one year old)	–一年级(0岁)
–Segundo curso (un años)	–Second year (one year old)	–二年级(1岁)
–Tercer curso (dos años)	–Third year (two years old)	–三年级(2岁)
–Segundo ciclo de educación infantil	–Second cycle of preschool	–第二阶段幼教
–Cuarto curso (tres años)	–Fourth year (three years old)	–四年级(3岁)
–Quinto curso (cuatro años)	–Fifth year (four years old)	–五年级(4岁)
–Sexto curso (cinco años)	–Sixth year (five years old)	–六年级(5岁)
2. Educación Primaria (de seis a doce años)	2. Primary Education (ages six to twelve)	2. 小学教育(6岁到12岁)
–Primer ciclo de educación primaria	–First cycle of primary education	–第一阶段小学教育
–Primer curso	–First year	–一年级
–Segundo curso	–Second year	–二年级
–Segundo ciclo de educación primaria	–Second cycle of primary education	–第二阶段小学教育
–Tercer curso	–Third year	–三年级
–Cuarto curso	–Fourth year	–四年级

(*continued*)

4. See http://www3.uah.es/traduccion for more details.

Table 1. (*continued*)

Spanish	English	Chinese
–Tercer ciclo de educación primaria	–Third cycle of primary education	–第三阶段小学教育
–Quinto curso	–Fifth year	–五年级
–Sexto curso	–Sixth year	–六年级
3. Educación Secundaria (de doce a dieciocho años)	3. Secondary Education (ages twelve to eighteen)	3. 中学教育(12岁到18岁)
–Educación Secundaria Obligatoria (de doce a dieciséis años)	–Compulsory Secondary Education (E.S.O.) (ages twelve to sixteen)	–初中义务教育(12岁到16岁)
–Primero de E.S.O.	–First year of E.S.O.	–初中一年级
–Segundo de E.S.O.	–Second year of E.S.O.	–初中二年级
–Tercero de E.S.O.	–Third year of E.S.O.	–初中三年级
–Cuarto de E.S.O.	–Fourth year of E.S.O.	–初中四年级
–Bachillerado	–Non-Compulsory Upper Secondary Education	–高中
–Primer curso	–First year	–一年级
–Segundo curso	–Second year	–二年级

Activity 2 – Linking vocabulary to culture-specific knowledge: Eating habits and lifestyle

Chinese-Spanish interpreters in school settings need to acquire strategies for linking vocabulary to culture-specific knowledge. Eating habits and related lifestyle issues are a topic that often comes up. There are notable differences between the Spanish and the Chinese cultures in the way that food is presented and eaten, as illustrated in this observation by Méndez Marassa (2005, 49; our translation):

> An important difference between meals in China and those in Spain is the fact that here we serve dishes separately and in a determined order (starters, first dish, second dish, dessert). In China, it is customary to arrange the various dishes in the center of the table, allowing each diner to serve him or herself onto their own bowl or plate. Hence the existence of tables with a rotating tray built into the middle, allowing diners to serve themselves from the dishes in the center as they wish. Furthermore, dessert is not always offered at the end of a Chinese meal.

The immigration experience itself may also impact lifestyle and eating choices, an aspect on which Jin's (2014) survey of 72 young Chinese immigrants in the Community of Madrid (Madrid and Alcalá de Henares) sheds interesting light. The respondents (ages 5–24) included 35 children in primary school, 24 in secondary school, and 13 young adults who had studied in Spain as children and were now working in shops or restaurants.[5] Jin's (2014) research indicates that, due to cultural differences and a lack of knowledge of the language, immigrants are likely to be more vulnerable to harmful lifestyle imbalances than the local population. These imbalances include an increased consumption of processed foods that contain sugar and saturated fats, insufficient consumption of fruit (whose price is comparatively high), and a failure to exercise. Jin notes that distance from one's country of origin may disengage families from some of the healthy habits that exist in their own culture, such as practicing *taichi* in the park – a custom that the Chinese do not usually keep in Spain, for fear that it may appear strange to others.

Differences in habits and customs may become the object of translation and teaching activities, in addition to being an important type knowledge for interpreters to possess. For example, the translating a school menu for the benefit of parents and children, with additional explanations about the components of the meals and how to cook them, allows an association between vocabulary and cultural knowledge – in this case regarding specific regions in Spain. The example in Table 2, adapted from Jin (2014), illustrates an elementary school menu translated into Chinese.

Other translation activities may regard recommendations fostering a healthy lifestyle and good eating habits among children and parents in the immigrant community. The proliferation of recommendations of this kind shows that nutritional instruction for both children and parents is a growing concern and is a necessary component of interpreter/translator education. Teaching activities may include the following:

a. Bilingual adaptation, including a translation into Chinese, of campaigns encouraging the consumption of healthy foods such as fresh fruits and vegetables which are common in the Spanish and Mediterranean diets. The presentation of such information in both Spanish and Chinese in a bilingual leaflet can encourage the whole family to get involved.
b. Bilingual adaptation, including a translation into Chinese, of informative leaflets on healthy traditional Spanish foods, such as olive oil, or of other materials dedicated to the promotion of healthy habits.

5. Unpublished studies by Wenzhe Ning (2014) and Jin Jin (2014) are both Masters dissertations for the Master in Intercultural Communication, Public Service Interpreting and Translation at the Universidad de Alcalá in the specialization of Chinese-Spanish (see http://www2.uah.es/traduccion/inicio_English.html). These studies, carried out in the Community of Madrid, provide current information and reveal interesting data on the reality of the Chinese student population.

Table 2. Menu of a Spanish elementary school

Menú para el mes de mayo de 2014 en el comedor del C.E.I.P. "La Garena" May 2014 menu for the "La Garena" elementary school cafeteria*		
Monday	***Lunes***	星期一
(Valencia)	(Valencia)	(瓦伦西亚)
Paella	*Paella*	西班牙海鲜饭
Fried squid with lettuce	*Calamares a la romana con lechuga*	炸鱿鱼加生菜
Fresh fruit, bread and milk	*Fruta natural, pan y leche*	新鲜水果，面包，牛奶
Tuesday	***Martes***	星期二
(Asturias)	(Asturias)	(阿斯图里亚斯)
Asturian bean stew	*Fabada asturiana*	阿斯图里亚斯炖豆
Spanish omelet with lettuce and carrots	*Tortilla guisada con lechuga y zanahoria*	胡萝卜生菜土豆饼
Fresh fruit, bread and milk	*Fruta natural, pan y leche*	新鲜水果，面包, 牛奶
Wednesday	***Miércoles***	星期三
(Madrid)	(Madrid)	(马德里)
Broth with noodles	*Sopa de cocido*	马德里烩菜汤
Madrid-style stew	*Cocido madrileño*	马德里烩菜(包括肉，蔬菜，豆类)
Thursday	***Jueves***	星期四
(Basque Country)	(País Vasco)	(巴斯克)
Leek stew	*Purrusalda*	韭葱土豆鳕鱼汤
Basque-style hake with lettuce	*Merluza a la vasca con lechuga*	巴斯克鳕鱼生菜
Fresh fruit, bread and milk	*Fruta natural, pan y leche*	新鲜水果，面包, 牛奶
Friday	***Viernes***	星期五
(Andalusia)	(Andalucía)	(安达卢西亚)
Cold appetizers	*Entremeses fríos*	冷头盘
Breaded fried ham with French fries	*Flamenquín con patatas*	土豆火腿里脊肉
Fresh fruit, bread and milk	*Fruta natural, pan y leche*	新鲜水果，面包, 牛奶

* English translation added.

The integration of this type of material into the teaching of future interpreters – or eliciting their help in developing such materials – is a useful hands-on activity and also fosters a proactive attitude that hopefully will carry over into learners' future professional activity.

Activity 3 – Interpreting in the school setting: Personal information

We now move on to present three examples of role-plays that relate to topics that commonly arise in Chinese-Spanish interactions with interpreters in Spanish educational settings. As already mentioned, such materials are designed to raise learners' awareness of relevant cultural issues and to help them acquire practical strategies for handling cultural-specific information.

Role-play 1 – Personal information. Teacher-student interview
Laura (L) is a teacher in a Spanish elementary school in Madrid. Xiaoming (X) is a nine-year-old boy who has recently arrived to Spain from China, and Mengxuan (I) is the Spanish-Chinese interpreter, of Chinese origin. It is Xiaoming's first day at the school.

1. L: Hola, ¿cómo te llamas?
   (Hello. What is your name?)
2. I: 你好，你叫什么名字？
   (Hello. What is your name?)
3. X: 我叫王小明。
   (My name is Wang Xiaoming.)
4. I: Se llama Xang Xiaoming.
   (His name is Xang Xiaoming.)
5. L: ¿Pues Wang es tu nombre y Xiaoming es tu apellido?
   (So Wang is your first name and Xiaoming is your last name?)
6. I: No, Wang es su apellido y Xiaoming es su nombre. Es que en chino se dice primero el apellido y después el nombre, y normalmente sólo se lleva el apellido del padre.
   (No, Wang is his last name and Xiaoming is his first name. In China the last name goes before the first and normally children take only their father's last name.)
7. L: Vale, ya veo, gracias. Xiaoming, ¿cuántos años tienes?
   (Oh, I see. Thank you. So Xiaoming, how old are you?)
8. I: 小明，你几岁？
   (Xiaoming, how old are you?)
9. X: 我十岁。
   (I'm ten years old.)
10. I: Tiene diez años.
   (He is ten years old.)
11. L: A ver, según los datos que me han pasado, tiene nueve años.
   (Let's see, according to the information I have he is nine.)
12. I: 小明，你是虚岁十岁吗？
   (Xiamoing, is your nominal age ten?)
13. X: 是的。
   (Yes.)
14. I: Tiene nueve años, pero en la tradición china, la edad se calcula desde la concepción, por eso ha dicho que tiene diez años.
   (He is nine, but in the Chinese tradition age is calculated from conception. That is why he said he was ten.)
15. L: Ah muy bien, gracias.
   (Oh okay, thank you.)

This short dialogue can be used to help students recognize the truth of the assertion (Pöchhacker's (2008, 14) that "[e]very interpreter is a mediator (between languages and cultures)". The teacher can lead students to observe how the interpreter exercises the function of mediator twice in this dialogue. In the first instance, when explaining the difference between Spain and China in terms of name order (a cultural difference with which the teacher from Spain is unfamiliar), the interpreter offers an explanation without being prompted to do so, since this knowledge is "common sense" in Chinese culture. Later, when faced with the contradiction between the student's age as registered and the age declared by the student, she demonstrates an awareness of the differences in perception of age between the Spanish and the Chinese cultures, choosing to confirm the information with the student by asking if his nominal age ("虚岁" – a term familiar to all Chinese) is ten. Upon receiving an affirmative answer, she explains to the teacher that "in Chinese tradition age is calculated from conception," so that all uncertainties are clarified and the dialogue may continue.

This role-play can also be used to encourage students to reflect on what would happen if the interpreter were not present. How would the teacher, from Spain, deal with questions regarding the student's name and age? Given that the information provided is contradictory, might she suspect that the student she is speaking to is not the one whose personal details are on file, or, alternatively, conclude that the registered information is erroneous? Such a misunderstanding would require much more effort and time to resolve without the help of the interpreter.

Yet another teaching point raised by this role-play is the question of person deixis. Interestingly, the interpreter in the role-play uses the third person, whereas researchers and practitioners generally advocate the use of the first person (e.g. Hale 2007; Davidson 2000; Kelly and Bancroft 2007) and codes of ethics (NAJIT Position Paper 2004; IMIA Standards of Practice 1996; California Standards for Healthcare Interpreters 2002; National Standard Guide for Community Interpreting (HIN) 2007). In practice, the use of the third person is constant in DI, as the interpreter inevitably carries out the additional role of intercultural mediator when intervening with her own voice at certain points in the interaction. As Vargas Urpi (2014, 23; our translation) suggests, this may be particularly the case when Chinese is one of the languages involved:

> the use of the third person and the indirect style allows the interpreter to mark who is speaking at all times. Moreover, in Chinese, the use of the indirect style allows for job titles to be used as a form of address, a trait that could be considered characteristic of the Chinese language, such as using (老师, laoshi) to refer to the teacher.

Activity 4 – Interpreting in the school setting: I wouldn't understand anything

In the following role-play, Marta (M), a Spanish elementary school teacher, discovers that the Chinese student Li Qiang does not do his homework. He does not reply when she asks him why. Marta has asked to meet with Li Qiang's father (L) in order to determine the cause. Tan Na (I) is the Spanish-Chinese interpreter.

Role-play 2 – Meeting between the teacher and the student's father: I wouldn't understand anything

1. M: Buenas tardes señor Li, gracias por venir a esta reunión.
(Good afternoon, Mr. Li. Thank you for coming to this meeting.)
2. I: 下午好李先生，谢谢你来参加今天的会议。
(Good afternoon, Mr. Li. Thank you for coming to this meeting.)
3. L: 下午好，李强是不是在学校犯什么错了？
(Good afternoon. Has Li Qiang done something wrong at school?)
4. I: Pregunta si Li Qiang ha hecho algo mal en el colegio.
(He asks whether Li Qiang has done something wrong at school.)
5. M: No, no es que haya hecho algo mal en el colegio. Mira, el miércoles pasado tuvimos una reunión de maestros y padres, pero usted no vino, quisiera mucho hablar con usted.
(No, he has not done anything wrong at school. Look, this past Wednesday we had a teacher-parent meeting but you did not attend and I would really like to speak with you.)
6. I: 不是李强在学校做了什么坏事。上星期三我们学校召开家长会，但您没有来。我很想和您谈谈。
(No, he has not done anything wrong at school. Look, this past Wednesday we had a teacher-parent conference but you did not attend and I would really like to speak with you.)
7. L: 我不懂西班牙语，来了也听不懂。
(I do not understand Spanish. Even if I came, I wouldn't understand anything.)
8. I: <u>Dice que no entiende el español, así que no ha venido.</u>
<u>*(He says he does not understand Spanish and that is why he did not come.)*</u>
9. M: Bueno, pues hoy como está Tan, con su ayuda podemos comunicarnos sin problema.
(Well, since Tan is here today, with her help we can communicate without any problem.)
10. I: 今天刚好我在，希望能帮助你们沟通，有任何问题你都可以跟老师说。
<u>*(Since I am here today, I hope to be able to help both of you to communicate. You can express anything you wish to the teacher.)*</u>
11. L: 好的，谢谢你。我就想问问李强在学校怎么样。
(Okay, thank you very much. I would like to know how Li Qiang is behaving at school.)
12. T: Quiere saber cómo se ha portado Li Qiang en el colegio.
(He would like to know how Li Qiang is behaving at school.)
13. M: Generalmente no se porta mal a pesar de que no se comunica mucho con los compañeros ni con los maestros. Entendemos que tal vez eso se deba al poco español que conoce hasta hoy. De todas formas, sólo lleva seis meses en España. Pero últimamente nos hemos dado cuenta de que no hace los deberes de casa.
(Generally speaking, he does not behave poorly other than that he does not communicate much with his classmates or teachers. We understand that this may be because of the little Spanish that he knows at the moment, as he has only been in Spain for six months. But recently we have noticed that he does not do his homework.)
14. I: 总的来说，他在学校表现得还不错， 但是他很少和同学或老师交流。我们想也许是因为他的西班牙语水平还很低，毕竟他来了西班牙才半年。但是最近我们发现他不做家庭作业。
(Generally speaking, he does not behave poorly other than that he does not communicate much with his classmates or teachers. We understand that this may be because of the little Spanish that he

knows at the moment, as he has only been in Spain for six months. But recently we have noticed that he does not do his homework.)

15. L: 是的，这个孩子比较害羞，话不多，来了西班牙之后就更少了。我们想他需要一个适应期。关于作业的事情，因为我们总在店里，很少时间可以管他。他妈妈问过他为什么从来没看见他做过家庭作业，他说西班牙学校没有家庭作业的。
(Yes, he is a shy child. He does not speak much, and even less so after coming to Spain. We think that he may need time to adapt. As for homework, because we work a lot in the shop we do not have much time to spend with him. His mother has asked him why she has never seen him doing homework and he says that there is no homework in Spanish schools.)

16. I: Dice que es verdad que es un niño tímido, no habla mucho y aun menos después de venir a España. Piensa que necesitaría un tiempo para adaptarse. Sobre los deberes en casa, como trabajan mucho en la tienda no tienen mucho tiempo para estar con él. Su madre le había preguntado por qué nunca le había visto haciendo los deberes en casa y dijo que en los colegios españoles no mandan deberes para hacer en casa.
(He says that it is true that he is a shy child. He does not speak much, and even less so after coming to Spain. He thinks he may need time to adapt. As for homework, because they work a lot in the shop they do not have much time to spend with him. His mother has asked him why she has never seen him doing homework and he says that there is no homework in Spanish schools.)

17. M: Pues no es verdad, suelen tener deberes en casa, bien sean prácticas orales, bien deberes escritos.
(That is not the case. There tends to be homework, either oral or written.)

18. I: 老师说不是真的，学生一般都会有作业的，有时是口头练习，有时是书面作业。
(The teacher says that that is not the case. There tends to be homework, either oral or written.)

19. L: 那我们怎么知道他每天是不是有作业，以及有哪些作业呢？
(How will we know whether he has homework and what that homework is?)

20. I: ¿Pues cómo van a saber si tiene deberes y cuáles son los deberes?
(How will they know whether he has homework and what that homework is?)

21. M: Vamos a ver, ¿qué te parece si marcamos en su libro los deberes orales con un círculo rojo y los escritos, con amarillos? Así vais a saber cúales serán los deberes.
(Let's see, how does it sound to you if we mark oral homework with a red circle in his book and written homework in yellow? That way you will know what homework he has.)

22. I: 你觉得这样好吗？以后老师每天用红色的圆圈把口头作业圈起来，书面作业呢，就用黄色的。这样你们就知道每天有什么作业了。
(How does it sound if they mark oral homework with a red circle in his book every day and written homework in yellow? That way you will know what homework he has.)

23. L: 好的，非常感谢。
(Okay, thank you very much.)

24. I: Dice que vale, muchas gracias.
(He says okay, thank you very much.)

In this dialogue, the interpreter modifies the original statement twice. In the first instance, when the father says "我不懂西班牙语，来了也听不懂," which in literal translation means, "I don't understand Spanish. Even if I came, I wouldn't understand anything", the interpreter chooses to transmit the message by simplifying it as "He says he does not understand Spanish and that is why he did not come." In fact, the second part of the original message ("Even if I came, I wouldn't understand anything") might be understood as a repetition of the first ("I don't understand Spanish").

Secondly, when the teacher says, "Since Tan is here today, with her help we can communicate without any problem," she emphasizes the role of the interpreter. However, the interpreter chooses to fine-tune the information, adapting the message to Chinese culture, in which modesty is given great importance. Thus she speaks in her own voice and renders the message as, "Since I am here today, I hope to be able to help both of you to communicate. You can express anything you wish to the teacher." In this way the focus of the message is transferred from "the importance of the interpreter" or "the gratitude the teacher has for the interpreter" to "encouraging the father to say everything he would like to say to the teacher with the help of the interpreter," such that the protagonist of the message is the father rather than the interpreter. This change in focus, however, does not redirect the purpose of the message that the teacher wishes to transmit.

On the other hand, interpreting the teacher's original statement ("with her help we can communicate without any problem") literally as "with my help you can communicate without any problem" would probably sound unusual to both the father and the interpreter herself because it would imply underplaying the importance of modesty in Chinese culture. A role-play of this sort helps future interpreters in educational settings to acquire strategies for adapting the original message in order to make it sound more natural in the context of the target culture so that both parties feel more comfortable with the conversation.

Activity 5 – Interpreting in the school setting: Schedules and meals

The final role-play presented here relates to eating habits and lifestyle, and therefore complements the vocabulary and cultural awareness exercise proposed in Activity 2.

Role-play 3 – Meeting between the teacher and the student's father: Schedules and meals

In Spanish elementary schools, children tend to have a light morning snack, such as a pastry, before lunch. María (M), the teacher, has observed that Zhu Han, a student from China, never brings a snack. He just sits and watches his classmates eat. María has called in his father (Z) and the interpreter, Xiaojing (I), for an interview.

1. M: Buenas tardes señor Zhu, gracias por venir a esta reunión.
   (Good afternoon, Mr. Zhu. Thank you for coming to this meeting.)
2. I: 下午好朱先生，谢谢你来参加今天的会议。
   (Good afternoon, Mr. Zhu. Thank you for coming to this meeting.)
3. Z: 下午好。
   (Good afternoon.)
4. I: Buenas tardes.
   (Good afternoon.)
5. M: El objetivo de la entrevista de hoy es informarle de una cosa de la que nos hemos dado cuenta. Es que en los colegios los niños suelen almorzar cosas como pasteles，galletas etc. antes de comer, sobre las doce horas. Sin embargo he descubierto que Zhu Han nunca trae nada para almorzar, solo mira a sus compañeros mientras ellos están comiendo. Me gustaría saber si usted se entera de eso o no.
   (The purpose of today's meeting is to fill you in on something that we have noticed. Children tend to bring a snack to school to have around noon before lunch, like pastries or cookies. However, I have noticed that Zhu Han never brings a snack and just watches his classmates as they eat. I would like to know if you are aware of this.)
6. I: 今天见面的目的是想告诉你一件我们注意到的事情。在西班牙学校里，孩子们通常会带一些饼干啊，点心之类的到学校，在吃饭之前，大概十二点左右吃一点。但是我们发现朱瀚从来不带东西到学校来，别的小朋友在吃的时候，他总是眼巴巴地看着别人。我不知道你知不知道这件事。
   (The purpose of today's meeting is to fill you in on something that we have noticed. Children tend to bring a snack to school to have around noon before lunch, like pastries or cookies. However, I have noticed that Zhu Han never brings a snack and just watches his classmates as they eat. I would like to know if you are aware of this.)
7. Z: 我知道的。但是因为朱瀚在家里吃早餐通常吃得很饱，我们一般会给他吃面条，或者炒饭之类的，所以在十二点左右他都还不饿。而且我们觉得养成小孩子吃零食的习惯并不好，所以我们就没有给他准备点心。
   (We are aware. But Zhu Han tends to have a large breakfast at home. We usually prepare noodles or fried rice for breakfast, so he does not tend to get hungry by noon. We also believe that it is not a good idea to instill in him the habit of eating between meals, which is why we have not prepared him snacks.)
8. I：Dice que lo saben. Pero Zhu Han suele desayunar mucho en casa, le suelen preparar fideos, arroz frito etc. para el desayuno, así que aún no tiene hambre sobre las doce. Además piensan que no es bueno dejarle que coja hábito de comer entre comidas, por tanto no le han preparado el almuerzo. Como intérprete, me gustaría explicar algunas cosas sobre las costumbres en China. En China, la gente, incluidos los niños, suelen desayunar pronto y fuerte, luego comen sobre las doce de la mañana y cenan sobre las seis de la tarde. Al contrario que aquí en España, no tienen la costumbre de almorzar ni merendar como aquí en España.
   (He says that they are aware of this. But Zhu Han tends to have a large breakfast at home. They usually prepare him noodles or fried rice for breakfast, so he does not tend to get hungry by noon. They also believe that it is not a good idea to instill in him the habit of eating between meals, which is why they have not prepared him snacks. As interpreter, I would like to explain a little bit about

Chinese customs. In China, everyone, including children, tends to eat a large breakfast early in the morning. Lunch is served around noon and dinner around six. They do not have the custom of snacking in the morning and evening between meals like we do here in Spain.)

9. M: Ah, ahora lo veo. Pero dile que el almuerzo no solo es una actividad colectiva entre todos los compañeros, sino también creemos que es muy importante para que se sienta como un miembro del grupo y que se comunique con los compañeros. Si no, se sentiría aislado, estando solito ahí mirando a otros niños.
(Oh, I see. Well, tell him that the morning snack is not only a collective activity among the students, but we also believe that it is important for him to participate in order to feel like a member of the group and so that he interacts with his classmates. If not, he might feel isolated and alone sitting all by himself watching the others.)

10. I: 老师说饭前点心不仅是一项集体活动，而且他们觉得它对于朱瀚能融入班集体，感觉自己是集体的一份子，以及和同学沟通来说也很重要。不然的话，他自己在那儿看着别人吃，可能会感觉很孤单，或者是被孤立。
(The teacher says that the morning snack is not only a collective activity among the students, but they also believe that it is important for Zhu Han to participate in order to feel like a member of the group and so that he interacts with his classmates. If not, he might feel isolated and alone sitting all by himself watching the others.)

11. Z: 她说得有道理。那我们以后也给他准备些小点心带到学校来。*(You are right. we will prepare him some pastries to bring to school.)*

12. I: Dice que tienes razón, le van a preparar pasteles para que traiga al colegio también.
(He says you are right and they will prepare him some pastries to bring to school.)

13. M: Muy bien. Podrían preparar menos desayuno en casa y así a Zhu Han también le apetecerá almorzar un poquito antes de comer.
(Great. If they prepare him smaller breakfasts at home, Zhu Han may be hungry for a snack before lunch like his classmates.)

14. I: 很好。老师说也许你们可以不用给他吃那么多早餐，这样12点的时候他也会想吃点东西。
(Great. The teacher says that if you prepare him smaller breakfasts at home, Zhu Han may be hungry for a snack before lunch like his classmates.)

15. Z: 好的，谢谢你们。
(I understand. Thank you very much.)

16. I: De acuerdo, muchas gracias.
(I understand. Thank you very much.)

A notable difference between DI and other modes, like conference interpreting, is that the dialogue guides interpretation, and it is not uncommon for the interpreter to intervene in order to overcome cultural barriers. This role-play provides students with an opportunity to see this strategy in action. In the example above, as the conversation unfolds, the interpreter intervenes (at turn 8) by providing the teacher of Spanish origin with extra information about the different schedules and eating habits in Spain and China. In doing so, she improves the teacher's understanding of the father's message and thus achieves more fluid and effective communication.

Students can be led to observe how the underlined sentence in the dialogue "As interpreter, I would like to explain a little bit about…" may serve as an introduction to interventions made by the interpreter.

6. Conclusion

Given the growing integration of students of diverse origin, Spanish schools are committed to fostering a multicultural model. Such a model can act as a guarantor of coexistence and progress in a modern and multi-ethnic society. To achieve this result, however, several practical issues arise. One of the most important is the need for interpreter-mediators to support communication. However, both research on and teaching of interpreters to work in educational settings (particularly in the Chinese-Spanish combination) are relatively novelties and resources remain scant in comparison with fields like healthcare and law. In this chapter, we have touched on some of the existing research in the school setting and have called attention to some of the barriers that arise in the coexistence of these two communities. Finally, we have suggested activities for teaching the interpreting-translating skills needed in educational settings, where the work of interpreter-mediators encompasses not only matters of language but also of culture and society.

CHAPTER 10

Teaching legal interpreting at university level

A research-based approach

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Legal Interpreting (LI) can be considered a specialised branch of Community Interpreting (CI). It encompasses interpreting in all legal settings, such as lawyer-client interviews, immigration-related interviews, police-related matters, tribunal hearings and court hearings and trials. In addition to a high level of bilingualism, legal interpreters need to possess specialist knowledge of the relevant legal systems, of the goals of the institutions concerned and of the discourse and language of their participants. Interpreters also need to understand their role and the way they can influence proceedings, have a solid theoretical underpinning to substantiate their choices and possess high level interpreting skills in order to perform to the required standard. Competent interpreting is crucial for the fair administration of justice, as inadequate interpreting can lead to juridical errors. Legal interpreters, therefore, require specialised education and training in order to become qualified to work in this setting. This chapter will present an overview of the education and training in interpreting in legal settings offered at the University of New South Wales, Australia, where the authors work. The course is part of a suite of post-graduate programmes but can also be taken by students who are external to the university as a stand-alone course, including practitioners seeking professional development opportunities. The course draws on the theories and research into forensic linguistics and LI as well as on practical experience from those who teach it.

Keywords: legal interpreting, courtroom discourse, education, training, professional interpreters

1. Introduction

LI can refer to the specialised branch of CI where interpreters work in a domestic legal setting interpreting for those members of the community who do not speak or understand the mainstream language (Hale 2007); it can also refer to court

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interpreting in international settings, such as the International Criminal Tribunal for the Former Yugoslavia or the International Criminal Court (Hale and Stern 2011). This article will discuss issues relating to the education and training of interpreters working in domestic legal settings only. In this context, LI encompasses interpreting in lawyer-client interviews, immigration-related interviews, police-related matters, tribunal hearings and court hearings and trials.

The need for adequately qualified and highly competent legal interpreters has been recognised by many (Berk-Seligson 2008; Morris 2008; Hale 2010). Competent interpreting is crucial for the fair administration of justice, as inadequate interpreting can lead to juridical errors (Roberts-Smith 2009). However, competent interpreting is a very complex and difficult task to achieve – a fact that has often been overlooked, as compulsory education and training is not yet a reality everywhere in the world (Hlavac 2013a). Swearing on an oath or learning the interpreters' code of ethics will not compensate for lack of education and training, even for the most balanced bilinguals. In addition to a high level of bilingualism, legal interpreters need to possess specialist knowledge of the relevant legal systems, of the goals of the institutions concerned and of the discourse and languages of their participants. Interpreters also need to understand their role and the way they can influence proceedings, have a solid theoretical underpinning to substantiate their choices and possess high level interpreting skills in order to perform to the required standard. For all these reasons, legal interpreters would need to undergo specialised pre-service education and training in order to become qualified to work in this setting, as well as observe stringent certification requirements, which should include continuous professional development, not unlike most other regulated professions. However, issues of commensurate remuneration and proper working conditions are also crucial. The high level of investment in time and money in becoming qualified needs to be compensated by the employment obtained upon graduation. Due to the lack of a compulsory requirement for formal qualifications, the demand for education and training is limited, which in turn affects what can be realistically achieved with limited resources.

This chapter will present an overview of the education and training in interpreting in legal settings offered at the University of New South Wales, Australia, where the authors work. The course is part of a suite of post-graduate programmes but can also be taken by students who are external to the university as a stand-alone course, including practitioners seeking this type of specialist training. The course draws on the theories and research into forensic linguistics and legal interpreting as well as on the practical experience of those who teach it.

2. Teaching interpreting in legal settings at the University of New South Wales, Sydney, Australia

Australia is one of the pioneers in CI education and training (Ozolins 1991). The first university bachelor's degrees in Interpreting and Translation, focusing almost exclusively on CI and translation, date back to the early 1980s. The University of New South Wales (UNSW), however, was not among the first universities to offer degrees in this field, and its programmes are at the post-graduate level only. Its first Master of Arts in Interpreting and Translation Studies commenced in 2005. The first author commenced employment at UNSW in 2011, as Professor of Interpreting & Translation, having moved from another university. Prior to her commencement, the programme did not have any specialisations in interpreting other than conference interpreting. In 2012, the first author introduced the course "Interpreting in Legal Settings", which is a course that can be taken by students enrolled in any of the post graduate programmes in Interpreting and Translation, but is also available to suitably qualified community members as a single non-award course. Although most of the students are enrolled in one of the programmes, the course has had the enrolment of practising interpreters, some of whom were already accredited by the national accreditation authority (NAATI), but had not undergone any education and/or training either in Interpreting in general or in LI in particular.

2.1 Course structure, content and underlying philosophy

The course consists of two major components: a one-hour weekly lecture in English for all students and a two-hour weekly language specific practical tutorial for the different language groups, over one semester. The course is offered in the following languages other than English: Chinese (Mandarin), French, Indonesian, Japanese, Korean, Russian and Spanish. The languages depend partly on student demand and partly on staff expertise. All students need to master both languages at an advanced (native or near native) level of proficiency. The course is convened by the first author, who is a permanent member of staff, and who also teaches most of the lectures; and the language specific tutorials are taught generally by part time tutors, who are practising interpreters. The Spanish tutorial is jointly taught by both authors of this paper. The qualifications of the tutors include NAATI accreditation, a degree in Interpreting/Translation or other relevant discipline and extensive experience interpreting in the field. Some of the tutors have been students of the first author. The tutors are expected to attend or listen to the lectures, which are audio recorded, so as to maintain consistency of content and to be able to apply the contents of the lectures to the practical tutorials. In addition, the tutors all receive a common course outline, which stipulates the outcomes of the course, outlines the weekly content, offers suggested exercises and provides a list of references and resources. There is an accompanying online teaching platform as well, where students are provided with resources, materials, discussion bulletins and on-line quizzes. Some of the lectures are delivered by guest speakers (for example lawyers, practising interpreters, police or tribunal members). There are two other related activities: the main one is a joint exercise with the Faculty of Law, where Interpreting and Law students act out a mock trial in the university's Moot Court. The other related activity is the requirement to attend an open court or tribunal to observe its proceedings and write a report of the relevance of what the students are learning in class to the practice.

The course is divided into six major areas of study:

a. contextual knowledge of the legal system – this focuses mainly on the adversarial system, but also includes aspects of the inquisitorial system. Students are then required to analyse the differences between the legal systems of the country/ies where the Language Other Than English (LOTE) is spoken and Australia;
b. courtroom discourse and language – this component covers issues surrounding the discourse of courtroom questions, with special emphasis on the strategic use of language in the adversarial system, the discourse of witness answers and their impact on perceptions of credibility, legal assumptions, legal language structure, etymology and terms of art. The oral nature of the Common Law adversarial system and the crucial role of the interpreter is emphasised (see Hale 2004);
c. interpreting in lawyer-client settings, covering different areas common to the work of interpreters, such as family law and dispute resolution;
d. interpreting in police settings – this component covers the different investigative interviewing techniques, interview institutional requirements and structures (see Heydon 2005), the discourse of police speech and specialised language relating to the most common charges;
e. interpreting in administrative tribunals and specialist courts, such as the Refugee and Migration Review Tribunals or Compensation Commission; and
f. theory and research in legal interpreting – this component presents the relevant theories and research results that inform the discussion of professional ethics, issues surrounding the role of the legal interpreter and the way the practical component is taught.

In the language-specific tutorials, students practice interpreting in all of the above areas into their LOTE and vice versa, and discuss challenges and strategies they can use to overcome them, informing their choices by applying the theories they learned. The theories taught are in turn informed by results of research into legal interpreting, which, among other things, has demonstrated the importance of having a knowledge of the context and the background, the goals of the institutions and participants, their discourse practices and the potential consequences of interpreters' choices (see Hale 2004). The course is complemented by another course called Interpreting and Translation Theories, in which the concept of accuracy is explored in depth according to the different types of interpreting and their different purposes. *Skopos* theory (Vermeer 1978) and Pragmatic theory (Austin 1962; Grice 1975) provide the overarching theoretical frameworks to the notions of faithfulness and accuracy (see Hale 2007 for a full discussion).

The different components are taught in an integrated way, using a discourse-based approach to interpreting, as outlined by the first author in a previous publication (see Hale 2007, 179–194). A core aspect of this model is the need for students to constantly reflect on and analyse their own behaviour and performance (see Kiraly 2000) and to be able to justify their choices based on the theory and results of research. The fundamental goal of the course is to equip students with the necessary tools to make their own professional informed decisions once they leave the classroom, always being aware of the potential consequences of their choices on all the parties involved (Mo and Hale 2014). The course is therefore more concerned with principles than with specifics. For example, instead of providing the students with comprehensive bilingual terminology lists, the students are taught the principles of how to decide on the best terminological choices based on the context, the setting, the participants, and the different legal systems. The same principle is used in all the different exercises used to develop students' skills and relevant knowledge.

As all the different modes of interpreting are used in legal settings, the students are taught all of them: dialogue, short and long consecutive, sight translation (ST) and simultaneous/*chuchotage* interpreting. Exercises to improve students' levels of comprehension, as well as memory exercises also form part of the curriculum. Section 3 below will discuss the methods used to teach the skills interpreters are required to master in the legal setting.

2.2 Teaching methods

The exercises prepared for each tutorial are closely related to the theoretical contents covered in the lectures. In the course outline, the course coordinator suggests weekly exercises that the tutors are encouraged to follow. The tutors' experience in the field makes it possible to provide the students with authentic materials and to emulate scenarios that resemble real practice.

The course aims to produce well-rounded professionals. According to Gonzalez (2013), professionalism in interpreting depends on four structural pillars:

a. knowledge and implementation of the code of ethics;
b. knowledge of the interpreter's role and its limitations;
c. knowledge of the area of expertise and protocols of the field where the interpretation takes place;
d. technical expertise of the interpreter, which comprises linguistic, interpreting and coordination competence.

The exercises designed for the tutorials help students build on those four pillars in a solid manner throughout the semester.

In the subsections below the nature of the exercises and the goals pursued with each type of exercise will be explained.

2.2.1 *Dialogue interpreting (DI)*

DI is the core skill required by community interpreters and is therefore the main skill taught in this course. This mode of interpreting is taught and developed in a number of different ways: using scripted dialogues, using authentic transcripts and using scenarios for students to ad lib their parts. The three different types of instruments have different aims and outcomes. Scripted dialogues are designed to incorporate in a limited number of words, many of the features of legal discourse identified in the research, such as the use of discourse markers, different question types, the use of powerful and powerless speech styles, to name a few (see Berk-Seligson 2002[1990]; Hale 2004; Gibbons 2002). Authentic transcripts, especially those with interpreted segments, are used for students to conduct discourse analysis and to confirm or disconfirm the results of previous research, as well as to sample the specific language and terminology used by the different participants; impromptu dialogues are used to practise coordination and management skills, as well as instances that can lead to ethical dilemmas or cross cultural misunderstandings. In other words, dialogues are not used simply to conduct drills and develop mechanical skills, but also to develop many other areas of competence.

2.2.1.1 *Scripted dialogues*

Scripted dialogues focus on the analysis of the discourse of different legal settings, on specific linguistic features, such as specialised terminology and formulaic expressions. These dialogues are also useful to highlight the importance of the pragmatic reproduction of the source utterance into the target language. Tutors choose dialogues or segments that contain specific features such as formulaic legal expressions, the use of discourse markers, long pauses, different question types and segments with powerful/powerless speech styles (Conley and O'Barr 1990) among others. Students take turns at interpreting, followed by group discussions in order to reflect on the best pragmatic solutions. Examples of different approaches are given (pragmatic vs. semantic or literal) and students observe the impact these approaches may have on the target audience and hence, on the interaction.

Below we will use some excerpts from one of our scripted dialogues and elaborate on the pedagogical objectives of the different components of the dialogue. Example 1 below is the commencement of a police interview.

(1) Excerpt of a scripted police interview
Setting: This dialogue takes place at a police station between a police officer, Detective Smith, and a suspect who will be charged with possession of prohibited drugs. The police officer has never worked with an interpreter before, so at times s/he will do things that are contrary to interpreter protocols or the interpreter's role. This will test the interpreter's reaction to rectify the situation.

The Dialogue starts now:

01. POLICE *(talking to the interpreter)* Good morning. I am Detective Smith and we asked you to come so you can translate for Mr. Lopez because he doesn't speak English. Can you ask him to state his full name and address please?

Comment: At this juncture, a good interpreter will explain to the police how to conduct an interview with an interpreter – e.g. directing all questions directly to the suspect in the first person. The interpreter will then ask for permission to introduce herself/himself and explain her/his role to the suspect

Suggested interpreter introduction: *Buenos días señor López (shakes hands). Yo soy la intérprete hoy y voy a interpretar todo lo que se diga fiel e imparcialmente. Si hay algo que no quiere que se interprete, por favor no lo diga, porque yo tengo la obligación de interpretarlo. Por favor dirija todas sus respuestas directamente al/a la policía* – Good morning Mr. Lopez (shakes hands). I'm the interpreter today and I'll interpret everything faithfully and impartially. If there is anything you don't want interpreted, please refrain from saying it, as I'm obliged to interpret everything. Please direct all your answers to the police directly.

02. POLICE ok, then, Mr. Lopez, for the record, could you please state your full name and address?
03. Mr LOPEZ *bueno, me llamo Carlos Lopez y eh… vivo en 1/345 Robert St New Springfield* – Ok, my name is Carlos Lopez and I live at 1/345 Robert St New Springfield.
04. POLICE thank you Carlos. Now, can you please also state your date of birth, your country of citizenship and your occupation, again, for the record?
05. Mr LOPEZ *eh, ¿me podría decir para qué quieren toda esta*

información? La verdad que no sé por qué estoy aquí en la comisaría – Uh, could you tell me why they/you need all this information? To tell you the truth, I don't even know why I'm here at the police station.

06. POLICE don't worry Carlos, no need to get upset. If you answer these easy questions, we can finish quickly. Trust me, we'll tell you why you are here in a minute.

The setting is explained to the students before commencing the role-play. The student who acts the part of the interpreter does not receive a copy of the script while interpreting, but does so afterwards to self-evaluate. Some role-plays are recorded so students can transcribe and analyse their own performance. The police officer's first turn forces the interpreting student to make a judgment about whether to interpret what s/he said or to intervene at the outset to set the contract (Tebble 2003) and continue working using an established protocol.

Turn 02 of the police, although simple on the surface, offers a number of challenges, which we have underlined: the initial "ok, then" indicates that the police agree to proceed in the way the interpreter suggested. The formal form of address "Mr. Lopez" is important to establish the tenor of the interview. However, it will be noted that this changes throughout the interview, such as in turns 04 and 06, where the police addresses Mr. Lopez by his first name "Don't worry Carlos". Under the different investigative interviewing techniques (e.g. cognitive interviewing, see Heydon 2005), police interviewers are encouraged to build rapport with the interviewee. This is done using a number of different strategies, some of which are linguistic, and some of which are extra linguistic (Abbe and Brandon 2013). In this dialogue, the police use the formal form of address at the beginning and at times when s/he needs to perform official speech acts, or act as 'animator' for their institution (see Heydon 2005 for her application of Goffman's roles in police interviews), and changes to a more colloquial, informal tenor, when trying to build up rapport. These are important considerations for the interpreter, as they can cause major difficulties. For example, it may be culturally inappropriate to use the first name in a police setting in some languages and cultures, and, instead of building rapport, such an address may cause offence. Although this is not the case for Spanish, it may be the case for other language combinations. The phrase "for the record" can present terminological and register challenges, as it needs to be interpreted at the pragmatic level, as a legal speech act, and the students need to learn what the appropriate pragmatic equivalent is; in other words, what a police officer would use to express this concept in a Spanish-speaking police interview. Similarly, the police request: "Could you please state…" can also present pragmatic challenges, as politeness is expressed differently in different languages and cultures; therefore, once again, such a request needs to be interpreted at the pragmatic rather than semantic level, which may require a completely different structure in the target language, possibly changing the indirect request into a direct command. In turn 06, the police officer says: "Trust me", which is a deliberate rapport feature that is crucial to the police purposes and should be maintained in the interpretation.

(2) Continuation of police interview excerpt

01. POLICE no worries mate. Here is the phone, please ring your wife and tell her where you are, but I can't say how long you will be here for. That will depend on how long the interview takes. You can ring your wife again at the end of the interview if you like.
02. Mr LOPEZ b*ueno, espero que no tome mucho tiempo. Ahora me estoy poniendo un poco nervioso.* (OK. I hope it doesn't take too long. I'm getting a bit nervous now).
03. (To the interpreter) *mire usted que es intérprete y de mi lengua, ¿me puede ayudar? Yo nunca he estado en una comisaría en este país, pero como usted sabe, en nuestros países uno no se puede fiar de la policía, i son todos unos corruptos!* – (Listen, you're an interpreter and you speak my language, can you please help me? I've never been in a police station in this country before, but as you know, in our countries you can't trust the police, they're all corrupt!)
04. POLICE Mr Lopez, please don't engage the interpreter in conversation. The interpreter cannot answer your questions. S/he is here to interpret everything faithfully. I can assure you, however, that you will be treated well. So please don't worry.
05. Mr LOPEZ *bueno, bueno, está bien, siga, disculpe.* (Ok, ok, fine, go on, sorry).
06. POLICE not to worry, Carlos, we understand how it is in your country. Now, before we commence the interview I must inform you of the caution. I will be asking you certain questions. You are not obliged to answer them unless you wish to do so, but anything you do or say will be video recorded and may be used in evidence. Do you understand that?

Example 2 presents an ethical dilemma for the interpreter. Mr. Lopez aligns with the interpreter relying on cultural shared knowledge. The interpreter is then confronted with making a judgement about whether to interpret an utterance that was intended for her/his ears only, to omit it altogether or to provide some type of explanation in the third person. The scripted response by the police officer will change according to what the interpreter decides to do. At this juncture, the class would discuss the different options, the ethical obligations under their code of ethics and the consequences of their choices, highlighting the fact that all police interviews are audio and video recorded.

Example 2 also contains many other challenging segments used for pedagogical reasons, which include technical language in the caution and rapport building strategies on the part of the police. The use of legal language and legal phraseology is also a challenge. Research has found that it is common for untrained interpreters to paraphrase such legal expressions rather than maintain the legal register in the target language (Gonzalez 2013; Hale 1997). Through scripted dialogues students practise the translation of formulaic expressions used in police settings and court hearings. The manner in which the segments are acted will also challenge the interpreter, as the tone of voice, pitch and intonation are important aspects of meaning that the interpreter also needs to capture in her/his rendition.

The above illustration uses a police interview as example. The same type of exercise can be undertaken with scripted dialogues in other settings such as in a lawyer-client conference, tribunal or court hearings and trials. Two important aspects of court interpreting are interpreting the different question types that are used with specific strategic purposes, and attempting to achieve an accurate rendition of the content and the manner of the witnesses' answers. For the questions, students are presented with the different types used in the adversarial system (see Hale 2001) and discussions are held about their most appropriate translations in context. Table 1 offers some examples, showing the different intentions behind each question according to type of examination and taking into account their intonation.

Table 1. Question types and intention behind each type

Examples	Pragmatic meaning	Type of examination
1. You were with Lucía when the attack took place, were you?	The constant polarity tag is usually used to indicate sarcasm and suspicion. In other languages, this may not be translatable using a tag question, but using tone of voice or other linguistic devices.	Cross-examination
2. You were with Lucía when the attack took place, weren´t you?	This tag is uttered using a downward intonation to indicate confrontation. In Spanish such a tag can be translated by "¿o no?", with a downward intonation	Cross-examination
3. Can you please tell the court who you were with when the attack happened?	This is a modal interrogative typical of examination-in-chief and is used as an indirect polite request. In some languages it may need to be interpreted with an imperative and a politeness marker to achieve the same purpose.	Examination-in-chief

Interpreting the manner as well as the content of an answer is difficult but very important in the adversarial system. The omission of powerless speech features such as repetitions, fillers, and hedges and repetitions can change the way a witness is assessed by jurors (see Hale 1999 and 2002). In class, students are firstly trained to hear these seemingly superfluous features of speech. They are then taught to identify them in their own speech by recording and listening to themselves, and then to control their use, so that they do not add these features in their renditions when they are absent in the original utterances. They are then trained to assess the tone of an utterance and to make note of what they are. It would be unrealistic to expect interpreters to keep each hesitation present in the original; however, they can aim to keep a "hesitant style" or an "assertive style", and so on. Example 3 below shows two answers which share their propositional content but are very different in manner – one being a powerful answer and the other a powerless one.

(3) Answers with the same content but different manner of delivery

POWERLESS STYLE	Uh… no, well… I can't remember it really [5s pause]… I guess I was a bit, uh, like, well, [3s pause] confused?
POWERFUL STYLE	I can't remember, I was confused.

The natural tendency for interpreters is to reproduce the semantic or propositional content of the utterance alone, but omit the powerless speech features, and that would be an appropriate approach in settings other than the legal setting. In the legal setting, the manner in which a testimony is delivered is as important as the content it carries. For this reason, our students are trained to be accurate to both the content and the manner.

The internet is a prolific source of practice materials for the tutors (which may need to be adapted according to the linguistic and cultural features of their language pair) and for the students (to further practise at home individually or in groups). Appendix 1 provides a list of some of the resources that offer scripted dialogues that are freely available on the internet.

2.2.1.2 *Authentic transcripts*

Authentic transcripts can be sourced from courts, can be produced using simulated interpreted interviews, hearings or trials or can be found on line. The mock trial in the UNSW Moot court mentioned above is one source that is used for students to transcribe authentic unscripted interpreting. By doing this exercise they can analyse their own and others' performances in light of what they learned in class. They are also trained in another course on discourse analysis, which provides them with the tools to conduct such exercises. In addition to this, tutors can also share their own experiences as interpreters in the field, from their own memory or field notes.

Monolingual court transcripts can also be used for class exercises. Students can translate at sight the witnesses' answers as they are role-playing the part. This is a good exercise in ST, but it also allows the students who are acting to be more actively involved in the interpreting process, by quickly sight translating their parts.

2.2.1.3 *Impromptu dialogues*

Scripted dialogues lack the spontaneity of real situations, and make it more difficult to practise coordination and management skills, although, as seen in Example 1, we attempt to make the dialogues as authentic as possible. Research shows that good management and coordination skills may be as important as the ability to interpret accurately (see Englund-Dimitrova 1997; Wadensjö 1998; Baraldi and Gavioli 2012). The acquisition of these abilities is not natural and there are researchers who have been stressing the need to introduce the practice of these skills in teaching courses for decades (Englund-Dimitrova 1997, 161). Gonzalez (2013) showed how untrained interpreters had difficulties managing the flow of the conversation, requests for repetitions and clarifications, and coordinating turns.

With impromptu dialogues, the actors (tutor and students) react more naturally to the interpreter's and the other speakers' turns. In order to conduct these exercises students are provided with scenarios with all the background information they need to act out their relevant parts. The different students' personalities come through in these exercises, making the challenges different according to who acts out each part. The following is one example of a typical scenario presented to students.

(4) Scenario: Police interview of an eyewitness to domestic violence. The witness was in her/his backyard on a Saturday morning working in the garden. As s/he was weeding along the dividing fence, s/he heard the next-door neighbours yelling and screaming. As this was a common occurrence, s/he kept weeding. However, s/he overheard the male neighbour swearing at his wife and threatening to beat her with a spade that was in their backyard. After hearing this, the witness looked over the fence to try to stop the potential violence, and as s/he looked, the husband was beating the wife violently. The witness told him to stop, which the neighbour did when he realised he was being watched. The witness asked the wife to come over to her/his place while they rang an ambulance and the police.

Tutor's instructions to student acting the part of the witness: Pretend you witnessed the above incident. You have been asked to provide a statement to the police. Describe the incident in as much detail as possible. Don't be shy or hold back any information, including the explicit swear words uttered by the abuser.

The same scenario can be used to elicit answers from the victim and from the abuser at the police station and later in court. Students are encouraged to fill in the gaps and speak with as much emotion as possible, forgetting that there is an interpreter present, so as to force the interpreter to manage the situation by using appropriate coordination strategies.

For the Moot Court exercise, the interpreting students receive a typical prosecution brief, containing the charge and the different witness statements. The interpreting students are required to prepare any relevant terminology and to learn their relevant witness statement. They then meet with the law student who will act as lawyer for the non-English speaking defendant or who will examine a non-English speaking witness, with the interpreter, for a pre-trial conference. Here they practise interpreting in a lawyer-client situation. After the conference, the trial takes place, where the students acting as non-English speaking defendant or witness will be examined and cross-examined, and the students acting as interpreter will be interpreting for all parties involved. The mock trial provides the students with an excellent opportunity to perform real time interpreting in a simulated setting. The mock trial is followed by open debate and discussion about the challenges faced by both interpreting and law students. The role of the judge is played by an experienced senior counsel.

2.2.2 *Sight translation*

Legal interpreters are often required to sight translate court-related documents in the course of their work. Students are taught effective methods to prepare for ST in a professional environment. In real scenarios, interpreters are allowed a few minutes of preparation before they sight translate, so the practice in the tutorials focuses on learning how to maximise those minutes by for example numbering/colouring the different elements of the sentence or taking notes on the side and then, reading those notes as suggested by Padilla and Martin (1992). We focus on Jiménez *et al.*'s (1999) approach when teaching this technique, as ST in Australian courts and tribunals is a mode of interpreting *per se*, and hence, it should not only be regarded as an exercise to prepare for simultaneous or consecutive interpreting. Students learn about the settings and situations where ST is required and when it is feasible to agree to do a ST; they develop quick reading skills and quick oral reformulation skills and learn how to sight translate using the appropriate language (Jiménez 1999, 175).

The practice of ST is based on materials used by the tutors in their assignments as professional interpreters. These materials comprise court orders, affidavits, bail applications, conditions for a bond and court notices among others, most of which can now be accessed on line. Appendix 2 provides a list of useful sites from which adequate authentic texts that are commonly sight translated can be found.

Although some ST practice is conducted in isolation, we attempt to incorporate texts to be sight translated in elaborate role-plays. For example, in the Moot Court exercise, a document may be tendered as evidence and the interpreter will be required to sight translate it to the defendant. In class dialogue practice, one of the speakers, or both, may introduce a written document so the interpreter will need to sight translate it. This not only allows students to practice the skill of ST, but also gives them the opportunity to demonstrate their management and coordination skills. For example, the police officer may start reading a document at a high speed without giving the interpreter a copy of the text or a chance to interpret. Here the interpreter needs to decide what to do: whether to attempt to interpret it simultaneously or to stop the police officer and ask for a copy of the text. Class discussions will be inevitably generated by these types of exercises.

Apart from authentic materials, tutors may also use dense materials for ST practice, such as informative pamphlets and documents which are not used for ST purposes in real-life, but which allow students to extract specialised terminology and further enhance their technique as well as their understanding of the legal systems and settings.

2.2.3 *Consecutive interpreting (CsI)*

CsI is separated into two types: short and long. Students learn the differences between both techniques and the level of accuracy expected for each type.

Short CsI is mostly practised within the dialogues. In the scripted and impromptu dialogues, tutors intentionally insert segments with dense information that require note-taking skills and a good short-term memory. Students are also taught how to manage situations in dialogues when the speaker speaks for too long – by either using body language to indicate that it is time for them to start interpreting, by starting to interpret to force the speaker to stop or by stating that they need the speaker to stop so they can start interpreting. Although note-taking is used for dialogues, long segments are not encouraged in the legal setting, as the level of accuracy will inevitably suffer. The concept of accuracy is considered in a holistic manner, as explained above, and thus, by accuracy we do not only refer to the mere semantic content, but also to the tone, mode and intention of the utterance (Hale 2007; Gonzalez 2013). Students know that accuracy is paramount in settings such as the legal one and therefore, these consecutive exercises help them detect their limits and the amount of information they can convey in an accurate manner.

Long CsI allows for a less rigorous level of accuracy and the practice focuses on the interpretation of 250 to 300 word passages that are related to a diverse range of topics. For example, when police interviews are practised, students prepare a speech on different kinds of drugs as homework, present it for their fellow students in the tutorial, and one of the students interprets it for the others. This exercise helps students improve and further develop note-taking skills, summarising skills and public speaking skills, as well as their language proficiency and content knowledge. This type of interpreting is more akin to conference interpreting, but can take place in information sessions in the community setting, for example.

2.2.4 *Chuchotage or whispered simultaneous interpreting (SI)*

Most domestic courts are not equipped for the performance of SI. In the absence of booths, interpreters have no other choice but to interpret in the whispering mode for the defendant/accused when others are giving evidence in her/his case. The SI mode, therefore, needs to be mastered by legal interpreters. This mode is taught using a number of different techniques.

Firstly, although it does not reflect the professional practice, we use the language laboratories to develop the skill under good working conditions. Students hear authentic recordings of court cases or written transcripts or statements are read out by the tutor. The students interpret from their stations using headphones. Their renditions are recorded and later listened to for individual or group assessment. This is an effective method to practise and develop the skills in the first instance. However, it is important to practise this mode in quasi-real scenarios that reflect the reality of the courtroom, which has poor acoustics and no SI equipment. This presents extra challenges for interpreters that need to be addressed in the teaching to devise strategies and guidelines as to when and how to interpret *chuchotage* when conditions are less than desirable.

The other way this skill is practised is within the dialogues or as a separate and specific activity. When it is practised within the dialogues, students become accustomed to the challenges this technique poses in real life assignments: external noise, fewer chances to ask for clarifications, interpreting for more than one LOTE speaker, etc. This type of interpreting is also practised in the mock trial exercise, where students sit behind the defendant and interpret simultaneously in the whispering or *chuchotage* mode what the others are saying. When students attend court to observe, they are also encouraged to mentally interpret what they hear simultaneously. Invariably, most comment on the difficulties they face in hearing what is being said and understanding it in order to be able to interpret.

2.2.5 *Court observation*

As part of their homework, students are required to attend a public court session and observe the dynamics of the court, after which they are required to write a report of their experience. Students usually choose to do the observation(s) in their semester break, in weeks 8 or/and 9. By then, they are familiar with the basics of the adversarial system, the discourse of the courtroom and the court interpreter's role and ethical obligations. This exercise also proves to be effective in terms of familiarisation with the court environment and legal personnel.

3. Assessment

There are three types of assessment for this unit: the continuous skills assessment, the final viva examination and the theory assessment. The continuous assessment aims to provide students with ongoing feedback on their interpreting skills and abilities. Students will be assessed in class four times per semester on their skills development in ST, DI and CsI. The theory assessment is based on the contents of the lectures. The final viva examination is an interpreting examination that reproduces a real scenario. The exam is a live dialogue between a client who speaks the LOTE and a member of the legal personnel (lawyer, police officer, magistrate, etc.). The exam focuses on the assessment of the professional performance and demeanour of the students, based on the criteria shown in Table 2.

Table 2. Final viva examination – assessment criteria and weighting

Criteria	Weighting (out of 50)
Accuracy of propositional content	15
Accuracy of style (including register)	10
English language grammar	5
LOTE grammar	5
English pronunciation	2
LOTE pronunciation	2
Delivery	3
Management skills & ethics	6
Appearance	2

The weightings assigned to each criterion are not random. They are based on the results by Gonzalez (2013), who studied the impact of each criterion on the quality of the final interpreted rendition. As it has been stated in previous sections, the achievement of accuracy is paramount in legal settings and hence, 50% of the total weighting is assigned to this category. Grammar is considered a pivotal aspect in the delivery of the renditions. An interpreter who cannot express herself/himself in a grammatically correct manner in both languages may not be able to accurately render the original manner faithfully and may also affect audience comprehension. Thus, a high weighting is applied to this criterion as well. Management skills and ethics are fundamental for professional legal interpreters and therefore, the third highest value is awarded to these aspects. Research shows that these are actually two of the factors that clearly demonstrate the professional gap between those trained and those not trained (see Hale 2011; Gonzalez 2013). Gonzalez's outcomes (2013) were taken into account when assigning the weighting to the criterion of delivery. In her study, it was demonstrated that the gap in the delivery was not so obvious between trained and untrained interpreters. The delivery of some of the untrained candidates seemed very natural and fluent, and lacked auto-corrections, hesitations and pauses. However, accuracy was sacrificed in turn, as they did not stop to correct themselves if they made mistakes or did not ask for clarifications or repetitions. That is the reason why this category was not awarded a high score. Pronunciation, although important, appears not to have such an impact in CI. According to the results of an Australian experimental study (Hale *et al.* 2011), court interpreters who possessed a slight foreign accent were rated as more credible, honest and accurate than those without a foreign accent. Although this is the only study of its kind, and more research is needed to have more generalizable results, we have not rated this criterion very highly. Nevertheless, students are expected to have a clear pronunciation regardless of their accent. The appearance is also assessed in this final viva examination. Students have to attend the exam dressed in a professional manner, as if they were going to interpret in a real situation.

4. Conclusions

This paper has provided a description of the LI course taught at the authors' university. It has highlighted the guiding principles and rationale behind our teaching methods and course design, and provided samples of our exercises and resources. The complexity of LI would require extensive specialised education in order to acquire all the necessary knowledge and skills to be fully competent. However, the reality dictates compromises in terms of course duration and overall resources. For this reason, the main aim of the course is to equip students with the necessary tools for them to continue to learn and acquire the necessary knowledge and skills as practitioners in the field. This includes the theoretical underpinnings on which to base their professional judgement to assess the consequences of their actions and to make and justify their choices as professionals.

Appendix 1. Practice Dialogue Materials freely available on the Internet

http://carlgene.com/blog/interpreting-dialogues/
This site contains dialogues in Mandarin and English covering different fields. The responses in Mandarin are translated into English as well, so the tutors can easily translate or adapt them to their LOTE.

http://www.attorneygeneral.jus.gov.on.ca/english/courts/interpreters/bilingual_test/Preparing_for_the_Bilingual_Court_Interpreting_Test.pdf
The link above contains an informative manual for the preparation of the Bilingual Court Interpreting Test run in Canada. It provides information on the test, shows links to legal glossaries in different languages and encloses interpreting exercises.

http://linkterpreting.uvigo.es/interpretacion-judicial/material-didactico/
Linkterpreting is a site created at the University of Vigo (Spain) with multiple resources for those teaching LI (Spanish-English combination). The dialogues are in an audio format.

http://www.aat.gov.au/migration-and-refugee-division/video-guides-for-applicants
These are educational videos that emulate real situations when applying for the Migration and Refugee Division of the Administrative Appeals Tribunal.

There are also publications such as Hale's *Bilingual Encounters* (1996) that are of great value for tutors. This volume is a compilation of 38 real-life dialogues in the English-Spanish combination. It covers the medical and legal fields. Lee and Buzo's workbook on Community Language Interpreting (2009) includes scripts for DI among other exercises. The dialogues in the manual are in English, but tutors can translate them and adapt them to suit the needs of their students' language combination.

Appendix 2. Useful sites to source legal documents used for ST Practice

NSW Department of Justice and Attorney General
http://www.lawlink.nsw.gov.au/

Family Court of Australia
http://www.familycourt.gov.au/

Migration and Refugee Division
http://www.aat.gov.au/migration-and-refugee-division

NSW Police Department
http://www.police.nsw.gov.au/

Australian Federal Police
http://www.afp.gov.au/

Australian Crime Commission
http://www.crimecommission.gov.au/

Although most of the materials are related to the Australian context, in some occasions, materials from other countries are used too in order to practise the technique from English into LOTE. The links below show some of the sample police certificates and records used in our Spanish tutorials:

http://www.policias-cop.es/index.php?option=com_content&view=article&id=274&Itemid=178
http://www.coet.es/Coet_atestados_ActasyDiligencias.htm

CHAPTER 11

Training legal interpreters in an imperfect world

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The European Union adopted Directive 64/2010/EU in order to create certain minimum standards in the provision of legal interpreting. The Building Mutual Trust report provides guidelines to help Member States develop training courses to achieve these minimum standards. Italy has failed to introduce a system of accreditation or certification and set up the necessary training courses. The authors propose a minimum course, adopting a learner-centred approach with a strong theoretical underpinning, to enable Italy's untrained legal interpreters to achieve a discernible improvement in their performances while awaiting the effective implementation of the Directive.

Keywords: legal interpreting, interpreter training, course design, learner-centred, non-language specific

1. Legal interpreter training

Given the complex skills legal interpreters (LIs) are expected to acquire, it is generally agreed that they should receive a level of training at least similar to that of an undergraduate degree (Corsellis and Ostarhild 2001; Martinsen and Rasmussen 2003, 50–51), ideally followed by a one/two-year postgraduate degree (Hale 2007, 175; Gonzalez *et al*. 2012, 1147). Whatever the level, the main challenges in the training of LIs are the selection of suitable trainees, course format and content, and the use of qualified trainers (Hale 2007, 163–176; Corsellis 2008, 53–81; Townsley 2011; Gonzalez *et al*. 2012, 1148–1158).

1.1 Trainee selection

Selection is essential to ensure that trainees possess the pre-requisite skills necessary for successful training outcomes. *Building Mutual Trust: A Framework Project for Implementing EU Common Standards in Legal Interpreting and Translation*

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(Townsley 2011), drawing on major works of reference in LI and its authors' own vast experience, provides a description of the minimum competencies and guidelines for training course design to achieve common standards in legal interpreting and translation (LIT) training throughout the EU. This report identifies three main pre-requisite competencies: a C1/C2 level of proficiency in both languages,[1] appropriate interpersonal skills and attitudes, and knowledge of the relevant countries and cultures (Giambruno 2011).

1.2 Course format

Course formats may vary from short orientation workshops held by professional associations or courts (Hewitt 1995, 53–65; Mikkelson and Mintz 1997) to more structured courses offered by institutes of higher education, including undergraduate and postgraduate degrees (Hale 2007, 168). Orientation workshops are often held where courts have to hire individuals with no LI training (because no such training exists for their languages) to foster awareness among these individuals of what they should do. University level courses may be full-time or part-time, with lessons held at weekends or in concentrated periods, especially during the summer, to accommodate work and family commitments. Courses may involve a specific language pair or be multilingual (using the host-country language and language-specific tutors). Whatever the format, blended learning, combining contact hours with e-learning activities, is now a constant in all LI courses.

1.3 Course content

Course content is centred around certain *core competencies* identified as being essential for LIs (Hale 2007, 177–178; Gonzalez *et al.* 2012, 276–277). The *Building Mutual Trust* (BMT) report identifies five core competencies: specialised language competency, transfer skills (including short consecutive, simultaneous and sight translation), knowledge of legal systems, knowledge and understanding of the professional code of conduct and guidelines to good practice, and knowledge of resources and information retrieval (Hertog 2011). Any training course for prospective LITs should, therefore, include, as a minimum, training modules that address these core competencies, though the expected level of attainment clearly depends on the length of the course.

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1. As measured by the Council of Europe's Common European Framework of Reference for Languages (CEFR) (2001).

1.4 Qualified trainers

Interpreter trainers obviously play a key role in any LI course. Hewitt highlighted the need for trainers to be "thoroughly familiar with the realities of practice" (1995, 68) in order to be credible, but, as Corsellis notes, "not every experienced practitioner, in any field, is equipped with the personality and attributes to pass on their skills to others" (2001, 73). The BMT report lists a number of traits observed among successful trainers, including "an 'enabling mentality' that seeks to encourage the self-development of the trainee" and "a willingness to learn as well as to teach" (Townsley 2011, 5). The BMT report also highlights that trainers need to have an academic background as this will "inform their understanding of the cognitive and linguistic challenges that their students face as they work to develop their language transfer skills" (Townsley 2011, 3).[2]

2. Legal interpreting in Italy

Italy was traditionally a country of emigration rather than immigration and this, coupled with the fact that Italy had an inquisitorial criminal justice system (based primarily, therefore, on documentary evidence), meant that, at least in numerical terms, LI was not an issue before the 80s.

2.1 Demographic changes in Italy

Italy has now become one of the most important destination countries for migrants travelling to Europe, with the number of foreigners legally resident in the country growing from 356,000 in 1991 to 1.3 million in 2001 and 5.7 million (8.30% of the total population) in 2014 – a more than 340% increase in just 13 years (ISTAT 2012, 61; ISTAT 2015). These figures do not include irregular migrants, estimated to have totalled around 400,000 per year between 2008 and 2012 (ISMU 2013).

While there is considerable heterogeneity in terms of the migrants' countries of origin, in 2011, 50.70% of the foreign-born population were from just five countries – Romania, Albania, Morocco, China and Ukraine – and a further 13.10% from the Philippines, Moldova, India, Poland and Tunisia (ISTAT 2012, 64–65). In 2011/2012, the most-commonly spoken languages among migrants were

2. On the need for trainers to have a solid academic and research background, in addition to being skilled practitioners, see also Gile (1995), Hale (2007), Angelelli and Jakobson (2009), and Gonzalez *at al.* (2012).

Romanian, Arabic, Albanian and Spanish (South American), followed by Chinese, Russian, Ukrainian, French and Serbian (ISTAT 2014b, 1–2).

Official statistics also mention the migrants' knowledge of Italian. 39.50% stated that they had problems understanding and/or being understood in their interactions with the public services, especially non-EU citizens (45.80%), with the Chinese (74.80%), Indians (66.30%), Filipinos (66.55%), Moroccans (50.75%) and Tunisians (44.30%) having the greatest difficulties (ISTAT 2014b, 13–14). Moreover, when it comes to listening and speaking skills, *real* difficulties are apparently greater than those *perceived* by foreign citizens (*ibid.*). Since 2010 applicants for long-term residence permits (non-EU citizens legally resident in Italy for more than five years) have had to pass an Italian language test (MinInt 2016).

2.2 Migrants in the criminal justice system

There has been a dramatic rise in the number of foreign-born citizens involved in criminal cases in Italy. In 2009 they accounted for 24% of the total number of defendants compared to 2.50% in 1990 (ISTAT 2012, 152–153). The main countries of origin are Romania, Morocco and Albania, followed by China, Nigeria, Tunisia, countries of the former USSR, Algeria and certain countries of South America (MinInt 2007, 274–280; 363–364). The percentage of foreign victims is also extremely high, above all among women (*ibid.*, 372–374). An idea of the number of cases in which foreign citizens (and interpreters) are involved is given by a prominent Italian judge, Giancarlo Caselli:

> In order to understand how essential interpreters are in the Italian justice system nowadays, all you have to do is go into any courtroom where there is an immediate trial. You will find that 85% of the people arrested on the streets are non-Italians.[3]
> (our translation)

2.3 Legal interpreting services

Since the large-scale immigration that began in the 80s had not been planned, there was no immigration policy and absolutely no thought had been given to linguistic matters. As a result, public service providers had to resort to *ad hoc* interpreting solutions, first involving relatives, fellow migrants, etc., and then the many associations set up to assist the migrant population (Amato and Garwood 2011). Similarly, nothing was done in the criminal justice system to ensure that non-Italian-speaking

3. http://espresso.repubblica.it/dettaglio/effetto-colpo-di-spugna/2114409.

suspects or defendants in criminal proceedings were provided with a qualified interpreter – a fundamental right of due process.

Data collected from several judicial districts over the last seven years (Sandrelli 2011; Garwood 2012; Garwood and Preziosi 2013, 88–98; Mometti 2014) paint the same picture, further confirmed by the *Qualitas* country profile (Giambruno 2014a, 14–16). In Italy there is no system of accreditation or certification to become a court interpreter. All that exist are local lists of court-appointed 'interpreters' who are included in the register of the court expert witnesses. These 'interpreters', however, rarely have any interpreter qualification or training. Above all in the case of languages of lesser diffusion, there are also "*informal lists*", basically of migrants, where the only requirements are to reside in the local judicial district and not to have a criminal record. No checks are made on linguistic competence, let alone knowledge of criminal procedure or a professional code of conduct. The criteria used by courts to "select" interpreters are totally arbitrary, with the overriding concern being availability and the only system of quality control the judge's untrained perception of the interpreting.[4]

The data also shows that the "interpreters" working in Italy's courts tend to be first-generation migrants, with no training in Translation and Interpreting (T&I), let alone court interpreting. As well as being unfamiliar with basic interpreting techniques, they often do not have a university-level education, usually have other jobs that have nothing to do with T&I and are almost totally unaware of the need to adhere to a professional code of conduct.

It should be highlighted that court interpreters are paid for the time they actually work in court – not for travel to and from court or for any time spent waiting at court – and that the pay, since 2002, has been €14.68 for the first two hours and €8.15 for each subsequent two-hour period (though it may be doubled at the discretion of the presiding judge).[5]

Even in high profile cases with international coverage involving interpreting from and into English, the quality of the interpreting has been extremely poor or even so bad that a hearing has had to be adjourned.[6] The situation as regards languages of lesser diffusion, which tend to be those most used in court (see

4. As the EU-funded *Qualitas* project highlights, "Only in the most egregious of situations, in which faulty interpreting leads to a significant breakdown in communication, is poor performance perceivable. In many cases, errors go undetected and miscarriages of justice occur" (Giambruno 2011, 13).

5. http://www.giustizia.it/giustizia/it/mg_1_8_1.wp?facetNode_1=0_23&facetNode_3=4_70&facetNode_2=0_5&previsiousPage=mg_1_8&contentId=SDC50868.

6. http://www.ilgiornale.it/news/interni/linterprete-non-capisce-e-ministro-blair-non-pu-testimoniare-1021456.html.

Sections 2.1 and 2.2), are epitomised by the Yesmin Akter case, where at the start of the trial, immediately after the defence had presented a motion for self-incriminatory evidence to be suppressed due to erroneous interpreting (a motion that was denied), the Bangla "interpreter" translated the indictment "you are accused of conspiring to murder your husband" with "what's your husband's name?" (Garwood 2012, 182–185). The EU Directive requiring Member States to use "interpreters who are appropriately qualified" is clearly not being respected in Italy.[7]

3. An LI training course in an imperfect world

The enormous differences between Member States in the provision of LI led to Directive 64/2010/EU being adopted in order to create certain minimum standards. Despite the total lack of a system of certification or accreditation for LIs in Italy, the transposition of this Directive has not led to any significant changes (Gialuz 2014a, 89–91; 2014b, 454–455; Caciagli 2014).

The current unregulated situation is both a violation of a fundamental human right and a source of immense inefficiency, but until the European Union intervenes directly to make Italy comply with the Directive, the only effective solution would appear to be a bottom-up approach.

The problem with such an approach, however, is not just how to provide training that is both affordable and accessible, but also training that is good enough to bring about a *discernible improvement* in the quality of LI, which in turn could lead to recognition of the importance of training in a country in which LI training, with the exception of a few sporadic local initiatives,[8] is totally absent.

3.1 Trainee selection

Given the ludicrously low rates of pay (a maximum of just under €80 for a full day's work in court),[9] it is extremely difficult to attract people to invest time and

7. Directive 2010/64/EU, Art. 5 (2).

8. One such example is the professional development course organised by the University of Bologna's School of Languages in 2014 in which the two authors were involved (see http://www.unibo.it/it/didattica/corsi-di-alta-formazione/2014-2015/assistenza-linguistica-per-lambito-giudiziario-formazione-permanente).

9. Court officials and representatives of the Ministry of Justice, at several conferences and meetings attended by the authors, were unanimous in saying that there will be no rises in LI rates in the current financial situation.

money in LI training. Any LI training course must, therefore, be designed, first and foremost, around the people currently working, for whatever reason, as LIs in Italy. As seen in 2.3, most are non-Italians, with no T&I training and often no university level education, for whom LI is not their main source of income. These are the prospective trainees and so the *criteria* proposed by the BMT report as regards language proficiency – C1/C2 in both languages – are pie in the sky.[10] Studies in the field (Garwood 2012; Garwood and Preziosi 2013; Mometti 2014) and incidents reported in the media indicate that the average knowledge of Italian of non-Italian LIs is far from C1. The authors' own experience as LI trainers is that the level is usually closer to B1. In any case, one of the main goals of courses of this type is to improve linguistic knowledge. Furthermore, as Corsellis (2008, 58) highlights, "It is a matter of recognising objectively what skills exist, enhancing them in ways that are accessible and the rest follows on".

3.2 Course format

While the rates of pay remain as they are, any course offered must be either free (with some kind of funding) or extremely affordable,[11] and not excessively long, while still being able to make a visible impact on LI performance. This excludes weekend orientation workshops, which merely raise awareness, and university-level courses, given their length and cost. The model course presented here is a 54-hour course (based on the authors' own experience, the absolute minimum to achieve a visible improvement),[12] comprising six hours of lessons on nine successive Saturdays to accommodate trainees' work and family commitments.

Given the need to cater for several different language combinations at an acceptable cost, the course is *multilingual* in format, with the only proviso that there must be at least two trainees with the same other language (OL). Initially, language-specific tutorials will not be possible because of the difficulty in finding suitable tutors (Hale 2007, 172–173), though the goal would be to introduce them in later versions of the course (Townsley 2011, 1–10).

10. It should be highlighted that many LIs are aware of their shortcomings and want training, such as the LIs who attended the orientation seminars and University of Bologna course in which the authors were involved.

11. See the considerations of the *Qualitas* project as regards languages of lesser diffusion (Giambruno 2011, 106–7).

12. The DPSI (Law) short course at London Metropolitan University attended by one of the authors had 56 contact hours.

3.3 Course content

To be successful, the course must be extremely well *planned and coordinated*, with clear learning objectives. While it would be preferable to involve all the stakeholders in the design of the course, it is essential to discover the learning expectations of the trainees before the course starts and obtain their feedback, not only at the end of the course (for future versions), but also during the course in order to make any necessary adjustments. A course of this length is necessarily limited in scope and must favour quality over quantity, focusing above all on *interpreting skills*. It will also deal exclusively with *criminal law and procedure* (interpreters are rarely used in civil cases in Italy and the EU Directive refers to *criminal* proceedings).

The intensive nature of the course means that the distribution of the different activities in one day must be carefully planned, avoiding long hours of continuous interpreting practice or lengthy lectures. Activities that require a high degree of concentration and cognitive effort must be alternated with cognitively less demanding activities, such as group discussion on ethical issues, interpreting strategies, etc.

The course is divided into four modules (following the recommendations of the BMT report, but with useful resources and information retrieval dealt with in the other modules). Module 1 'Specialised Language Competency' (5 hours) tackles the main characteristics of the spoken language used in court and the ability to paraphrase legal language. Module 2 'Transfer Skills' (40 hours) deals with interpreting techniques – short consecutive, sight translation and whispered interpreting into the OL. Module 3 'Knowledge of Legal Systems' (5 hours) looks at the role of LIs and basic criminal procedure. Module 4 (4 hours) focuses on the 'Professional Code of Conduct and Guidelines to Good Practice'. Naturally, many of the topics dealt with in the other modules will be reviewed, consolidated and developed during the interpreting lessons (Module 2).

3.4 Qualified trainers

The BMT highlights that although having competent trainers is a prerequisite in order to achieve common LIT standards throughout the EU, this is not a simple matter (Townsley 2011, 1). In Italy, given that LI is a totally unregulated activity with scant financial reward, it is extremely difficult to find competent trainers with the necessary practical experience. Initially, therefore, it is likely that LI training will be provided by competent interpreter trainers, above all at a university level, but with little or no practical experience in LI. It is essential, therefore, that any such trainers familiarise themselves with the topic by attending and watching videos of trials, studying court transcripts, speaking to lawyers, etc.

3.5 Course methodology

Given that the majority of trainees will be very different from the typical students of T&I university courses (adults from a non-academic background), the learning and teaching methodology adopted is of utmost importance to the success of the course. It must be based on a learner-centred approach with a strong theoretical underpinning. The methodology proposed here is based on the authors' own experience as practitioners, trainers and researchers.

3.5.1 *Theory-based approach*

Given the trainees' lack of formal training, it is more important than ever that the teaching is underpinned by a theoretical basis including T&I studies, pragmatics, conversation analysis and discourse analysis (Hale 2007, 183–184; Angelelli and Jakobson 2009). It is essential to avoid random series of exercises in which trainees are merely told what the "right" translation is. As Hale (2007, 178) puts it:

> [A]pplying theoretical principles in the teaching of the practical skills is essential if students are to understand the reasons why their choices are being assessed as appropriate or inappropriate. The absence of a theoretical basis leads to educators arbitrarily assessing students based on no apparent reason other than their individual choice at the time. Such a teaching style will lead to students' inevitable reliance on the teacher's constant feedback for each rendition.

As most trainees will be from a non-academic background, it is essential that these theories be incorporated into skill-building activities and not taught separately in a traditional lecture format.[13]

3.5.2 *Learner-centred approach*

There has been an important shift, above all in higher education, towards a learner-centred approach (Attard *et al.* 2010), aimed at encouraging learners to be more self-motivated and independent (Stefani *et al.* 2000; Blumberg 2008). In a learner-centred approach learners play an active part in their own learning, taking responsibility for what and how they learn, interacting with others, as learning is also a social process (Alexander and Murphy 1998; Lambert and McCombs 1998).

A learner-centred approach is considered essential for successful interpreter training (Moser-Mercer 2008) and within a learner-centred approach *scaffolding* in particular has been identified as extremely useful in dialogue interpreter training (D'Hayer 2013, 330–331). A fundamental element of scaffolding is the provision of support tailored to the needs of learners. This support (involving direct instructions,

13. As was the case in the University of Bologna's professional development course.

demonstrations, guidelines and questioning) is gradually removed as learners develop new competencies and are challenged to take responsibility for their own learning (Mercer 1995; Hammond and Gibbons 2005). Finding the right balance between *support* and *challenge* is crucial: if the challenge is too high and support too low, students feel frustrated, as they inevitably fail when asked to do something that goes beyond their capabilities; if the challenge is too low and support too high, they are not sufficiently motivated and boredom results (Mariani 1997).

The learner-centred approach appears to be the best way of providing our prospective trainees (motivated, but not academically strong) with the theoretical tools they require.

4. Suggested activities

In this section a number of activities based on a learner-centred approach with a strong theoretical underpinning are presented as an idea of the type of material and activities that can be used in an LI course aimed at achieving a discernible improvement in trainee performance. With a multilingual group, the only way to monitor trainees' performances – and involve the rest of the group – is to use material in Italian (in our case) which is sight-translated or interpreted into the other languages and then back-translated into Italian. The material and activities, which are centred on the core competencies and general guidelines identified in the BMT report, have been tried and tested in the classroom by the authors, with very positive results.

4.1 Back translation

Module(s): 2 – Transfer Skills.
Type of activity: Sight translation, short consecutive.
Topic: Interview with a migrant (see Appendix).
Description: Get two trainees with the same OL to come to the front of the class, one facing the screen and the other facing the class. Using PowerPoint, project the transcript of the interview onto the screen (question and answer separately). The trainee facing the screen sight translates the text into the OL and the trainee facing the class (back to screen) translates consecutively back into Italian. Whenever there is a discrepancy, there is a discussion to find out what caused the problem. The trainer provides useful feedback on interpreting strategies, terminology, syntax, intonation, etc. Alternate the roles of the two trainees and then change the OL pair.

Once it is clear to everyone what they should be doing, in future lessons the trainees can be divided up into groups of three – two with the same OL and one "Italian" (preferably with another OL) – for more intensive practice. The questions are read out by the "Italian" and translated consecutively into the OL by the "interpreter"; the other OL trainee sight translates the answers into the OL to be translated consecutively back into Italian by the "interpreter" (questions and answers on separate sheets). The interview should be divided up in such a way that after 10–15 minutes the two OL trainees alternate. The three then join different groups, with the "Italian" becoming an interpreter and the two interpreters "Italians". The trainer moves around the class giving advice. At the end, the trainer highlights general problems that have arisen for group discussion, during which the trainees bring up any difficulties they noted.

Rationale: As most LIs in Italy have never had any kind of interpreter training, it is first of all necessary to focus on basic interpreting skills (and basic interpreting terminology). Even trainees with considerable experience generally find this activity extremely useful, as they are often not sure if what they are doing is right.

The first thing that is normally noticed when doing this activity is how trainees arbitrarily decide how much of the text should be interpreted. The "consecutive interpreter" often interrupts the "sight translator" before a clear unit of meaning can be identified, making interpreting difficult or impossible. Most trainees feel unable to handle more than one main/subordinate clause at a time to begin with. One of the first aspects to focus on, therefore, is when they should interrupt the speaker, why and how.

Another problem is the absence of interpreting strategies to overcome translation problems. Trainees often come to a complete standstill when faced with a word they cannot translate. An example in this interview is the word "badante" (usually middle-aged women, predominantly from Eastern Europe/Ukraine, hired privately to look after elderly members of Italian families in frequently unregulated working conditions), a term everyone is familiar with. Most trainees are not aware of the use of paraphrasing to overcome translation problems, or other common strategies, such as the altering of syntax to find a different grammatical form of a word (they know the verb, but not the noun). Even asking for repetition or an explanation is new to many of them.

Type of material: The choice of material for this first activity is crucial as the trainees will not yet know one another. If the material is too challenging, the activity will become face-threatening, with potentially harmful consequences for the development of the course. This interview with a Ukrainian woman is fairly simple linguistically and also deals with many topics non-Italians are familiar with (finding work and accommodation, obtaining documents, quality of life, etc.).[14] The Q&A

14. There are 13 interviews of differing degrees of difficulty in the appendix of *L'Immigrazione straniera a Rovato,* available at: https://www.yumpu.com/it/document/view/18748687/quaderno-14-centri-di-ricerca-universita-cattolica-del-sacro-cuore/7.

format is also typical of the interpreting work the trainees will have done (and will do in the future).

Notes: It is useful to return to this type of activity over the weeks, using increasingly more difficult material in terms of both length and content (other interviews, physical descriptions, narration of events, etc.) as the trainees grow in confidence and develop their memory and interpreting skills. Moreover, back-translation can also be used to begin practising whispered interpreting. Two people with the same OL (but different from that of the pair doing the sight translation/consecutive interpreting) can work on either side of the class, with the trainees doing the whispered interpreting positioned so that they cannot see the screen. ***Time***: 120 minutes, with plenty of time for discussion concerning basic interpreting strategies and matters linked to the other modules.

4.2 Memorisation and note-taking

Module(s): 2 – Transfer Skills.
Type of activity: Consecutive with and without notes.
Topic: Witness statements.
Description: *Part 1*. Tell the class they are going to hear an excerpt from a witness statement and have half the trainees leave the room. The remaining trainees memorise the text, half with notes and half without. In pairs they then repeat the statement to the trainees who were outside. Elicit feedback on the role of notes and how they may impede memorisation.

Part 2. With the trainees working in the same pairs, tell them they are going to hear a longer extract of someone reporting a missing person. This time one half write *sentences* and the other half draw a *storyboard*, using only pictures (no words/numbers). Give the trainees a couple of minutes to review their notes. Ask someone who used the storyboard to copy it onto the whiteboard and reproduce the text. Then ask someone who wrote sentences to do the same. Get the trainees to explain their notes.

Rationale: This activity puts *trainees at the centre of the learning process*. Rather than *telling* them how they should memorise and take notes, trainers get them to explain their notes and their distribution on paper, thereby *making them aware* of how these processes work. Trainers should be familiar with research on memory processing, such as deep processing (Wortman *et al*. 1988), semantic and constructive memory (Bransford and Franks 1971; Barkley and Reid 1974), chunking (Miller 1956; Lindley 1966), short-term memory, and visual and auditory memory (Baddeley 1976).

In *Part 1*, trainees who memorised without notes realise that active listening enables them to remember a great deal of information. Those who took notes realise that notes can be a distraction, causing them to miss important paralinguistic and visual cues while writing. They may remember details, but risk missing the overall meaning. The most accurate renditions are usually based on few notes. In this way, trainees see that information retrieval is favoured by analysis, whereby specific words are *associated* with *whole ideas*, and *connections* between ideas are *visualised*. Trainees find that by focusing on ideas they are less troubled by individual words. The aim is to get trainees to realise that they should *only take the notes they need*.

In *Part 2*, the focus is on verbal and visual processing. Trainees who used the storyboard recognise that they do not need detailed drawings, which take too long and can be difficult to re-read. They often use emoticons, realising that a stylised version – a *symbol* – is faster and clearer, and usually employ arrows to reproduce *connections* and *relationships*. They also realise that the separate boxes of the storyboard help them organise the story by reproducing the sequence of events.

As for written notes, trainees who wrote short paratactic sentences, using key words from the text, have far fewer problems than those with long, hypotactic sentences. This shows them that *identifying the main ideas* is key to having the whole picture, with the details usually following automatically. They also realise that *syntactic relationships reproduced visually* are easier to re-read than those reproduced verbally. *Abbreviations* are also seen to be very effective.

At the end, the trainer can show the trainees how their *symbols* and *abbreviations* can be used to reproduce the *main ideas*, *detailed information* and *connections*, organising the information *vertically* in the *SVO order* to make it easier to read back. Finally, they are shown how the main parts of the text (the different boxes in the storyboard) can be separated using *separating lines*.

Type of material: *Part 1*. An account of events connected chronologically and causally is most appropriate for *visualisation*. When trainees are at a more advanced level, argumentative texts or texts with specialised terminology, such as when lawyers present possible options to a client, can be used. Compare-and-contrast and cause-consequence patterns are then more relevant, with trainees having to concentrate more on identifying *logical connections* and *key words*.

Part 2. Though long monologues are not frequent in LI, a longer account of events helps to focus on the system of note-taking. The events do not have to be in chronological order, but the text should include precise data (ages, dates, addresses, proper names, etc.) and connotative language (derogatory terms, emotional states, etc.).

Notes: This activity should be carried out quite early in the training process and continued in subsequent sessions using texts of increasing difficulty. Memorisation is also reinforced through the back-translation activity, where there is the added task of interpreting from the OL. Texts should be read using all the verbal and non-verbal cues that are typical of unscripted speech.

Time: 20 minutes (Part 1); 60 minutes (Part 2).

4.3 Multitasking activity

Module(s): 2 – Transfer Skills – and 3 – Knowledge of Legal System.
Type of activity: Sight translation, consecutive with notes.
Topic: Main phases of a criminal trial in Italy.
Description: Use a text that describes the main phases of a criminal trial in Italy and divide the text into three coherent sub-texts (A, B and C). Explain to the trainees that they are going to practice interpreting techniques and consolidate what they have learned about criminal proceedings in Italy. Divide the class into three groups (A, B and C, with the OLs equally distributed) and give each group one of the texts, telling them to read it carefully and think about how they would translate the most important terms and ideas into their OL. Encourage the trainees in each group to work together to resolve any doubts (meaning, terminology, etc.). After 10–15 minutes, put the trainees into threes, with one trainee from each group (and the same OL). Trainees who read text A are given a list of questions about text B, trainees with text B questions about text C, and trainees with text C questions about text A. The trainees with the questions for text A read out the questions, while the trainees with text B act as interpreters, translating the questions into the OL. The trainees with text A answer the questions in the OL using the information contained in the text and the interpreters translate the answers into Italian, with the trainees who gave the answer checking the correctness of the interpreters' renditions. Then the trainees with the questions for text B read out their questions, with the trainees with text C acting as interpreters, followed by the trainees with the questions for text C, with the trainees with text A acting as interpreters. Pass around the class while they are working, making sure the activity is being carried out correctly. Where necessary, get them to think about what they have just done or help them overcome a problem. After they have finished, highlight general problems that have arisen for group discussion.

Rationale: The *challenge* of the activity is *supported* by the trainer's monitoring. The immediacy of the interaction provides an opportunity to assess and acknowledge progress in knowledge and skills introduced earlier – their knowledge of the key phases of proceedings and relevant terminology, and interpreting strategies to produce a clear, concise rendition of terms for which there is no perfect equivalent in the OL (using generalisation, paraphrasing, etc.). By successfully managing interactions involving legal language that seemed so daunting at the beginning of the course, *confidence-building is fostered*.

Moreover, the trainees start to *acquire supplementary skills*. The "sight translators" realise that unless they produce an oral text that is clear and coherent, the "interpreters" will not be able to understand and memorise the text they have to interpret. The "interpreters" learn to use interactional management skills, such as interrupting to ask for clarification or repetition, effectively and unobtrusively. The person asking the questions checks whether the answers are relevant. As everyone performs the three different roles, they become more aware of the entire process from the point of view of each of the participants in the interaction.

Type of material: One of the aims of this activity is to enable trainees to handle texts with language similar to that used by legal practitioners. It should, therefore, reproduce the complex syntax and terminology legal practitioners use.

Notes: Before doing this activity, trainees should be familiar with the main stages of criminal proceedings and the relevant terminology, and must have consolidated their memorisation and sight translation skills, using simpler texts. Giving this activity too early in the training process only frustrates trainees. If there are only two trainees with the same OL, divide the text into two parts and get the trainee who asks the questions to act as the "interpreter" as well.

Time: 90 minutes for three 600-word texts with three questions per text.

4.4 Role-play

Module(s): All modules (1–4).
Type of activity: Role-play.
Topic: Arrest hearing (see Appendix).
Description: Trainees should be informed beforehand of the specific setting and crime (here an arrest hearing and possession of cocaine with intent to distribute) and asked how they intend to prepare for such an assignment. On the day of the role-play divide the trainees into three groups (A, B and C, with the OLs equally distributed), giving Group A the script of the prosecutor/judge and Group B the script of the arrestee. Group C are the interpreters. Group A read through the script, discussing any doubts (pronunciation, meaning, etc.). Group B, who have to play their part in their OL, solve together any translation problems. Group C brainstorm together, trying to anticipate possible difficulties (especially as regards terminology).

After 10–15 minutes, divide the trainees into groups of three, with one person from each group (arrestees and interpreters must obviously have the same OL, while the "Italian" should preferably not know their OL). Tell the trainees that the interaction should be as credible as possible, so the "interlocutors" should adjust their scripts if the interpreters make mistakes. Pass around the class, taking notes on all the relevant elements that emerge. Once the role-play is over, get the trainees' feedback before adding your own observations.

Rationale: This is the moment when trainees test many of the things they have learned in separate activities. Done properly, the pre-role-play activity can be extremely helpful, covering important content from Modules 1 and 3. By informing trainees of the specific setting and crime, trainers can raise awareness about how to prepare for such an assignment, asking when arrest hearings take place, what happens before, during and after the hearing, who is involved, what kind of language is used, etc. The trainer can show how the Code of Criminal Procedure provides many of the answers to such questions. The role-play involves not only all three modes of interpreting (Module 2), but also ethical issues and questions of good practice (Module 4). Feedback must not consist in a list of corrections, but should provide an opportunity to reflect together on what occurred and why. The trainer takes detailed notes on what happens during the role-play in order to give precise feedback, identifying good solutions as well as mistakes or questionable choices made by the trainees. What is important is that everyone is involved in what is a general learning process rather than a critique of individual performances. This process of guided self-evaluation is important to help the trainees develop independently.

Type of material: Role-plays must be realistic. They must include relevant legal terminology and discourse, credible events, different features of spoken discourse (connotation, etc.), and typical problems faced by LIs. This requires the use of *scripted* dialogues. An arrest hearing is provided here as an example, since this is a very common type of hearing in which foreign citizens are involved and also because it contains many key elements. The caution before interrogation (turn 3) is a fundamental warning and must be translated accurately as it can have serious consequences for the arrestee. The way in which the caution is expressed in Italian is not very intuitive, so the interpreter needs to be familiar with it and have a ready translation.

All three *modes of interpreting* can be used. There is always a presentation of the events leading up to the arrest in the form of a monologue (turn 2), where interpreters must use whispered interpreting. The interrogation itself (turns 3–14) requires short consecutive. At the end of the hearing the judge decides whether or not to confirm the arrest and impose some form of pre-trial supervision. This decision is usually written and read aloud by the judge, requiring whispered interpreting at what is again a very critical moment for the arrestee. If the arrest is confirmed, the court-appointed lawyer, usually present at such hearings, asks the arrestee, now a defendant, to be appointed her/his lawyer for the trial. This requires the sight translation of the power of attorney that the defendant must sign.

While reproducing formulaic legal language is fairly straightforward, it is far more difficult to reproduce the *circumstances surrounding an alleged crime*, which should always be based on real cases. The source material must then be adapted to the level of the trainees and the specific aims of the role-play (with a legal practitioner preferably reviewing the dialogue to make sure it is both accurate and credible).

Finally, interpreters know that however well they prepare, they must be ready to *tackle unforeseen challenges*. A role-play should, therefore, include such challenges (misunderstandings, incoherent or uncooperative speakers, use of the third person by legal practitioners, cultural issues, etc.).

Notes: The first role-play should be done in front of the whole class using more confident trainees, with two trainers as interlocutors. Once the trainees have seen how a role-play should be carried out and analysed, they can then practice in groups of three, using other dialogues reproducing the same situation, i.e. an arrest hearing.

Time: 45 minutes for each group dialogue.

5. Conclusions

LIs nowadays have an increasingly crucial role in a country's justice system. In an ideal world, therefore, only those individuals who have received certified training at a high level in all the relevant skills should be accredited and allowed to enter the profession. An objective analysis of the current situation in Italy shows, however, that this is very far from being an ideal world. Every day in Italy's courts it is primarily untrained, unqualified and underpaid individuals who provide the interpreting. In such an imperfect world, we are, therefore, faced by a dilemma: should we, as university trainers and scholars, propose the best possible training for such a crucial profession or should we adjust our training in order to achieve 'a less imperfect' justice system? We believe that only the latter option is feasible in the current situation and have proposed a model course that takes into account the objective constraints that a country like Italy faces in terms of human and financial resources, in addition to the immense challenges posed by the significant numbers of non-Italian speakers who are linguistically and culturally very diverse. Though adopting what we believe to be a more realistic approach, we have highlighted a number of elements that we consider to be essential for the success of professional training in this field and cannot be compromised upon. Any course, however limited in length or scope, must always have a strong theoretical underpinning and adopt a learner-centred approach. Only in this way is it possible to ensure that trainees acquire the necessary skills and competencies to solve autonomously the problems they encounter and do not remain dependent on their trainers for solutions. Based on our considerable experience as both practitioners and trainers in different types of LIT courses, we have proposed a model course, which has already been successfully tested at a local level,[15] aimed precisely at achieving these goals. We provide examples of activities, explaining

15. See www.interpretazionegiudiziaria.it and http://www.unibo.it/it/didattica/corsi-di-alta-formazione/2016-2017/assistenza-linguistica-per-lambito-giudiziario-cod-9157-formazione-permanente in detail the methodological approach adopted, in the hope that trainers from countries facing the same challenges and constraints as Italy can make use of this material and adapt it to their local situation to help create a less imperfect world in relation to such a vital profession.

Appendix. Sample texts for suggested activities

Activity 4.1

	Intervista a una donna ucraina	**Interview with a Ukrainian woman**
Q1	Quando è arrivata in Italia?	When did you arrive in Italy?
A1	Tre anni fa.	Three years ago.
Q2	E perché è venuta in Italia?	And why did you come to Italy?
A2	Perché ho tre figli là, sono divorziata, per questo dovevo venire per lavorare, perché in Ucraina il lavoro è poco e io da sola con tre figli non ce la faccio.	Because I have three children there, I'm divorced, that's why I had to come to work, because in Ukraine not much work and I can't get by on my own with three children.
Q3	E adesso i suoi figli con chi sono rimasti?	And who are your children with now?
A3	Con i miei genitori.	With my parents.
Q4	Lei che scuole ha fatto?	What kind of school did you go to?
A4	Ho fatto le superiori.	I went to secondary school.
Q5	Che tipo di scuola era?	What kind of school was it?
A5	Ho fatto la scuola obbligatoria per tutti, 11 anni di scuola, poi mi sono sposata, ho avuto i figli e ho smesso.	I went to the school that is compulsory for everyone, 11 years of school, then I got married, had children and stopped.
Q6	E in Italia, ha fatto qualche corso di formazione?	And in Italy have you done any training courses?
A6	No, ho sempre lavorato, se fai un lavoro in una fabbrica sì, puoi trovare del tempo libero per te, ma se fai la badante, come me, tutta la settimana chiusa in casa, non ce la fai a fare niente.	No, I have always worked. If you work in a factory, then yes you can find a bit of time for yourself, but if you work as a carer, like me, stuck in the house all week long, you can't do anything.
Q7	Lei è arrivata tre anni fa e subito ha trovato lavoro come badante?	You arrived three years ago and you immediately found work as a carer?
A7	Sì, prima sono andata a Napoli e subito ho trovato lavoro come badante. Sa com'è i primi mesi, senza documenti, senza niente, ne approfittano, tutti ne hanno approfittato…	Yes, first I went to Naples and I immediately found a job as a carer. You know what the first months are like – no papers, no anything. They take advantage of you, everyone takes advantage of you…

Activity 4.2

	Un cittadino britannico è stato arrestato con l'accusa di far parte di un'organizzazione responsabile dello spaccio di cocaina. L'interprete è chiamato ad assisterlo durante l'udienza di convalida dell'arresto e l'eventuale giudizio per direttissima.	A British citizen has been arrested, accused of being part of an organisation responsible for the distribution of cocaine. The interpreter is called to assist him during the arrest hearing (and immediate trial if it is held)
	Arrestato (A): Andrew Sullivan [atteggiamento impertinente e aggressivo]	**Arrestee (A):** Andrew Sullivan [cheeky, cocky attitude]
	Giudice (G)	**Judge (J)**
	Pubblico Ministero (PM)	**Prosecutor (P)**
	[Chuchotage]	*[Whispered Simultaneous]*
1	**G:** Pubblico Ministero indichi i motivi dell'arresto e formuli le sue richieste in ordine alla libertà personale dell'arrestato.	**J:** Prosecutor, explain why the person was arrested and state whether you request any restrictions on the arrestee's freedom.
2	**PM:** Signor Giudice l'arresto di Andrew Sullivan è avvenuto alle ore 17.15 di ieri 30 maggio 2016 ai sensi dell'art. 103 DPR 309/90. I Carabinieri, nel corso di operazioni di polizia finalizzate alla prevenzione e repressione del traffico di sostanze stupefacenti, stavano conducendo un'attività di osservazione, pedinamento e controllo di una rete di spacciatori operanti nella zona sud della città e che utilizzavano l'appartamento dell'arrestato come base per la preparazione delle dosi di cocaina da smerciare. Durante l'ascolto di intercettazioni ambientali capivano che l'arrestato aveva intenzione di lasciare il paese. Temendo di perdere il legame con la banda di spacciatori, e avendo fondato motivo che nell'appartamento si nascondessero quantitativi di sostanze stupefacenti, gli agenti procedevano a fare irruzione nell'appartamento. Dalla perquisizione venivano rinvenuti 9 grammi di cocaina abilmente occultati nel doppiofondo di alcuni barattoli di yoghurt nonché oggetti tipicamente utilizzati per la preparazione di dosi. Gli agenti procedevano quindi all'arresto del Sullivan. Chiedo, pertanto, la convalida dell'arresto e che venga disposta la misura della custodia cautelare in carcere. La misura appare infatti giustificata sia dal concreto pericolo di fuga dell'imputato, che è cittadino straniero con scarsi legami nel territorio italiano, sia dalla necessità di evitare il pericolo di reiterazione del reato.	**P:** Your Honour, the arrest of Andrew Sullivan took place at 5.15 p.m. yesterday, 30 May 2016, pursuant to Art. 103 of Presidential Decree 309/90. The Carabinieri, while involved in police operations aimed at the prevention and suppression of the illicit traffic of narcotic substances, were engaged in surveillance activities relating to a network of drug dealers operating in the south of the city who used the arrestee's flat as a base in which to prepare the doses of cocaine later to be sold. While listening to a wiretap, they became aware that the arrestee intended to leave the country. Worried that they would lose their link to the gang of drug dealers, and having good reason to believe that narcotic substances were concealed in the flat, the police officers carried out a raid on the flat. After a search of the flat, 9 g of cocaine was discovered, carefully hidden in false bottoms in tubs of yoghurt, together with a number of articles frequently used in the preparation of drug doses. The police officers therefore proceeded with the arrest of Sullivan. I therefore ask for the arrest to be confirmed and for the arrestee to be remanded into custody. This measure is justified as there is a very real flight risk as the accused is a foreign citizen with very few ties here in Italy and in order to avoid the risk of the crime being repeated.

	[Consecutiva] *[domande di identificazione dell'arrestato e elezione di domicilio]*	*[Consecutive]* *[Questions to identify the arrestee and choice of address for official notifications regarding the case]*
3	**G:** Procediamo all'interrogatorio. La avverto che, se intende sottoporsi ad interrogatorio, le sue dichiarazioni potranno essere sempre utilizzate nei suoi confronti. Lei ha la facoltà di non rispondere ad alcuna domanda, ma il procedimento seguirà comunque il suo corso. Se renderà dichiarazioni su fatti che riguardino la penale responsabilità di terze persone assumerà, riguardo a tali fatti, l'ufficio di testimone. Intende rispondere?	**J:** Let us proceed with the questioning. I must warn you that if you intend to agree to be questioned, your statements may be used against you. You have the right not to reply to any question, but the legal proceedings will continue regardless. If you make statements concerning events that regard the criminal responsibility of others, you will be considered a witness regarding these events. Do you intend to answer?
4	**A:** Sì signor giudice. Voglio collaborare e risolvere questo casino!	**A:** Yes, your Honour. I want to collaborate and sort this mess out!
5	**G:** Signor Sullivan, lei è uno spacciatore?	**J:** Mr Sullivan, are you a drug dealer?
6	**A:** No, quella cocaina era solo per uso personale. Stavo partendo per un rave party di tre giorni, e avevo fatto scorta. Ma glie lo ripeto, era solo per il mio uso personale!	**A:** No, the cocaine was for my own personal use. I was off to a three-day rave and I had got a bit extra in. But, I repeat, it was for my own personal use!
7	**G:** Va bene. Però leggo dal verbale di sequestro che nel suo appartamento sono stati rinvenuti un bilancino di precisione, 100 bustine di polietilene e una scatola da 5 kg di bicarbonato: strumenti notoriamente utilizzati per il taglio di cocaina. Può spiegare cosa ci faceva questo materiale in casa sua?	**J:** All right, but I see here in the seizure report that a set of precision scales, 100 small plastic bags and a 5 kg box of baking soda – articles well-known for their use in cutting cocaine – were also found. Can you explain what these things were doing in your home?
8	**A:** Lo so che la cosa può sembrare sospetta. Ma in realtà io faccio il collezionista di monete. Le bustine servono per conservare le monete e il bilancino per pesarle e valutane la purezza. E poi il bicarbonato… beh, che vuole che le dica, lo uso per fare un sacco di cose in casa. Per esempio mi piace molto cucinare torte e il bicarbonato è un ottimo agente lievitante. Non può mica mettermi in galera perché mi piace fare le torte! [rivolgendosi all'interprete] No, no questo non glie lo dire!	**A:** I know it might look a bit suspicious, but I am in fact a coin collector. I use the small plastic bags to put the coins in and the precision scales to weigh them to see how pure they are. And as for the baking soda … well, what can I say, I use it to do a load of things in the home. For example, I love baking cakes and baking soda is a great leavening agent. You can't put me in jail because I like baking cakes! [turning to the interpreter] No, don't tell him that!
9	**G:** Ben 5 kg di bicarbonato signor Sullivan? All'anima delle torte! Senta, non c'è niente da scherzare. Le prove a suo carico sono molto gravi. Dalle intercettazioni la polizia ritiene che il suo fornitore sia un certo 'Zico'. Qual è il vero nome di questo Zico?	**J:** 5 kg of baking soda Mr Sullivan? That really is a lot of cakes! Listen, this is not a joking matter. There is serious evidence against you. From the wiretaps the police believe that your supplier is a certain 'Zico'. What is the real name of this person Zico?

10	**A:** eh certo, come no! ma si rende conto di cosa mi succede se parlo?	**A:** Oh yeah, of course! Do you know what will happen to me if I speak?
11	**G:** Senta, se vuole, può avvalersi della facoltà di non rispondere, ma se lei mente in questa sede, questo fatto potrà essere usato contro di lei. Come le avrà detto il suo avvocato, se collabora la Corte ne terrà conto. Allora cosa può dirci di questo Zico?	**J:** Listen, if you wish, you may exercise your right not to say anything, but if you lie here, this may be used against you. As your lawyer will have informed you, if you collaborate, the Court will take this into consideration. So what can you tell us about this person Zico?
12	**A:** Va bene. Ma non so come si chiama. L'ho visto solo una volta di sfuggita. Un uomo, nero, bello stazzato, sarà alto 1,80–83. Capelli neri, corti, e ricci e il viso rasato. Non è italiano, dall'accento direi forse sudamericano.	**A:** All right. But I don't know what his name is. I only ever saw him once and just got a glimpse of him. A man, black, well-built, he must be about 5′11″–6′ tall, black hair, short, and curly, and clean-shaven. He's not Italian. From his accent I'd say that he is perhaps South American.
13	**G:** Segni particolari?	**J:** Distinguishing marks?
14	**A:** Ah, sì, mi ricordo che aveva una cicatrice piuttosto vistosa all'avambraccio… mi pare il sinistro…	**A:** Um, yes, I remember that he had quite a noticeable scar on his forearm… the left one I think…

PART III

Latest trends in dialogue interpreter education

CHAPTER 12

Telephonic dialogue interpreting

A short teaching course

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The use of telephone interpreting (TI) is becoming increasingly popular in both the public and private sectors. Dialogue interpreting (DI) carried out over the telephone is an extremely complex interpreting mode, which requires an in-depth knowledge of the dynamics of communication and of the techniques used in "traditional" DI; only with these foundations, will students be able to develop the skills that are specifically required for TI. With this in mind, we propose a specific short teaching course for telephone interpreters, where prospective students have already received teaching in dialogue (and, if possible, consecutive) interpreting, or have practical experience in these fields. After describing the underlying principles of our work, we present five practical units in growing order of difficulty, which can be used for various language combinations.

Keywords: telephone interpreting, dialogue interpreting, interpreter teaching

1. Introduction

The evolution of the interpreting market towards an ever-increasing use of information and communication technologies is an inevitable consequence of the continuous improvement in the capacities of such technologies on the one hand, and of the globalizing socioeconomic context on the other (see, among others, Riccardi 2000; Andres and Falk 2009; Korak 2012).

Although not all scholars agree that TI is an ideal procedure (Gracia-García 2002), its use is becoming increasingly common in both the private and public sectors, being used in police and judicial settings (Balogh and Hertog 2012; Braun 2012), in healthcare (Andres and Falk 2009; Azarmina and Wallace 2005), as well as in business and public services (tourist information, etc.), where one advert for the Milan Expo in 2015 offers "a free interpreter by phone".

According to Heh and Qian's early account (1997, 51), TI "is a real-time language service that enables speakers of different languages to communicate by

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telephone with the assistance of an interpreter via a three-way conference call". Kelly (2007, XII) notes that a two-way channel may also be involved, stating that a "remote interpreter provides interpretation from a physical location that is different from the location of one or more of the other participants of the conversation". Andres and Falk (2009,16) come closer to what we believe should be the focus of research on TI, which they define as"bilateral interpreting over the phone", thereby including not only the context but also the communication process involved.

With the aim of partly filling this gap, we here present some thoughts on the workings of a TI service, so as to draft a methodological framework that might be used in TI teaching. We will propose an itinerary that could be of interest for university interpreting courses on the one hand, and for TI companies wishing to improve their services on the other.

We will start by briefly discussing the reasons for the existence of TI and by analysing data provided by a TI company operating in Spain. We will move on to analyse the skills and procedures required in such work. The subsequent step will be to introduce a teaching itinerary which can be adjusted for different language combinations, cultures and countries. We will illustrate five teaching units based on role-play (RP); for each we offer a description and an outline of the RP, as well as notes on its use in class.

2. Telephone interpreting today

The interpreting market is constantly evolving as a result of the growing multilingualism and multiculturalism of society (García Luque 2009). Such evolution implies an increasingly varied demand for language combinations, and an ever greater use of remote interpreting, via telephone or videoconference links, in order to cover a variety of language combinations that no interpreter in person could realistically offer. Against this backdrop, TI is understandably being employed in many countries as a cost-effective solution (Ozolins *et al.* 1999; Rosenberg 2005; Kelly 2007; García Luque 2009; Murgu and Jiménez 2009), and is starting to be offered in others.

Although it might seem reasonable, in the mid-term, to see TI substituted by video relay interpreting (VRI), TI is still being widely used in many sectors, and might still be more effective in some contexts, especially public service, emergency calls and calls from locations with limited connection.

To better and more realistically depict the variety of TI's possible fields of application, we will illustrate the services offered by one of the main TI companies in Spain. Table 1 shows the domains for which interpreting was carried out in the year 2013.

Table 1. Domains of application (2013)

Field	No. of calls	Minutes	Average duration of call (minutes)	% of use
Health	14,268	153,568	10.7	70.60%
Emergencies	3,048	24,260	7.9	11.10%
Social Services	969	20,562	21.2	9.40%
Municipalities	941	17,164	18.2	7.90%
Business	138	1,520	11	0.70%
Education	7	175	25	0.08%
Total	19,371	217,249	11.2	100%

The predominant domain was in this case healthcare, followed by emergency and social services. The calls with the highest average length occurred in the domain of education (where there were however very few calls), followed by social services and municipalities. Not surprisingly, the shortest calls were those to emergency services.

As for the languages required, while over 60% of use is for English and standard Arabic, no fewer than 46 other languages and varieties make up the remaining near-40%, ranging from Wolof to Amharic. While we should bear in mind that these data refer to a company on the Spanish market, and may vary significantly for other countries, these figures clearly show the variability in domains, clients (the institutions purchasing the interpreting service), times, and above all languages.

3. A teaching need

What emerges from this discussion is that TI is a phenomenon whose magnitude and complexity deserves to be exhaustively analysed in interpreting studies research. Moreover, to guarantee quality in the profession, the sector should also be adequately represented in interpreter education institutions. This is especially true when we consider the responsibilities attached to providing TI, which often constitutes the "access key" to public services, sometimes in extremely serious situations (e.g. emergencies).

As Hlavac (2013b) states:

> Telephone interpreting requires particular protocols, relies on different oral/aural input and output from the interpreter in the absence of visual information, requires extra checks from all participants in terms of confidentiality, and has different interpersonal and stress management dynamics to manage both source speech […] and technical features. (Hlavac 2013b, 47)

Although there are laudable experiences of training courses provided within TI companies for their own interpreters (e.g. Murgu and Jiménez 2011), we agree with García Luque (2009) on the wider need to adjust *curricula* for student-interpreters in higher education, in order to prepare them for the new interpreting modes they will probably have to deal with on the market. Believing that academic institutions and TI companies deserved to meet and acknowledge each other's work, the authors acted as trainers in two multi-language TI workshops organized by the University of Bologna together with a TI company. A recent development in this respect is the *SHIFT in Orality* project,[1] an Erasmus+ funded 3-year project whose purpose is that of outlining a teaching solution for remote interpreting in Higher Education.

Talking about Italy, it might be useful to strengthen teaching activities in DI at the BA level, and add specialized courses focusing on new interpreting modes like TI at the MA level. Before taking this step, however, we need to understand what TI is, how it is done, how it differs from face-to-face DI and, as a consequence, how the activities proposed for TI should differ from those proposed for DI.

4. Methodological premises

Many authors (among others, Wadensjö 1999; Collados Aís and Fernández Sánchez 2001; Hale 2010; Valero Garcés and Dergam 2003; Russo and Mack 2005; González Rodríguez 2014b) have studied the main elements that characterize DI, the skills required and procedures employed, the contexts of use, etc.

When we talk about DI, we usually refer to oral translation involving only one interpreter working from and into the two languages spoken by the interlocutors in a face-to-face situation. It is a triadic communicative event, with characterizing elements such as direct contact in a variety of shared settings, inherent bidirectionality, various situations, topics, styles, and registers, with frequent appearance of the phatic function and other interpersonal aspects, as well as management of asymmetries (Giménez Romero 2001; González Rodríguez 2014a).

In TI, the methodology used is still that of DI, although with some peculiarities which make it a particular interpreting mode (see also Fernández Pérez 2015). First, interpreters are carrying out their job "blindly", as their only input is what they hear over the telephone (this blindness is not necessarily shared by the primary parties: when the latter share the same space, strategies may change compared to when they are in different places; see Rosenberg 2005). This condition significantly limits non-verbal communication. These limits can be compensated for in TI

1. www.shiftinorality.eu

by exploiting the primary qualities of the voice (Poyatos 1994, 25–49), voice-type qualifiers (*ibid.*, 49–82), and non-vocal behavioural gestures (*ibid.*, 235–262). In the "blindness" of TI, this becomes a fundamental tool of understanding, allowing the interpreter to re-adjust working strategies *in itinere* (Collados Aís *et al.* 2013). Furthermore, this blindness can partially be compensated by taking notes to focus on and, somehow, "visualize" the conversation (according to Mikkelson 2003, 260, telephone interpreters "need to make sure their consecutive note-taking skills are highly developed"). The aspect of non-presence requires us to treat TI differently from face-to-face DI. Wadensjö (1999, 254) explains how this represents a disadvantage for the interpreter, who may have a hard time in "capturing the communicative cues provided by interlocutors' gestures, posture, mimics, and other non-verbal behaviour, all of which have a role in guiding the interpretation". As Rosenberg (2005) points out, TI has two possible spatial configurations: one in which the primary participants share the same space, but the interpreter does not (e.g. a doctor/patient interaction during an examination); and one in which none of the participants share the same space (e.g. a tourist telephoning to an information office). Rosenberg underlines that these configurations require different management of the interaction by the interpreter, and that where the same space is shared by the other speakers but not by the interpreter, misunderstandings and confusion are more likely to occur.

Second, to the professional expert, the audio of TI may seem unacceptable, being at times intermittent, and with strange background noises. Voices are not always clear, and participants are not always experienced speakers. We find different kinds of voices in different situations, and with different emotional statuses. In their first TI sessions, interpreters usually feel uncomfortable, which does not make their job any easier. However, "dirty" audio input should not only be seen as an obstacle, but as a stimulus for the interpreter to make strategic choices which can facilitate communication, as well as to infer the nature of the situation of the other participants. Telephone interpreters will also need to focus on and strengthen their listening skills (Collados Aís *et al.* 2013). They have to rely on the voices to infer profiles of the people they belong to, and therefore need to pay particular attention to their linguistic and paralinguistic components. Through the former, they can identify diatopic, diastratic and diaphasic traits, such as the area of origin, the cultural level, the register, etc.; through the latter, they can obtain information about kinesic behaviours and emotional reactions.

Third, a telephone interpreter usually has to work with a wide array of topics, situations, clients/users (the client being the institution/company paying for the service and the user being the citizen who gets in contact with it), and conversational goals, in calls that may last only few minutes. In DI, the interpreter makes strategic decisions during the assignment concerning register, use of first or third person, pauses, reformulations, explanations, etc. However, the nature of TI is so fast that the main goal of the call, the communicative situation and the parties involved, with their voices and their profiles, need to be identified immediately on taking the call.

Fourth, in TI, we often find situations (e.g. accidents, thefts, health problems) where one of the two parties is particularly fragile, with significant differences in the roles and in the power relationships of the parties involved (police/suspect, paramedic/accident victim, etc.). Although not all TI sessions present such asymmetries, we believe that TI professionals should be trained and prepared to face the difficulties posed by this variable, which can generate serious problems and even conflicts between the parties (see also Merlini and Favaron 2003).

Fifth, because they often do not know what awaits them until they accept the call, talk to the parties involved, and are told the reason why the clients are calling, telephone interpreters should be prepared for anything, from a simple bureaucratic procedure to a serious accident or a case of gender violence. This unpredictability produces a tension and anxiety which TI professionals need to get used to and manage; to this, the tension generated by situations of conflict and emergency should be added (Handi and Ortigosa 2011). This is why we propose the use of RPs which we see as creating progressively increasing tension.

Overall, while TI can be considered a form of DI, its professional exercise presents significant peculiarities.

Although it is important for a telephone interpreter to have experience of and/or preparation in DI, not all dialogue interpreters can be automatically considered ready for TI. The peculiarities of the latter require interpreters to be able to (a) maximize the use of all available resources (e.g. voice, paralinguistic information); (b) make particularly quick decisions; (c) have solid note-taking techniques (see Mikkelson 2003). A case-study carried out by Ko (2006) shows that the specific features of TI can lead to more stress and fatigue for the interpreter but that, on the other hand, these can decrease over time with practice.

The course described in the next section aims to enhance the above-mentioned three main skills required for TI, as well as to offer students an as-realistic-as-possible experience of TI.

5. A short teaching course

In the light of the data presented in Section 2, a teaching course in TI needs to be applicable to a wide variety of language combinations and spheres of activity.

Another fundamental requirement is the availability of at least two teachers with solid teaching and professional experience: in order to act as users and clients in the RPs, they must be ready to improvise based on the student interpreter's performance, and, ideally, should cover a variety of languages. For languages that cannot be covered by the teachers, there should be at least two students per language, so that after proper instruction on how to use the scripts, one of them can act as the user while the other as the interpreter.[2]

Part 1 (10 hours) introduces five domains with preparatory activities aimed at training fast decision-making procedures. The materials (audio, video, written) should be prepared by teachers according to the host country and language, serving as an introduction to the tourist, business, health, legal and emergency systems of the country, and be used for preparatory activities such as sight translation, memorization, intra- and inter-linguistic reformulation, note-taking and short consecutives. Part 2 (10 hours) is outlined in Section 5.1 and presents five RPs of increasing difficulty in the various domains listed. These are proposed to students without prior notice as to the domain involved, so as to realistically reproduce the situation of the interpreter who, in most cases, does not know the subject of the telephone call until this begins.

Figure 1 shows a scheme for working with RPs. In the main room, the teachers acting as client and user perform these roles in front of a shared telephone, being watched by the rest of the class. The student who is acting as interpreter, and who may be video-recorded for further analysis and debriefing, goes to a separate room with a telephone (and a headset if possible, for easier note-taking and better sound quality).The earphone socket on the telephone in the main room is connected to loudspeakers to allow the observers to hear the interpreter's contributions, and to a recorder to allow replay (the record function of a mobile phone may also be used for this purpose). Figure 1 shows a suitable arrangement of the various participants and equipment.

Teacher-led debriefings are extremely important, especially if they are based on a problem-based learning approach (Barrows 1996; see also Huang and Wang 2012); they should involve first the student who has acted as the interpreter, and then the other students, who must take note of the methodological, strategic, communicative and linguistic issues that have arisen during the RP. The debriefing should be structured as a dialogic learning session (Flecha 2000) and start by asking the student who interpreted the RP to reflect on her/his performance and describe the problems and difficulties encountered, the solutions found and the strategies employed. The word then goes to the rest of the class, to discuss further issues not raised by the student-interpreter. Finally, teachers complete the analysis and suggest strategies and best practices. If the RP has been recorded, the students may re-listen to it and discuss alternative strategies and solutions.

2. See also Fernández Pérez (2015) for suggestions on how to use RPs with students acting as primary participants.

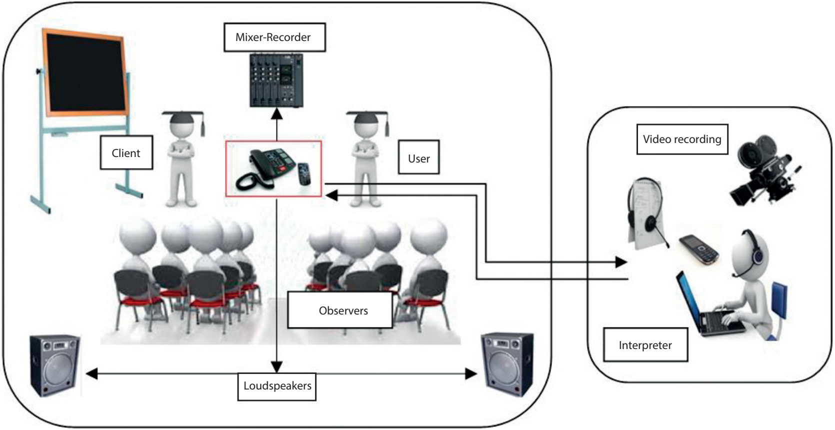

Figure 1. How to work with role-plays

5.1 Role-plays

RPs should be prepared carefully and as realistically as possible. It may be advisable to create some background noise (e.g. recordings of traffic, office sounds) to make them more realistic.

The RPs are presented not as detailed scripts, but rather as scenarios which can be adapted to different language combinations and to different student abilities. The use of a scenario format, rather than a detailed script, will allow teachers to adapt the actual interaction to the student's performance; given that the dialogue interpreter plays a pivotal role not only as a relayer, but also as a gatekeeper in the interaction (Wadensjö 2002[1993]), and since her/his performance cannot be predicted, part of the RP will have to be improvised based precisely on her/his contribution. This is why the best practice would be, whenever possible, to have two teachers and experienced interpreters act as primary participants, rather than students (see Section 5).

RP 1 is classified as "very easy". The domain is tourism, and the context is characterized by participants' desire to cooperate both with each other and with the interpreter. There are no technical difficulties, the sound quality is good, and there are no major terminological problems. This RP should be used as a first "soft" approach to TI, to practice skills such as note-taking while on the phone, experiencing the "blindness" of TI and turn-management in absence of visual clues (see Section 4).

Table 2. RP 1

Level of difficulty:		**Problems**	
very easy		*Extra-situational (technical)*: none	*Intra-situational*: none
Participants:	**Configuration:**	**Phases:**	**Duration:**
2 + 1 interpreter	client and user share the same space	5	10 minutes
Topic: Request for information at Tourist Information Office			
Description:A foreign tourist enters a Tourist Information Office to ask about monuments, transport, events and tourist materials. In general, the operator should aim to be convincing and captivating, and so should the interpreter.			
PHASES			
Contents		**Variations/Possible added difficulties**	
1. Greetings. Participants' short introduction to each other.		Keep it simple.	
2. Tourist asks about the main monuments and opening times. Operator provides information.		Tourist asks for addresses.	
3. Tourist thanks and asks about transport. Operator provides information.		Operator shows tourist a map (which the interpreter cannot obviously see) of the transport network, marking public transport locations.	

(*continued*)

Table 2. (*continued*)

4. Tourist asks about current events. Operator provides programmes and other materials (maps, brochures).
5. Thanks and greetings
NOTE: In phase 2, the interpreter can deal with names and addresses by spelling them or by asking the operator to write them down / indicate them on a map or in a brochure.

RP 2 is classified as "easy". The domain is business, and each primary participant pursues her/his own interests; both want to communicate, but tension increases slightly while the two are negotiating. There is also a technical difficulty: halfway through the call, the line drops and all the participants, including the interpreter, have to pick up the thread of the conversation again. With this RP, a few complications are introduced to practice the skills introduced with RP 1 and others such as managing slight tension, negotiation and interruptions due to technical issues. Furthermore, the interaction is slightly longer and more dynamic than that of RP 1.

Table 3. RP 2

Level of difficulty:		**Problems**	
easy		*Extra-situational (technical)*: line drops halfway through the call	*Intra-situational*: some tension when negotiating prices
Participants:	**Configuration:**	**Phases:**	**Duration:**
2 + 1 interpreter	Client and user do <u>not</u> share the same space	7	15 minutes
Topic: negotiation between importer of food products (e.g. oil, cheese, wine, depending on typical products of countries involved) and producer/exporter.			
Description: Two entrepreneurs, who have already had telephone and email contacts, have a telephone meeting to arrange the terms of a purchase.			
PHASES			
Contents		**Variations/Possible added difficulties**	
1. Greetings. Short introduction of participants to interpreter.		At the beginning, strong will to collaborate from both parties; both want to come to an agreement.	
2. Importer tells exporter that s/he received the former's information about the price (X €/$/etc. for Y units of product), and that s/he has discussed it with her/his partners. Exporter asks what they thought about it, hinting at the fact that there is still room for negotiation.		Exporter is willing to negotiate a discount, provided that a larger order is made. Line drops towards the end of the phase.	

(*continued*)

Table 3. (*continued*)

3. New call. Short summary of previous call. Importer explains that s/he appreciates the quality of the product, but that her/his company, unfortunately, has budget difficulties. S/he asks the exporter, given their longstanding business relationship, which will certainly continue in future, to review the proposal. The exporter does not want to be the first to propose a price, and asks the importer to be more explicit about the desired discount.	This is where tension between speakers starts to increase, and where they take up less flexible positions in the communication; tones and voices are less warm and relaxed, although formal and kind: nobody wants to be the first to propose a price that is too high/low. It will be the importer, i.e. the one who first asked for a discount, who will make the first move in the following stage.
4. The importer makes the first move, and requests a 15% reduction on the proposed price. The exporter becomes nervous: it is a significant discount. S/he explains that production has its costs, taxes are heavy, and deliveries have always been punctual.	Tension increases, especially on the exporter's side; her/his tone gets a little more annoyed.
5. The importer asks the exporter to make a proposal. The latter proposes a 10% discount, specifying that this would be applied exceptionally in the name of their longstanding business relationship.	
6. The importer thanks the exporter for this offer, but explains that it is not as large a discount as expected. It may be acceptable, but must first be discussed with the importer's partners. The exporter shows understanding and thanks the importer.	Tension starts to ease, as parties now share the same goal: making the partners accept a 10% discount.
7. The two thank the interpreter, say goodbye and agree to talk again a few days later.	

NOTES: To simulate the fact that the primary participants do not share the same space, they should not face each other. It will be interesting to see the strategies applied by the interpreter to manage tension. Does s/he convey the irritated tones? Does s/he try to mitigate them? Does s/he use the first or the third person?

RP 3 is classified as "medium" difficulty; the domain is health, and the primary participants are a hurried operator and a very meticulous and emotionally involved patient. The specific skills practiced here, besides the ones mentioned above, are fast note-taking and management of long and dense turns (strategies for chunking, latching, etc.), identification and management of different emotional statuses, terminological and domain-specific competence (especially at phase 5).

Table 4. RP 3

Level of difficulty:		**Problems**	
medium	*Extra-situational (technical)*: none	*Intra-situational*: operator wants to end call as soon as possible	
Participants:	**Configuration:**	**Phases:**	**Duration:**
2 + 1 interpreter	users do <u>not</u> share the same space	8	15–20 minutes

Topic: The operator of a private fertility clinic calls a patient living in another country.

Short description: The operator of a private fertility clinic calls a patient abroad to fix an appointment for the first consultation to examine the possibility of *in vitro* fertilization. S/he also gives her a list of the preliminary tests she needs to bring with her.

PHASES

Contents	**Variations/Possible added difficulties**
1. Greetings. Short introduction of participants to interpreter. Operator introduces herself/himself and explains that s/he is calling to fix the first appointment. The patient gets a little emotional and thanks for the call.	First call after a long exchange of emails. Operator speaks fast: for them, it is just a routine call; for the patient, it is a life-changing one.
2. Operator tells patient that her appointment will be two weeks later. Patient kindly explains that notice is too short, and she is afraid she will not be able to take days off work.	Operator sounds cold and unwilling to offer other dates. Patient is surprised by short notice.
3. Operator explains that the clinic is very busy, and it is not easy to change an appointment. Patient gets nervous: they know that she lives abroad and needs time to organize the trip.	Tension increases both for operator, who would like to close the call, and patient, for whom this is an extremely important appointment.
4. Operator agrees to double-check and proposes a second date, a month later. Patient happily accepts and thanks.	
5. Operator explains that patient will have to bring results of a series of preliminary tests that she can carry out in her country of origin; operator reads list: **For her:** – blood tests (blood type, karyotype, FSH and LH hormone concentrations, screening for HIV, Hepatitis B and C) – hysterosalpingogramme (HSG) or sonohysterogramme – smear test – cervical and vaginal swabs (screening for chlamydia, mycoplasma, trichomonas) **For partner:** – blood tests (blood type, karyotype, screening for HIV, Hepatitis B and C) – semen analysis Patient takes note of everything.	Operator reads routine list very quickly.

(*continued*)

Table 4. (*continued*)

6. Operator asks patient if she has any doubts or questions. Patient asks about hotels near the clinic.	Operator knows that call is about to end and sounds less hurried.
7. Operator explains that they have an agreement with a hotel 200 metres from the clinic. Gives patient name and URL. Patient thanks.	
8. Greetings.	

NOTES: Phase 5 is particularly long; interpreter's difficulties and strategic choices will depend mainly on note-taking skills and management of fast list-reading by the operator. Will interpreter ask the operator to stop/reread/slow down? Or will s/he manage to follow and take note of everything?

Will the interpreter imitate the operator's haste or will s/he try to read out the list slowly? Will the patient manage to follow? Will they read the list at all, or will they opt for another means of transmission, such as e-mail?

During phase 7, patient might not understand the hotel name at first. As speakers do not share the same space, the client cannot write it down for the user, and the interpreter may have to spell it.

RP 4 is a judicial interaction and is classified as "difficult". Its main features are an asymmetry of power and language register between the main speakers (judge and accused), lack of cooperation by the accused, and the presence of more than two interlocutors. Some details (laws, rules and procedures) will need to be adapted to the host country. The specific skills practiced with this RP are management of different emotional statuses and power asymmetry in the conversation, management of interaction with more than two primary participants and management of lack of cooperation from one of the primary parties.

Table 5. RP 4

Level of difficulty:		**Problems**	
difficult	*Extra-situational (technical)*: none	*Intra-situational*: non-collaboration, worry, nerves, lack of patience (judge). Multiple interlocutors.	
Participants:	**Configuration:**	**Phases:**	**Duration:**
4 (one of whom does not speak) + 1 interpreter	users share the same space	9	18–20 minutes
Topic: Questioning after an arrest for drug trafficking			
Short description: A traveller has been arrested at the airport for carrying 500 grams of cocaine in her/his suitcase, hidden in shampoo bottles. S/he is questioned by the judge in front of her/his defence lawyer and the police inspector who carried out the arrest.			

(*continued*)

Table 5. (*continued*)

PHASES **Contents**	**Variations/Possible added difficulties**
1. Greetings. The judge describes the situation for the records: s/he explains to the accused that s/he has been arrested because Inspector X found 500 gr of cocaine in her/his suitcase, hidden in 100 little bags in shampoo bottles. Due to the large amount, s/he will be charged with drug trafficking. Inspector X and defence lawyer Z are present during the questioning. The accused is scared and confused.	From the start, great asymmetry in register, tone and power between the judge and the traveller. The judge is very formal, complying with the procedures, while the traveller is very emotional.
2. The judge asks the accused for her/his personal details and notes them down: name, surname, citizenship, date and place of birth.	
3. The actual questioning begins: the judge asks the accused how s/he came into possession of the cocaine. Instead of answering the question, the accused starts telling the story of her/his life: unemployment, poverty, children left in home country.	When listening to the answer, the judge remains silent for a few seconds, being so surprised at the answer that s/he is not sure whether the interpreter asked the question correctly, and may even ask the interpreter whether the translation was accurate.
4. The judge repeats the question, asking the accused to answer only the questions asked. The accused says s/he does not know the person who gave her/his the cocaine.	The judge gets nervous.
5. The judge insists that the accused answers the questions asked: s/he cannot have received the cocaine from people s/he does not know. The defence lawyer intervenes to say that her/his client is not going to answer now, preferring to wait for the trial.	The judge is getting more and more nervous. In the background, the inspector comments with remarks such as "it is unbelievable"; "of course s/he won't tell", etc.
6. The judge asks the accused if this was all the cocaine s/he was given. The accused says it was.	
7. The judge asks who the contacts of the accused in the country of arrival are. The accused remains silent.	The question is asked fast: the judge and inspector realise no answer will be given and want to end the questioning quickly.
8. The judge insists on receiving an answer from the accused. The defence lawyer again says they will await the trial.	The judge is very irritated.
9. The judge closes the questioning and fixes the trial for the following week. Meanwhile, the accused will remain in custody. Greetings.	The inspector handcuffs the accused as soon as the judge finishes speaking, and before the interpreter has finished explaining. The accused does not understand and is very scared. The judge leaves before the interpreter has finished.

(*continued*)

Table 5. (*continued*)

NOTES: At stage 2, the interpreter can either ask the accused to either write her/his details or to show her/his papers. In the latter case, the judge will ask if the papers are authentic or false. At stage 3, how will the interpreter make the judge understand that what s/he has translated is the suspect's actual answer? Will s/he use the first or the third person?

At stage 9, the interpreter will probably have to repeat, as the traveller will not understand at first and will nervously ask what is going on.

In general, in a situation with more than 2 speakers, the interpreter will have to find ways to verbally mark the turns of each participant in the conversation.

RP5 is classified as "very difficult". The conversation is very fast, and turn-taking and information exchange need to be extremely efficient, while two primary participants (accident victims) are in a situation of panic and confusion. Tension is very high. This RP is designed to practice multiple skills: fast note-taking and decision-making, management of the presence of more than two primary participants, interaction with very emotional primary participants, a very fast rhythm in the conversation, technical problems and poor audio quality.

Table 6. RP 5

Level of difficulty:		**Problems**	
very difficult	*Extra-situational (technical)*: disturbed line, background noises (traffic, ambulance, cries)	*Intra-situational*: preponderance of emotional factors (anxiety, worry) and the emergency factor (call centre operator needs fast and efficient information)	
Participants:	**Configuration:**	**Phases:**	**Duration:**
3 + 1 interpreter	two users share the same space, the third (call centre operator) does not.	9 (short and fast)	6–7 minutes

Topic: Car accident; call to emergency number.

Short description: Two foreign tourists have a car accident and call the emergency services.

PHASES

Contents	**Variations/Possible added difficulties**
1. Immediate presentation of the situation. The speaker who is calling the emergency number immediately explains that they have had a car accident. The operator asks what language they speak and puts the interpreter on the line. The operator then asks for their exact location.	The speaker is worried and confused, and stammers. The operator is calm and keeps the situation under control.
2. The operator checks the number from which the speaker is calling. The latter confirms.	A possible added difficulty is the tourist not understanding the need to provide their telephone number; the operator explains that it is important for a correct and complete localization of the accident.

(*continued*)

Table 6. (*continued*)

3. The operator asks if any other people are involved and if there are flames or smoke. The tourist says her/his spouse is involved, but they cannot see any flames or smoke.	The tourist gets more and more nervous and anguished.
4. The operator asks how the spouse is. The latter seems to be in pain, and her/his head is bleeding. In an obvious state of panic, the tourist asks her/his spouse how s/he feels.	
5. Realizing that the caller is extremely nervous, the operator asks her/him to pass the phone to her/his spouse.	The tourist will need to somehow 'verbalize' the passing of the phone to her/his spouse (i.e. "Ok, now s/he can hear you", "s/he's on the line now", etc.).
6. The operator asks the spouse if s/he hit their head and how. Her/his head hit the steering wheel and then the airbag deployed.	The spouse's voice is feeble and not clear, as s/he is in pain. A possible added difficulty is that s/he is too weak to speak properly; in that case, the operator will use only yes/no questions.
7. The operator tells the spouse not to move and to try and stay awake. The operator then asks to speak to the caller again.	
8. The operator asks the caller how the accident happened. After driving for many hours, the spouse fell asleep.	The caller might get angry with the operator, telling her/him to stop asking so many questions and send an ambulance at once. The operator will patiently explain that the ambulance has already left and will arrive soon. The questions are designed to better present the situation to the doctors and paramedics when they arrive.
9. The operator says that the ambulance should be arriving; the caller confirms that s/he can see it. Greetings and thanks.	
NOTES: /	

6. Conclusions

TI is clearly a specialized mode of DI. Its particular features are: monomodality (only audio, which is often "dirty"); no sharing of physical space; multiple fields of application; asymmetry of roles/registers; and various degrees of tension.

That is why, before undertaking this teaching module, students should ideally already be familiar with DI and note-taking. In addition, the teaching materials should be adjusted to the institutions of the host country and to the specific needs of the students. Special attention should be paid to extra-linguistic difficulties, the description of unseen events, and culture-specific issues, as well as to turn-taking and the management of conflict and emotional factors.

This teaching module and the RPs proposed here are possible indications for teachers who want to introduce students to TI. The module should ideally be preceded by an introduction to the particular difficulties and best practices of TI, as well as training in fast decision-making. The RPs outlined are proposed not as detailed scripts but rather as guides which can be adapted to different language combinations, cultures and contexts, allowing for variations which respond to the performance of the interpreter.

The authors hope that this contribution can provide a series of ideas for the integration of TI into interpreter teaching, in response to the expanding demand for TI in the language services market.

Acknowledgments

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CHAPTER 13

Non-verbals in dialogue interpreter education

Improving student interpreters' visual literacy and raising awareness of its impact on interpreting performance

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Dialogue interpreter education has paid little attention to the importance of non-verbal clues in interaction. This paper reports on an experiment at Ghent University where student interpreters were asked to perform a set of activities aiming at raising awareness of the importance of non-verbal behaviour for the co-construction of meaning in interpreter-mediated interaction. At the end of the experiment the students reported that they had become more aware of the impact of their own and others' non-verbal clues in the co-construction of meaning during interaction.

Keywords: non-verbal, visual literacy, gaze, facial expressions, Dutch/Russian

> [Young people] need to know how ideas and emotions are expressed through a visual form. We have to begin to teach younger people how to use this very powerful tool because we know the image can be so strong, not only for good use, but for bad use. […] images are very powerful – and we need to teach younger people how to use them… or at least how to interpret them.
>
> Martin Scorsese

1. Introduction

A review of the literature on interpreter-mediated interaction reveals that research has focused mostly on participants' spoken interaction with each other and seems to have neglected the importance of non-verbal clues in the construction of meaning among participants. Only a few exceptions are to be found in the literature

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(e.g. Wadensjö 2001 and 2008; Bot 2005a; Mason 2012; Pasquandrea 2011 and 2012; Davitti 2013; Davitti and Pasquandrea 2013; Krystallidou 2013 and 2014). A review of the available interpreting models shows that they do not pay much attention to non-verbal communication either. Very few scholars have addressed the importance of the interpreter's ability to interpret correctly the primary participants' use of non-verbal clues and, at the same time, attend to their own during the interpreting process. Whenever any reference to non-verbal behaviour is included, it is mostly limited to the students' facial expressions, the overall image they project, whether they look convincing (e.g. Kurz 2002b) or whether, and how often, they establish eye contact with their audience (e.g. Riccardi 2002). What is more, studies on interpreter education with a reference to non-verbal behaviour come mostly from the fields of sign language (see Roy 2005) and conference interpreting (e.g. Bühler 1985; Poyatos 1997; Viaggio 1997; Besson *et al*. 2005; Cho and Roger 2010). In fact, to date, publications on interpreter education with a distinct extension to non-verbal behaviour are still very rare (e.g. Krystallidou 2014) and any mention of it is very brief and general and is not an integral part of educational models (e.g. Ko 1996).

At the same time, from my experience as an interpreter educator, I have noticed that student interpreters themselves tend to focus more on the development of their oral skills and the mastery of the code of ethics and professional conduct and its application to interpreting assignments in class. This is because in traditional interpreting models, educators tend to almost exclusively point out students' errors during their oral delivery (Bowen 1994), while much less attention is paid to the students' non-verbal behaviour. To my mind, striving for the development of students' oral skills and the applicability of guidelines pertaining to a code of ethics is certainly the obvious trajectory to the delivery of well-educated dialogue interpreters. However, I find this approach to be incomplete, as it neglects the impact of non-verbal behaviour on the way in which the interaction unfolds in dialogue interpreting (DI) settings.

Unlike other types and modes of interpreting, DI in its traditional form typically presupposes the interpreter's physical presence in the interaction with the primary participants. The interpreter's physical presence along with her/his professional capacity, known to the primary participants, change the interactional dynamics in terms of both verbal and non-verbal interaction (Krystallidou 2012; 2013; 2014). The primary participants' gaze and body orientation is projected to each other as well as to the interpreter and vice versa, inviting all participants to co-construct meaning by relying on each other's verbal, but also non-verbal, clues. While making sense of the primary participants' non-verbal clues – which at times might be even culture specific – is crucial, it is equally important for interpreters to mind their own non-verbal behaviour when delivering their interpretation. At this point, I should clarify that by no means do I imply that the dialogue interpreter should strive to mirror the primary participants' non-verbal behaviour. Instead, what I mean is that dialogue interpreters should be aware of the impact of their own non-verbal behaviour on the interaction as well as on the way this might be perceived by the primary participants, and try to steer it towards the attainment of the primary participants' specific communicative goals while at the same time maintaining their impartiality. From the analysis of authentic interpreter-mediated medical consultations, it emerged that dyadic interactions between doctors and interpreters are likely to occur both in terms of verbal and non-verbal interaction, leaving the patient's needs seemingly unattended (Krystallidou 2013). If interpreters, through their body orientation, display availability for interaction with the doctor, the latter (who often mistakenly relies on the assumption that a dyadic interaction with the interpreter can only be beneficial as it can only promote understanding) is more likely to respond, and engage in interaction, *with,* and not *through,* the interpreter, leading to the exclusion of the patient. Therefore, I believe that raising awareness among student dialogue interpreters of the effect of their own and others' non-verbal behaviour is a step towards a more comprehensive approach to the DI education in which the interpreter is visible – both literally and metaphorically – (e.g. Angelelli 2004a and 2004b; Wadensjö 1998 and 1993/2002; Merlini and Favaron 2005; Krystallidou 2012 and 2013), and yet strives for impartiality.

Against this backdrop, I believe that, in order for student dialogue interpreters to be able to realize the impact of their own and others' non-verbal behaviour, their ability to observe and make sense of it is of paramount importance. This draws on the concept of "visual literacy" (henceforth VL) (Housen 1999 and 2002; Avgerinou and Ericson 1997; Yenawine 1997), which has attracted increasing interest among researchers from a wide range of disciplines, resulting in different approaches to it (Avgerinou and Ericson 1997). However, for the purpose of this paper, I rely on Yenawine (1997) who defines VL as *"the ability to find meaning in imagery"*. More specifically, VL develops in parallel with the viewer's interpretation of what they see on the basis of concrete and circumstantial evidence. What is interesting in the concept of VL, and which makes it relevant to the education of dialogue interpreters, is that by looking at a visual representation, the viewer (re)considers the other's intentions and views and gathers enough information to back up any judgments the viewer might make (Yenawine 1997). For Housen (1999 and 2002) and Yenawine (1997) this process advances the viewer's critical thinking and enables them to make informed choices. At this point, it should be clarified that in order for the viewer to be able to construct meaning from visual representations, a considerable amount of time and exposure is required along with guidance through educational interventions.

Extending the need for enhancing students' VL and, at the same time, critical thinking with a view to reasoned decision making to the DI framework, I echo Dean and Pollard's (2011) position on the need for student dialogue interpreters' ability to make reasoned decisions not only related to language translation but also to participants' behaviour. With this in mind, I argue that the education of dialogue interpreters can benefit immensely from the development of their ability to co-construct meaning on the basis of both verbal and non-verbal clues (holistic approach to participants' behaviour) and this in a reasoned manner. When it comes to the interpreter's own behaviour (both verbal and non-verbal), this dovetails with Baker and Maier's (2011) views on the necessity for placing increased emphasis on "accountability" in interpreter education, as interpreters "are increasingly held responsible for the consequences of their behaviour and therefore have to reflect carefully about how their decisions, both textual and non-textual, impact the lives of others" (2011, 3) within the framework of increasingly "superdiverse" societies (Roberts 2006) and corporate culture.

2. Incorporating VL into the dialogue interpreter education through the arts

In what follows, I will report on an experiment I set up for my student interpreters at Ghent University in my attempt to add a more comprehensive approach to their learning experience, namely the inclusion of non-verbal behaviour as a complementary source for the (co)construction of meaning among participants. To this end, based on relevant findings that emerged from research in non-verbal behaviour in interpreter-mediated interactions, a 4-hour experiment was set up with a view to increasing my student interpreters' VL (Housen 1999 and 2002; Avgerinou and Ericson 1997; Yenawine 1997) and enabling them to "develop the practice of active-looking" (Naghshineh *et al.* 2008). The ultimate goal which I, as an interpreter educator, aspire to is to try to teach student dialogue interpreters to "listen with their eyes and speak with their bodies" (Viaggio 1997, 291). The experiment on which this paper reports complemented an 8-hour teaching module on interpreting in healthcare settings (Masters level). The experiment took place in the spring 2013 and was attended by 12 students on a voluntary basis.

Drawing on the relevant literature and on my own experience as an interpreter educator, and considering that my students' attention had, until then, focused mostly on their oral skills and code of ethics/conduct, I wanted to explore the following questions:

1. To what extent are my student dialogue interpreters aware of:
   a. the ambiguity in the interpretation of non-verbal behaviour?
   b. the impact of their own and the primary participants' non-verbal behaviour on the negotiation of meaning in interaction and on the accomplishment of specific communicative goals (e.g. provision of patient-centred communication)?
2. How would my student dialogue interpreters assess the attention drawn to the non-verbal aspect of communication and its impact on their interpreting education?

3. The experiment

Despite the different approaches to the concept of VL, there seems to be a consensus in the literature that subjects – certainly early on in the learning process – should be exposed to static imagery, such as photographs and paintings. To this end, I drew on artwork used for *Training the Eye: Improving the Art of Physical Diagnosi*s, an interdisciplinary course taught at Harvard Medical School, and on a sequence of video stills depicting interpreter-mediated interaction between a doctor and a patient. The former consists of art observation exercises with didactics that start from fine arts concepts and extend to physical diagnosis topics, whereas the latter forms part of a corpus of authentic medical consultations. Although static imagery was used at the beginning, observation of non-verbal behaviour in on-going interaction was included at a later stage as well, in order to make the experiment relevant to the needs of dialogue interpreters. I provide an overview of the exercises I organized for my student interpreters within the framework of the experiment below.

3.1 Talking art

The students were asked to work in groups of four. One of them played the role of the moderator, while the rest of the students were asked to study the photograph of a painting for 10 minutes before they provided a detailed account of their own interpretation to the other members of the group. For the selection of the paintings, I relied on the list of paintings used for the *Training the Eye* course (Naghshineh *et al.* 2008), to which I added some more. This exercise capitalized on the students' lack of artistic background, familiarity with the paintings and artistic eye. The students were encouraged to take notes while studying the paintings in order to ensure that their readings were not influenced by peer pressure. The moderator, whose task was to interview the viewers of her/his group, was instructed to stimulate the students' descriptive accounts by asking the following questions found in Housen (2002, 100):

Q 1: "what is going on here?"
Q 2: "what do you see that makes you say that?"
Q 3: "what more can you find?"

In general, these questions forced students to take a comprehensive, yet critical, look at the visual representations, relate them to contexts and actions they were familiar with, and share their interpretations with the other participants in the experiment. More specifically, Q 1 invited students to produce an account of their observations while looking for a deeper meaning. This is a question that allows for many diverse responses and enables both educators and students to validate these responses "as a legitimate experience" (Housen 1999, 16). Q 2 encouraged students to speculate, interpret and defend their interpretative comments by providing evidence from the visual representations. In this way, the students realized that the visual representation is subject to multiple interpretations. The more interpretations the students contributed, the more they realized the validity of new ways to make sense of the visual representation. In a similar vein, Q 3 challenged students to continue looking for a deeper meaning. The objective of this exercise was to invite students to describe freely what they see in the selected pieces of art in order to think in more flexible terms and allow space for multiple and diverse readings of the visual representations. The students' descriptive accounts varied greatly at times. For instance, the little girl sitting on the carpet in John Singer Sargent's "The Daughters of Edward Darley Boit" was perceived as "pleased and happily playing with her doll" and at the same time as "using the doll to elevate her mood after a fight with her sisters".

Toward the end of the exercise, a 10-minute slot was used for debriefing in which the students were confronted with multiple and diverse readings of the same paintings. The diversity in the interpretation of the artworks confronted them with the concept of ambiguity in the reading of facial expressions, posture, gestures and eye-gaze. Exercise 1 served as an introduction to a more comprehensive approach to the education of my student interpreters by relying on static imagery. Although aware of the need to introduce more exercises using static imagery for a longer period of time, as the development of one's VL is a long-term process requiring the educator's intervention, due to time constraints I soon decided to invite my students to the next level of observation which includes aspects of non-verbal behaviour, which are more likely to be found in real-life interpreter-mediated interaction. Therefore, I introduced two new exercises, which involved the observation of non-verbal behaviour in motion. The second exercise drew on the students' own non-verbal behaviour while they were in role (e.g. doctor, patient), while for the third exercise I used video clips of authentic interpreter-mediated medical consultations.

Exercise 2 borrows aspects from the training of applied drama techniques, whereas exercise 3 allows students to gain insights into authentic interpreter-mediated interaction in healthcare settings. The reason I relied on applied drama techniques and used them as a threshold for exercise 2 is to be found in the commonalities the act of DI shares with theatrical performance (see also Kadrić this volume). Both actors and dialogue interpreters' main goal lies in the act of communication. They both negotiate meaning by means of both verbal and non-verbal interaction. What is more, both in drama and DI settings, the "audience" plays a crucial role in the negotiation of meaning. Both in theatre (viewers) as well as in DI settings (primary participants), the audience makes sense by observing, listening to and processing the performer's verbal and non-verbal clues. As Cho and Roger (2010) argue, the presence of an audience shapes the interpreters' performance as s/he feels responsible for the audience's understanding.

Exercise 2 attends to the power of non-verbal behaviour in the (co-)construction of meaning by forcing students to place more emphasis on non-verbal, as opposed to verbal, clues, make reasoned decisions and render the constructed meaning accordingly.

3.2 Voice-me-over!

The students were asked to work in groups of three. Each of them assumed a distinct role: doctor, patient, interpreter. Healthcare was deemed to be the most suitable setting since all of the students had first-hand experience (as patients) with medical consultations and were familiar with the way in which the interaction typically unfolds. What is more, at the time of the experiment, they had received an 8-hour session on medical interpreting, which enabled them to perform their tasks with enough confidence.

The doctor and patient received cards with instructions on their roles. More specifically, the doctor's card contained information such as: "pain in the right leg; X-ray; anti-inflammatory gel; painkiller", while the patient's card would read as "45 years old; cleaning lady; stairs; pain in right leg; medication; rapid recovery; ski vacation". Contrary to everyone's expectation, the doctor and the patient were instructed to speak in an invented language and refrain from using any of the languages they had any command of. The doctor, patient and interpreter were standing at an equal distance apart. This standing arrangement allowed the free flow of verbal and non-verbal signals. The doctor and the patient were encouraged to use mimicry. At specific intervals, I gave a new set of cards to the doctor, which announced the next phase of the consultation, and thus helped her/him to steer the interaction accordingly. The consultation phases were a simplified version of the structure of the consultation proposed in the *Calgary-Cambridge Approach to Communication Skills Teaching* found in Silverman *et al.* (2005) and form part of typical patient-centred doctor-patient communication. All of the participants in the experiment had previously become acquainted with the Calgary-Cambridge structure of the consultation during their preceding 8-hour training on medical interpreting. The "doctors" were specifically instructed to try and mark the transition from one stage of the consultation to another by amplifying their non-verbal behaviour, especially when a stage was typically associated with specific non-verbal clues. For instance, establishing initial rapport with the patient is typically marked by a firm handshake, mutual gaze, smile and body oriented toward the patient, whereas when providing structure to the consultation the "doctor" summarized the main points of the "patient's" story by using finger-counting. In a similar vein, when trying to involve the "patient", the "doctor" used gestures extended to the "patient", established mutual gaze, oriented her/his body towards the "patient" while slightly leaning forward.

Figure 1 provides an overview of the cards given to the "doctor" during the exercise to signpost the various stages of the consultation.

Card 1: **Initiating the Session**
a) establishing initial rapport
b) identifying the reason(s) for the consultation

Card 2: **Gathering Information**
a) exploration of problems
b) understanding the patient's perspective
c) providing structure to the consultation

Card 3: **Building the Relationship**
a) developing rapport
b) involving the patient

Card 4: **Providing structure to the interview**
a) summary

Card 5: **Explanation and Planning**
a) achieving a shared understanding: incorporating the patient's perspective
b) planning: shared decision making

Card 6: **Closing the Session**

Figure 1. Overview of the cards used to signpost the different stages of the consultation

The "interpreter's" task was to try to make sense of what s/he saw happening in front of her/him. Due to the "interpreter's" inability to understand the verbal clues provided by the "doctor" and the "patient", s/he was forced to pay closer attention to the primary participants' non-verbal behaviour. Prosodic features, such as intonation, stress and rhythm, in combination with the close observation of the "doctor's" and "patient's" non-verbal behaviour enabled the interpreter to make sense of the exchange. It goes without saying that due to the absence of understandable verbal input, the "interpreter" was forced to make sense of the "doctor's and "patient's" non-verbal behaviour and verbalize it for each other. This idea of the negotiation of meaning does not follow the traditional way of sense-making in conventional role-plays, where the accurate rendition of verbal interaction acquires a more prominent role as opposed to the non-verbal interaction. While exercise 2 focused on simulated and, at times amplified, non-verbal behaviour, for exercise 3, I invited the students to read non-verbal behaviour in authentic interpreter-mediated consultations. At this point I should add that all of the participants in the experiment had been previously invited to a theoretical session in which I introduced them to the analysis of non-verbal aspects in interaction by borrowing aspects from Goffman's (1981) and Goodwin's (1981) work on participants' positioning in terms of spatial orientation, eye contact and proxemics, and which I enhanced using recent findings in interpreter-mediated interaction (Krystallidou 2013). More specifically, the students were introduced to the concept of *"split ratification"* (Krystallidou 2013) in interpreter-mediated interaction in which often a primary participant might ratify two participants at the same time; one verbally (verbal ratification) and one through gaze (visual ratification) (Krystallidou 2013), as opposed to monolingual interaction in which participants ratify each other (Goffman 1981 and 2005) by signalling to one another when the next speaker may take the floor. At the same time, when participants shift their body orientation, they display availability for interaction by including themselves and others in the participation framework (Goodwin 1981). Similarly, when participants shift their gaze to a speaking participant, they display their engagement in the speaker's talk (engagement framework, Goodwin 1981). Gaze can be employed by participants assuming a speaking role, but also by hearers, who, as Argyle and Cook (1976) point out, shift their gaze to the speaker to whom they wish to give their continued attention and their willingness to listen (*ibid*., 121). In a similar vein, "[A]version of gaze means lack of interest or disapproval" (*ibid.*). In addition to the theoretical background on participant ratification and participation and engagement frameworks, the participants in the experiment were briefed on some key aspects of patient-centred communication. More specifically, they were introduced to the basic principle that pertains to patient-centred models of communication in which the doctor's interactional goal is the creation of a relationship of trust between her/him and the patient (Meeuwesen *et al*. 1991; Mead and Bower 2000; Little *et al*. 2001; Stewart 2005). The patient's inclusion in a patient-centred framework of communication is associated with increased patient's disclosures, which enable the doctor to provide customized care (Mead and Bower 2000; Epstein *et al*. 2005). In patient-centred models of communication, the patient must be included, while both the doctor and the patient must be willing to interact with each other (by showing availability for participation), and engage in conversation.

3.3 Mind the gap!

In this exercise, the students were asked to work in groups of three and watch a brief clip of an authentic interpreter-mediated medical consultation by focusing primarily on the participants' non-verbal behaviour. More specifically, they were instructed to conduct a microanalysis of participants' interaction with each other by placing more emphasis on non-verbal behaviour and treating verbal interaction as a secondary source of (co)constructed meaning. The video clip was watched twice in order for the students to become acquainted with the interaction in question. The featured verbal interaction occurred in Dutch (doctor, interpreter) and in Russian (patient, interpreter). Any utterances in Russian were subtitled into Dutch due to diversity in the students' language combinations. The same clip was then viewed in shorter sections, which were previously defined by me on the basis of shifts in participants' non-verbal behaviour. As the students watched the video stills, they were asked to observe the participants' gaze direction and body orientation, define any engagement and participation frameworks, and conclude whether the patient is included in them or not. Every observation had to be accompanied by evidence. The patient's exclusion from a participation and engagement framework between the doctor and the interpreter was equated with a *gap* (hence the title of the exercise) within the framework of patient-centred communication.

One member of each group was appointed the role of the "director" who had received a hard copy of the projected video stills. For every *gap* observed by the group, the "director" was asked to suggest ways in which participants' non-verbal behaviour would contribute towards the patient's inclusion in a patient-centred framework of communication and report them to the class. The "directors" were given pens and markers and were asked to illustrate on paper their suggestions on participants' posture and body orientation in order for them to create participation and engagement frameworks in which the patient was included. Figure 2 provides an example of video stills in which participants' gaze and/or body orientation are highlighted.

What was interesting to note in this exercise was the students' ability to observe the doctor's, patient's and interpreter's position in space in relation to each other. Although during the first two viewings, the participants in the experiment relied primarily on the doctor's, patient's and interpreter's verbal interaction, the observation of the video stills allowed them to zoom in and identify layers of interaction among the participants which are usually ignored when observers rely mostly on the way in which verbal interaction unfolds. The object of this exercise was to enable students to gain insights into the impact of participants' non-verbal behaviour on the patient's inclusion into, or exclusion from, the patient-centred frameworks of

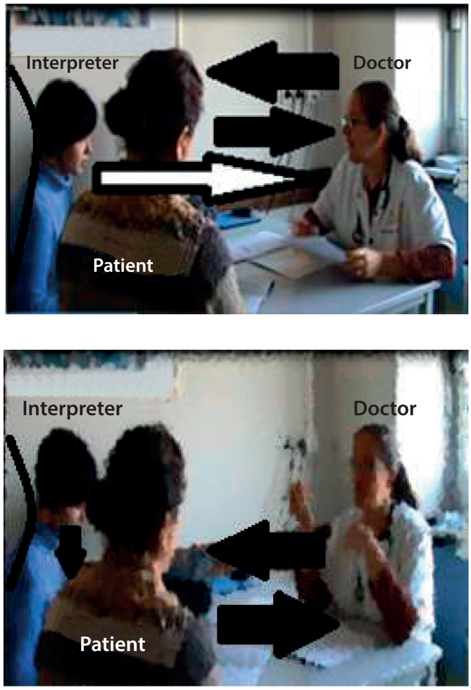

Figure 2. Patient exclusion from, and inclusion into, participation and engagement frameworks
Doctor-interpreter participation-and engagement framework *excluding* the patient.
Doctor-patient participation-and engagement framework *including* the patient (Krystallidou 2014).

communication, as well as to suggest ways in which the interpreter's non-verbal behaviour could contribute to the patient's inclusion, which constitutes the main goal of patient-centred communication.

4. Discussion

4.1 What the students learned from the experiment

The remainder of the exercise session was used to debrief. All participants in the experiment were invited to list the most important benefits they had acquired during the experiment. Below, I provide a summary of the most important findings reported by my students during the debriefing session.

All of the participants in the experiment acknowledged that interaction occurs both verbally and non-verbally. Although all of them reported that they were aware of the non-verbal aspect of communication, it was only through the above exercises that they were confronted with ambiguity in the interpretation of non-verbal behaviour during their learning trajectory (research question 1a). Although most of the observed non-verbal behaviour was interpreted in a rather consistent manner by the students, the observation of some aspects of it generated at times various interpretations and discussions on the negotiation of meaning. For instance, the visual representation of the little girl in John Singer Sargent's painting was read in two different ways (see above). In exercise 2, some students failed to understand the patient's eagerness to recover as soon as possible in order for her/him to be able to join her/his friends on a skiing trip. In a similar fashion, the interpreter's posture (slightly leaning towards the doctor while taking notes) was perceived as a sign of availability for interaction with the doctor, while for some students it was simply a matter of "*a comfortable posture while note-taking*". Yet, all of the participants in the experiment noticed that they witnessed ambiguity in the reading of non-verbal behaviour only during the debriefing discussions after each exercise in which they had the opportunity to share their interpretations with each other.

All of the participants in the experiment reported that in exercise 2, they noticed the dynamic role of non-verbal behaviour in the negotiation of meaning, even when participants' non-verbal clues were at times exaggerated. The use of an invented language and the participants' inability to rely on verbal interaction forced them to rely much more on participants' non-verbal clues than they said they did in more conventional role-plays where participants tend to attend much more to their verbal interaction with others. They also acknowledged the impact of the interpreter's and doctor's non-verbal behaviour on the patient's inclusion into, and exclusion from, patient-centred frameworks of communication (exercise 3), as well as the necessity for interpreters to mind their non-verbal behaviour in doctor-patient interaction. Some of the students reported that their attention was previously drawn to the possibility of dyadic interactions between a primary participant and the interpreter, as well as to the ways the interpreter could, and would, be expected to prevent it from happening by means of verbal communication alone (e.g. by kindly requesting the primary participants to address each other instead of the interpreter and by reminding them of the interpreter's impartiality as stipulated in the code of ethics/conduct which the interpreter abides by). Yet, they all reported that it was the first time they learned how to maximize the effect of their attempts to safeguard their impartiality by employing non-verbal resources (i.e. projecting unavailability for, and disengagement from, dyadic interaction by means of shifts in gaze and body orientation) (research questions 1a, 1b and 2).

Additionally, the students were invited to suggest ways in which the interpreter's non-verbal behaviour could contribute toward the attainment of the ultimate goal of patient-centred communication, namely the patient's inclusion in interaction with the doctor. Some of the key suggestions made by the participants in the experiment included:

a. the interpreter strives to adopt a posture which does not display availability to only one participant at a time but to both of them (doctor and patient);
b. the interpreter refraining from returning a primary participant's gaze and from establishing mutual gaze with her/him as soon as s/he senses that the primary participant wishes to engage in a dyadic interaction with the interpreter;
c. the interpreter's extension of gestures at the primary participant whose talk s/he interprets, while the interpreter addresses verbally the other primary participant (this applies to cases of overlapping talk among more than two primary participants where it might not always be clear whose talk is being interpreted). For instance, the interpreter interprets for the doctor the patient's utterance and while looking at the doctor, the interpreter points at the patient.

It needs to be conceded though that some concerns were raised as to whether an interpreter acting in the above fashion would be perceived by the primary participants as *"cold", "less empathic", "careless"* or even *"unprofessional"*. However, these concerns were soon allayed when issues related to the interpreter's code of ethics (e.g. interpreter's impartiality) and to the ambiguity in the interpretation of the interpreter's seemingly *"cold"* position were raised. The students concluded that being aware of the power of their non-verbal behaviour could enable them to adjust it accordingly and project unavailability for, and disengagement from, dyadic interaction with either of the primary participants, especially in cases where the latter would not respond to the interpreter's verbal requests for engaging in interaction *through,* and not *with,* her/him.

4.2 Implications for educating dialogue interpreters

The experiment upon which this paper reports aimed to raise awareness among student dialogue interpreters of the impact of non-verbal behaviour in DI settings (healthcare). Three exercises were presented involving VL techniques (exercise 1), applied drama techniques (exercise 2) and the microanalysis of non-verbal behaviour (exercise 3). All exercises helped students to acknowledge the role of non-verbal behaviour in the negotiation of meaning in interaction, something which traditional role-plays used in dialogue interpreter education often neglect to attend to. More specifically, the above exercises take a gradual approach to improving student dialogue interpreters' VL and raising awareness of its impact on interaction by starting from the observation of static visual representations and moving gradually to the observation of non-verbal behaviour in motion in simulated and authentic interpreter-mediated doctor-patient interaction. They allow students to look at visual representations in different ways and from different angles and to realize that there are multiple possible readings of a single representation. In addition to that, they enable them to define, monitor and be aware of ways to improve the visual presentation of the self in interaction, while at the same time paying due attention to their verbal interaction at times when the other participants' visual presentation would seem to exclude a participant (e.g. the patient).

Interpreting is all about attentive listening, understanding and analysing the speaker's intended meaning and rendering it as closely as possible to the original speaker's meaning. Yet, in DI settings, interpreters are faced with the primary participants' non-verbal behaviour as well, which might often be misinterpreted by the interpreter given her/his unfamiliarity with culture-specific clues often inherent in it. As stated above, the above exercises and the debriefing discussion that followed enabled the students to realize the importance of ambiguity in the reading of non-verbal behaviour in interaction. Allowing for a range of possible readings of the primary participants' non-verbal behaviour enables dialogue interpreters to remain alert at all times as the interaction unfolds instead of being fixated on one interpretation of the non-verbal behaviour only and running the risk of delivering a rendition based on an erroneous reading of it.

This set of exercises along with the debriefing discussions with the student dialogue interpreters highlighted once again the need for a more comprehensive and multidimensional approach to the dialogue interpreter education. With this in mind, I propose the following:

a. If we acknowledge that communication is the result of the projection and interpretation of both verbal and non-verbal clues, and if the interpreter's function is to enable, even at times to facilitate communication (Krystallidou 2013), then I argue that the education of dialogue interpreters should aim to develop the students' ability to construct meaning in a more comprehensive way by relying on participants' verbal, as well as non-verbal, clues.
b. If we agree that dialogue interpreters should render the speaker's intended meaning as accurately as possible, then I believe that due attention should be paid to teaching dialogue interpreters to respect the primary participants' interactional goals. For western doctors, these goals pertain to the establishment of a relationship of trust with the patient, ultimately seeking the latter's inclusion in the decision-making process and treatment. Against this backdrop,

> I argue that dialogue interpreters active in healthcare settings should be taught ways in which they could minimise the impact of their physical presence in the consultation room by employing techniques that aim to safeguard the patient's inclusion at all times. These techniques could include, for instance, gentle reminders to the doctor and the patient to interact with each other through, and not with, the interpreter (verbal), as well as shifts in their gaze and body orientation (non-verbal), as discussed above, in order to allow more space for the doctor-patient relationship to develop.

4.3 Limitations of the experiment

Although the above exercises provide a new take on the education of dialogue interpreters by shifting the focus away from the verbal interaction and placing it on participants' non-verbal behaviour, and despite the students' warm response to this teaching approach, the above experiment would benefit significantly from some adjustments to it. One of the ways to improve its educational value would be to repeat similar versions of the above exercises for a considerable amount of time at different stages of the teaching trajectory, instead of inviting students to do them only once within the framework of a single session. While the above exercises focused solely on the non-verbal aspect of interaction, their combination with exercises on participants' verbal interaction would provide a much more comprehensive approach to dialogue interpreter education. Last but not least, seeking to develop the students' VL from the early stages of their education would contribute significantly to the training of dialogue interpreters' eyes as an additional channel of meaning-making.

CHAPTER 14

Make it different! Teaching interpreting with theatre techniques

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Dialogue Interpreting (DI) involves the human being as a whole, with both her/his body and mind as well as social and communicative needs. It is a combination of intellect and feeling, which requires the rational mind to operate in an emotional setting. This concept is illustrated in detail in the present paper using methods taken from theatre pedagogy and applied to interpreter education. The method of performing scenes focuses on the way language, action and awareness influence each other. The goal of this didactic approach is to identify habitual behaviours, analyse and deconstruct societal structures of power, and promote independent interpreting work – trying out new possibilities helps adjust and alter discourses and demonstrates that for every decision there is an alternative.

Keywords: emancipatory pedagogy, theatre pedagogy, theatre techniques, role-play, German/English

1. Introduction

Contemporary didactic approaches define learning as a process that involves independent, reflexive and dialogic work, which also stimulates the acquisition and development of thinking skills in the long term. This comprises strategies which make the learner aware of and encourage reflection on professional as well as meta-professional skills. In such a process, teachers and students share an equal footing.

This approach is reflected in critical constructivist pedagogy,[1] one of the best-known theoretical standpoints in education in German-speaking countries that has developed in the last decades. The educational goal of this theory is the

1. These approaches aim to provide a concept for teaching preparation that is based on an enlightened theory of education as proposed by classical educational theorists such as Humboldt, Pestalozzi, Schleiermacher, and Herbart. The development of didactic approaches in the Humanities is richly faceted today; for an overview see Haan and Rülcker (2002) and Matthes (2011).

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emancipation of the student, which consists of three main aspects: self-determination, participation and solidarity. Klafki (1996, 19), the most prominent advocate of this approach, defines education as "the ability to exercise self-determination". In his opinion, learning and teaching processes must reflect real-life situations in a critical manner and turn them into opportunities for change. Teaching is a communicative and dialogic process that enhances emancipatory awareness and enables students to become conscious of a given situation through self-reflection and determined action, and to free themselves from unjustified constraints in order to consciously and deliberately take control of their story.

This approach does not contradict other approaches, but rather complements them. In view of societal expectations and the demands of the job market, it is vitally important to acquire knowledge, skills, and competences; but this alone is rarely sufficient. Ample opportunities on the job market and socio-political education require – apart from professional and methodological competence – the development of social-communicative and affective-ethical skills. This means that students can only learn to act and solve problems independently if interactive behaviour and self-reliance are key components of their education.

There is also a consensus within interpreting studies that interpreters act according to their role and in line with higher objectives, in other words, they try to coordinate the interests of all parties involved. Over the last two decades, there has been an increasing focus on interpreting as a social activity and the role of the interpreter within a social hierarchy, especially in the area of institutional interpreting, which usually takes place in the form of dialogues in asymmetrical communicative situations.

2. Dialogue interpreting – which teaching methods?

Since the Critical Link conference series and its related publications, DI in public settings has increasingly taken centre stage.[2] From a socio-political perspective, interpreting for the public sector serves the population, whereas conference interpreting serves political and economic interests.

The forming of world views and professional enculturation, in which the individual becomes conscious of her/his social role, require teaching methodologies that facilitate the development of such social awareness. In the European context, language, along with translation and interpreting, is seen as a cultural value and

2. From a pedagogical standpoint, DI comprises all settings in which face-to-face communication is interpreted. For an overview of the terminology and structure of this "messy terminological terrain" outside of the conferences see Ozolins (2014).

an element of one's identity (this also applies to non-EU citizens), which EU legislation upholds and protects. Hence, translation and interpreting is not only part of a social discourse, but above all it is a political and legal discourse. The work of an interpreter requires bicultural expert knowledge as well as knowledge about socially relevant conventions, a parameter that becomes increasingly important in situations where people interact with each other directly. Mediated dialogues contain a lot of information that goes beyond mere words, but which is very much part of the overall interaction, in particular the specifics of interaction constellations and role concepts in dialogic communicative situations (see Wadensjo 1998; Angelelli 2000a; Roy 2000b; Mason 2001; Baraldi and Gavioli 2012; Roy and Metzger 2014). Therefore, interpreter education should incorporate this aspect and focus on the analysis and handling of socially relevant conventions, power differences and influential role concepts, as much as on textual work and the discovery of linguistic and cultural differences.

Similarly to traditional professions, the interpreting profession is subject to a host of standards and norms, which determine whether it is practised "correctly" and how it can be evaluated. One of the undisputed principles of the interpreting profession is the interpreter's responsibility to safeguard the interests of all participants in a communicative situation. This principle, which is very much part of professional ethics, has by rational consensus been adopted from other recognised professions and reflects the assumption of idealistic conditions.[3] If standards are defined in codes, we can assume that every interpreter is implicitly aware of them. Buzzwords such as "impartial" or "neutral" imply a certain degree of generalisation. They also imply ethical virtues that make very high, maybe even exceedingly high, demands, since they require the interpreter to act in such a way that her/his actions can become a universal law and hence prohibit instrumentalisation. But are our "natural ethics" strong enough to guide us to behave in a humane manner towards somebody even if we do not need anything from them? This issue is all the more crucial given a current trend in society to prioritise the demands of politics and the economy, thus increasingly turning political and market-economic values into moral values. The significance of this development should not be underestimated.

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3. Many great thinkers have attempted to develop an objectivist-metaphysical theory of ethics, the most influential ethical theorist being Immanuel Kant. According to his categorical imperative, one's actions should be capable of serving as the basis of universal law and we should treat humanity, including ourselves, as an end, never only as a means to an end (see Kant 1956, 61). We encounter ethical dilemmas in nearly all interpreting situations, as pointed out by a number of authors, including Schweda Nicholson (1994), Morris (1995), Mikkelson (2000), Kermit (2007), Rudvin (2007), Baker and Maier (2011), Inghilleri (2011), and Camayd-Freixas (2013).

The sheer complexity of social power highlights the fact that the ideal of practising a profession without any judgment is illusory.[4] Power is the dimension that provides the space in which certain activities can unfold. It is very often difficult to determine (and even more difficult to prove) if the influence is positive or if pressure is exerted that deviates from socially accepted standards. The instruments of power or concrete influence may not always be visible. They are usually effective because the participants know who is in possession of them: it is enough to know that we can gain something from somebody or lose something if we fall short of meeting their expectations.

Apart from representing social power, texts also contain a potential for power that the interpreter has to "interpret". And it is in this interpreter's *pouvoir* within a linguistic, cultural, technical and socio-political context that we find yet another irrefutable power dimension. Therefore, interpreting plays its own vital role in shaping society.

As a result we can assume that we are never able to act without judgment and that our judgment is dependent on the interpretation of a text. A text can only be rendered by taking into account the situational, social and cultural context. An interpreter who is unaware of the social relevance of her/his interpretation also refuses to accept responsibility for it.

How can we meet these demands adequately in interpreter education? In addition to fundamental issues, which traditionally come from the area of conference interpreting and include classic paradigms such as cognitive processes, quality parameters, stress factors, strategies or the cognitive capacity of the interpreter, interpreting didactics is moving towards examining individual interpreting settings, which are part of a given socio-cultural context and reflect everyday human-life situations.

The inclusion of the social context requires that we pay more attention to the individuals involved in the communicative situation, including the interpreters: the focus shifts towards people and the interactivity of communication. This is central to the education of interpreters. Interpreter education must find approaches that allow for the creation of instruments that can be applied to a teacher-student environment and focus on the handling of interpersonal power relations. The learning process has to be structured in such a way as to enable students to familiarise themselves with and harness professional as well as meta-professional challenges.

4. See French and Raven's (1968) bases of social power, which have timeless validity. Focault (2005) extensively refers to the concept of power in his analyses of social discourse. He concludes that in an interaction, different power relationships can be in force simultaneously. Power can also manifest itself as a positive or a negative influence.

It is not important which approach this learning process is linked to, as long as the applicable method allows for realisation of the required learning activities and the expression, review and further development of strategic theses, including behaviour in interpreting situations. The process of acquiring key professional skills has to include approaches that require students to critically examine role-specific questions and issues, which provides them with an important ethical qualification.

When choosing methods, topics or material, it is important to know why we choose them. Do we choose them because they fit the context, because they reflect prevailing opinions, political or economic aspects? What is important economically is, for instance, often not relevant to the concerns of human beings.

The topics and texts that we deem relevant for the classroom, the words that we choose – all this is subjective. But subjective teaching does not mean that there are no rules. Just like traditional tuition, alternative tuition must teach content that is based on scientifically proven methods and facts. The only difference is that there is an explicitly stated focus and that the students are encouraged to interact and question. The focus also creates a more informative tuition since there are fewer opportunities for vagueness and communication becomes more sincere.[5] It is therefore paramount that academic education not only teaches students professional knowledge or skills, but also accompanies them on a journey to discover new issues or topics that the educators themselves did not deem relevant.

The quality of interpreting education can significantly influence professional self-determination and self-confidence. Below I shall discuss a teaching methodology that has become an integral part of the teaching of DI – the role-play.

3. The role-play as a didactic tool

The role-play (RP) has become an integral part of modern interpreting didactics since the intensification of interpreting in public service settings and institutional contexts (see Metzger 2000; Cho and Roger 2010; Bahadir 2011; Kadrić 2011 and 2014; Rudvin and Tomassini 2011; Niemants 2013). It is mainly derived from the field of theatre pedagogy, but similar approaches can be found in related disciplines,

5. Special care needs to be taken when using the term "practice-oriented tuition" as it is rarely objective. It is not enough to say that our teaching is "related to professional practice", as this is a concept that is subject to interpretation. The practical experience of the educator may thus become the focus of the tuition without the necessary didactical backup (see Kiraly 2000), since pedagogical education is usually not a prerequisite to teach. In view of this, a discussion regarding the education of teachers is called for (see Englund Dimitrova 2002; Giambruno-Day Miguélez 2003; Kelly 2005; Bahadir 2009).

e.g., in the field of foreign-language teaching or in conversation analysis (see Davitti and Pasquandrea 2014; Wadensjö 2014).

RPs and simulations have their foundation in psychology, in particular they go back to the psychodrama developed by Moreno (1946), which was at first primarily used as a psychotherapeutic treatment. Despite the fact that theatre pedagogy plays an increasingly important role in further developing RPs, we find the basic psychological application of the psychodrama in all approaches to role-playing in interactive pedagogy.

Here, the common denominator of all pedagogical applications and the main function of the RP is the involvement of the human being as a whole, which requires the rational mind to operate in an emotional setting. In a RP students practise the interplay of emotions, identification and reflection, with a particular focus on reflection (see Schmidt 1998). The learning process is made up of an active cognitive learning curve and an emotional curve, both of which complement each other to create an integrated process.

The primary objective of RP interpreting is to enable students to gain insight into the different points of view in a dialogic communication constellation by assuming the roles of various participants. This exercise is not necessarily geared towards the acquisition of knowledge or perfecting language skills, but focuses on behavioural strategies and the strengthening of social competence. In their everyday working lives interpreters often choose their words very carefully when conveying information. We are all familiar with examples of interpreting situations where blunt utterances or utterances which are not particularly marked in the source language are neutralized because they are not adequate in a given situation.[6] Through role-playing, students practise their skills on three different levels: situational and contextual communication, interpreting strategies and solutions, and situational interaction. The result is a strengthening of interpreting techniques and strategies in a professional ethical context.[7]

DI (which usually takes place in an institutional setting) is not only characterised by a blend of different varieties of language and texts – technical language regularly mixes with everyday language – but also by another aspect that is typical of dialogic communication: the participants in a communication encounter often influence each other through different means in order to reach a certain goal. This applies particularly to interpreting for public authorities, where the communication

6. For further studies on mitigating and hedging in interpreter-mediated communication see Pöllabauer (2007), Jacobsen (2008), Kaltenböck and Schneider (2010), and Merlini (2013).

7. In his model of interpreter competence, Pöchhacker (2000, 51) summarizes the structure of overall interpreting competence as linguistic and cultural competence followed by translatorial competence and backed by role awareness and professional ethics.

will result in a(n) (official) decision. The institution as well as the non-institutional party – both of which pursue different objectives – negotiate in the broadest sense and defend their cause. This act of negotiation can be viewed and worked with from different perspectives through role-playing.

3.1 The rules of the game

The most important aspect of the RP (like any other game) is to set the rules of the game. These include a concrete scenario, well-described roles, and clearly defined evaluation criteria.

For exercises in dialogic settings, scenarios that are ideally inspired by the participants' own experience are more suitable than scripted texts (as those often used in a conference setting), in that they give the RP authenticity and credibility. Authenticity and credibility are important because on the one hand they encourage a greater diversity of expression, which is usually diminished if a memorised script is enacted as a "true situation". On the other hand, only a scenario-based RP allows for the three dimensions of emotion, identification and reflection to be applied (see Schmidt 1998). It is important to remember that even short scenarios often suffice to fulfil the purpose of the exercise. The focus of the activity should not be the study of a particular role, but the analysis and exploration of different ways of behaving and expressing oneself.

Therefore, the instructions do not consist of scripted texts that are to be read, but of scenarios that are ideally based on real-life situations that students may have encountered in their own lives. The exercise always employs a concrete example. Students can, for instance, describe real interpreting situations, which they found difficult or problematic. As soon as there is a concrete problem students can relate to, they become creative. As soon as there is an interpreting scenario that provokes disagreement, it prompts them to suggest alternative solutions. The personal experience and the memory of it make similar experiences in the future more predictable, enabling the student to take control of the situation.

Evaluation is central to role-playing. Since it is only a "game" or a fleeting oral communication, there is a risk of losing oneself in it and reducing the entire exercise to a game. It is therefore important to define clear evaluation criteria for individual sequences as well as for the game as a whole. Only when an interpretation is precisely evaluated can it be discussed and modified. From a methodological standpoint, it is important that the evaluation is conducted in a systematic manner: on the one hand, it has to be clear who evaluates which parts; on the other hand, it is important that the chosen evaluation criteria can be applied to all parts of the RP, i.e., text and situation. The mere playing of a game without a clearly defined evaluation system has no didactical value.

3.2 Structuring content in a role-play

RPs can be used with a variety of interpreting modes or language combinations and are also suitable for sign-language interpreting (see van den Bogaerde and Hammer this volume). This form of exercise can in principle be used for all interpreting settings, with all text types, and in particular to exemplify the role of the interpreter in a social hierarchy. Text and interactivity play an equal role.[8]

The information given regarding the text can comprise all relevant verbal and non-verbal communication means that are used consciously or unconsciously. The verbal content refers to the language as a whole and can therefore include semantic, lexical as well as syntactic and pragmatic aspects: diction and style, terminology and technical knowledge, conversation and argumentation techniques and verbal communication strategies, as well as distinctive grammatical features. Non-verbal communication factors are gestures and facial expressions, pauses or silences (as intentional or unintentional strategies), volume, clarity of pronunciation, speed, emphasis, intonation, rhythm and gaze, posture, spatial behaviour, body contact/touching while talking.

Interactivity can be summarised as all extra-linguistic, situational factors; these include how the interaction is coordinated, the courses of action that lead to a successful communication encounter (or prevent/impede it), as well as the behaviour of the interpreter in terms of the principles and norms of interpreting techniques and ethics.

By role-playing the "cast" rehearses a later "performance".[9] A RP usually focuses on a single segment (e.g., part of a court hearing, a distinctive language feature, a potential for conflict or a particular attitude) and does not cover an entire communicative situation. A successful RP leads to the next didactical step, i.e., a *simulation*. A simulation presents the entire communicative situation in question, e.g., the complete hearing.[10] Here, various interpreting types and techniques can be applied: consecutive, (whispering) simultaneous, sight translation. Furthermore, a simulation requires the participation of a real actor. For example, a hearing could be rehearsed with a real consultant (while in a role-play the group rehearse by themselves). A simulation can be seen as the "dress rehearsal" in which the full potential of the role-play as a didactic tool is unlocked.

8. See the classification into *talk as text* and *talk as activity* by Wadensjö (1998, 21–22) or the socio-cultural and situational parameters by Alexieva (2002, 230) and the dimensions of "texture", "structure" and "context" by Hatim and Mason (2002, 256–257).

9. In the sense of Goffman (1959).

10. In Simultaneous Interpreting, the mock conference is of similar significance (see Laet 2010).

4. Augusto Boal's theatre pedagogy

In the following, I shall present a pedagogical approach that is rooted in Theatre Studies, which is particularly suited to role-playing as it allows for experimentation with different ways of behaving and expressing oneself: the *Forum Theatre*, a method developed by Boal (2008) as part of his *Theatre of the Oppressed*.

Boal (1931–2009) is one of the most important theatre pedagogues of our time. With the Theatre of the Oppressed, he developed a new range of methods, which allow us – with the help of theatre techniques – to become aware of our own actions and knowledge, challenge social constraints, and subsequently try out new forms of action. They are either applied to situations in which pressure is consciously or unconsciously put on people (and which they usually do not resist), or to situations in which certain circumstances (which we do not address) hinder our work and impede us from doing our job in a satisfactory manner.

Forum Theatre is one of the central forms of the Theatre of the Oppressed. The techniques of the Forum Theatre are based on intervention: scenes relating to a particular topic or problem are repeated until the participants can resolve the fundamental problem in a way that is satisfactory for everyone. Scenarios are always derived from a real-life situation that poses a particular problem. The work takes place in a "forum", which means that all participants collaborate in the performance as well as in the evaluation of a scenario.

In the context of interpreting, this technique allows students to practise textual as well as interactive aspects, which makes it a suitable exercise to enhance verbal skills as well as behavioural awareness.

The roles are divided into "oppressors" and "the oppressed". For this kind of exercise the interpreter always assumes the role of the "oppressed".[11] According to this approach, all primary communicators are "oppressors" from the point of view of the interpreter. That is because they are pursuing their own interests and act accordingly; they may – consciously or unconsciously – employ manipulative strategies in order to exert pressure on the interpreter or, to use Boal's terminology, to oppress the interpreter.

In a communicative situation, a variety of factors can lead to "oppression", such as complex, technical texts, dialects, comments, interruptions during an interpretation, or statements by one of the parties, which would not have been made in a direct, non-mediated encounter, and which interpreters have to manage. These are all factors that put interpreters under a lot of pressure, and which can have a negative impact on the (interpreting) performance as a whole.

11. This approach was developed for interpreter education by Kadrić (2011 and 2014).

In some situations, both primary communication parties can become "oppressors". An example of this are interpreting situations in institutional settings: the representative of the institution is in a position of hierarchical dominance and can control the exchange of information, but that does not necessarily mean that this is the only dominating party (even though this is very often the case). People who do not have a lot of power within the system can still exert a lot of pressure on the interpreter. This can be observed in constellations that are characterised by a lot of emotional tension or in situations where people feel they have nothing to lose and therefore put emotional pressure on the interpreter. RPs enable students to recognise oppression and to try out different ways of verbal and non-verbal action.

The general assumption according to Boal's method is that the "oppressors" will not (and do not want to) change, and so no attempt is made to convince them to change. The solutions are developed for the "oppressed" instead, which in our case are the interpreters. The "forum" discusses the behaviour, actions, verbal and non-verbal messages of the "oppressed". This means that in a given RP the role of the "oppressor" remains unchanged and is always played by the same people, whereas the roles of the "oppressed" interpreters change frequently in order to find new solutions to the problem. Therefore, the role of the "oppressor" is fixed and the role of the "oppressed" is flexible and variable.

When preparing the roles, the personalities and personal inclinations of the participants should be taken into consideration, i.e., who they would like to/are capable of playing, e.g., reserved, friendly, unfriendly, formal, easy-going, subservient.

The first time a scenario is played, it is generally re-enacted the way it actually took place in order to present the problem. That way the group becomes familiar with the verbal and non-verbal aspects of that version in a RP and can discuss them. In the second stage, the participants re-enact those parts of the (real) communicative situation that proved problematic for the interpreter. After each repetition, the group discusses the scenario and the acting interpreter changes.

4.1 Less is more

The sequence in excerpt (1) illustrates how much "material" a short interpreting scenario can provide for a role-play and subsequent analysis. For this example, the techniques of the Forum Theatre were applied.

The example was presented at a seminar in the academic year 2013/14 at the Centre for Translation Studies of the University of Vienna. The topic of the seminar was "interpreting and power". The following scenario was experienced by a student when she was interpreting at an asylum hearing. The parties involved are an asylum officer, an asylum seeker and an interpreter ("the oppressed"). The asylum officer speaks German, the asylum seeker, whose native language is Spanish, speaks English. She states that she fled from Mexico to the USA and from there travelled to Italy and finally Austria.[12] The interpreter has to interpret in both directions German-English/English-German. The student who proposed the scenario and experienced it herself assumed the role of the interrogating officer.

The purpose of a first instance hearing is to determine two central facts, which are crucial to the asylum proceedings that follow: what route did the refugee take, and what reasons did s/he have for fleeing? Prior to the main hearing, the asylum seeker is asked for personal information, as shown in excerpt (1) below.

(1)

01	Officer:	gut. haben sie [kinder?
		good. do you have children?
02	Interpreter:	[do you have children?
03	Asylum seeker:	i have two sons and a daughter
04	Interpreter	ich habe zwei söhne und eine tochter
		I have two sons and a daughter
05	Officer:	familienstand?
		marital status?
06	Interpreter:	are you married ooor what about family
07		[besides children?
08	Asylum seeker:	[i i am divorced
09	Interpreter:	ich bin geschieden
		I am divorced
10	Officer:	seit wann?
		since when?
11	Interpreter:	ähm when did you get divorced, since
12		when?
13	Asylum seeker:	five years ago
14	Interpreter:	okay vor fünf jahren wurde ich
15		geschieden.
		okay I was divorced five years ago
16	Officer:	hm hm wie lange waren sie verheiratet?
		hm hm how long were you married?
17	Interpreter:	how long have you been married?
18	Asylum seeker:	about twenty-six or twenty-seven years
19	Interpreter:	sechsundzwanzig oder siebenundzwanzig
20		jahre etwa
		twenty-six or twenty-seven years approximately
21	Officer:	hm hm sechsundzwanzig oder
22		siebenundzwanzig?
		hm hm twenty-six or twenty-seven?
23	Interpreter:	is it twenty-six years or twenty-seven
24		that you've been married?

12. In the real-life situation interpreted by the student the asylum seeker was a man from Africa, who had travelled to Italy by boat and from there had continued to Austria. The student playing the asylum seeker decided to change the country of origin since her working languages were Spanish and German, and her English skills (similarly to the real situation) were limited.

25	Asylum seeker:	give me a second
26	Interpreter:	äh ich muss einen moment überlegen
		ahm I have to think for a moment
27	Officer:	ja das muss man ja wissen <<blickt zur
28		Dolmetscherin>>
		well one should know that <<gives the
		interpreter a look>>
29	Interpreter:	<<embarrassed>> ahm she says you have
30		to know that
31	Asylum seeker:	excuse me i i am a little nervous (.)
32		it must be twenty-six years
33	Interpreter:	entschuldigung aber ich bin ein
34		bisschen nervös. es müssen
35		sechsundzwanzig Jahre sein
		excuse-me but I'm a little nervous. it
		must be twenty-six years
36	Officer:	es müssen. also genau (.) wissen sie's
37		nicht
		it must be. so you don't know (-)
		exactly
38	Interpreter:	so you don't know exactly still it has
39		to be twenty-six years?
40	Asylum seeker:	yes yes i'm sure i just had to think
41	Interpreter:	ich bin mir jetzt sicher ich musste nur
42		darüber nachdenken
		I'm sure now I just had to think about
		it
43	Officer:	<<blickt zur Asylsuchenden>> also
44		zuerst nicht wissen und dann sicher
45		sein. ok. gut. haben sie gearbeitet?
		<<*looks at the asylum seeker*>>
		so first you don't know and then you are
		certain. ok. good. did you work?
46	Interpreter:	did you work?

4.2 The evaluation

The evaluation is an indispensable component of this exercise. It is important to thoroughly analyse the RP scenario and to make sure that the entire group participates. While one part of the group is involved in the RP, the other evaluates the interpreting performance. For this purpose, evaluation criteria have to be defined in advance. They serve as a tool for reflection after each scenario and are the basis for modifications.

It is important to emphasize that the evaluation is not an error analysis. Errors are always the exception to the rule. An error analysis only deals with exceptions, with what went wrong. Errors catch our attention and often make us blind to those parts that were good, which is what we are looking for. The main goal of the evaluation lies in identifying learned roles and conditioned behaviour and to examine them in creative ways. The evaluation becomes easier when the students agree beforehand to pay particular attention to certain aspects of the interpretation and take notes (the scenarios can of course be recorded and analysed with the help of a video; this is particularly helpful if recordings are needed at a later stage for writing a seminar paper). It is important to document the scenario because students may recall parts of a played scene differently. The structure of the evaluation is flexible: it focuses not only on the spoken word, but also on communicative elements that are non-verbal.

Boal (2008) focuses on non-verbal forms of expression because feelings are much more easily expressed through body language than through words and are incorporated into the totality of communication signals. The more emotional a situation, the bigger the non-verbal component of communication. Non-verbal information usually relates to human relationships as it is an expression of our emotional attitude towards other people – we always say more than just the words we utter. The non-verbal signals also reveal whether the communication parties involved "identify" with each other.[13]

The non-verbal is an indispensable part of any communicative situation. Therefore, it is important that the evaluation contains a thorough analysis of non-verbal aspects. Body-centred exercises help us get to know our bodies, detect behaviour that has become automatic, and, possibly, discover new ways of expression. The evaluation should therefore record and pay close attention to body language and spatial behaviour. In order to ensure accuracy each category may be logged by two participants. The analysis of verbal communication focuses primarily on language (technical jargon vs. everyday language, register variations) and categories of rendition.[14]

The short scenario above provides us with sufficient material for a detailed evaluation and a wide-ranging discussion. The discussion will deal with questions relating to information, vocabulary, terminology, style, and communication such as: is the interpretation complete or has information been lost, embellished or summarised? Did the interpreter emulate the diction and style of the primary communicators? Did s/he use technical jargon or everyday language? How did the

13. "Communication of course is much wider than words and expressions; it includes the body, the time and space that surrounds each of us. […] Language is not the manipulation of tongue, teeth, hard and soft palates … Language is the whole body. When we express ourselves we use affective melodies, intonations, pauses, rhythms, gestures, facial expressions and physical movements. It is 'I' who am speaking, both body and spirit" (Kiraly 2000, 175). For non-verbal behaviours see Poyatos (2002), Felgner (2009), Iglesias Fernández (2010), Koster (2012), and Mason (2012); for teaching non-verbal communication with theatre techniques see Bendazzoli (2009).

14. For linguistic style, politeness and register variations in institutional interpreting see Hale (1997), Hatim and Mason (1997), Berk-Seligson (2002), and Merlini (2013); for rendition types see Wadensjö (1998), Gavioli and Baraldi (2011), and Baraldi (2012).

interpreter deal with the non-verbal expression of the primary communicators? Did the interpretation fulfil the same interactive function?

In this context the analysis of oppressive strategies employed by the primary communicators and the resulting power structures are of particular significance.[15] It is usually those parts of the communication that prove particularly difficult for interpreting students (and not only for them) and cause ethical dilemmas. These parts of the interaction should be practised several times until a satisfactory solution for everyone in the group is found.

In our scenario the officer's non-verbal communication is not directed at the asylum seeker when she says: "well you should know that". The interpreter renders this sentence in the third person: "ahm she says you have to know that" and is visibly embarrassed.[16]

In the second instance, "so first you don't know and then you are certain. ok. good. did you work?", the interpreter leaves out the oppressive statement that is directed at her and only interprets the question directed at the asylum seeker: "Did you work?"

According to Forum Theatre these are typical instances of manipulation, demonstration of power and hence oppression.

Below are two passages from the first delivery of the scenario that further illustrate oppressive behaviour. In the first passage the officer creates confusion by adding incorrect information:

(2)

47	Officer:	hm hm äh ihre zwei töchter wo leben sie? *hm hm emm your two daughters where are they living?*
48	Interpreter:	your two daughters where are they living?
49	Asylum seeker:	emm in mexico city (.) all my children
50		live there
51	Interpreter:	in mexiko city (.) alle meine kinder leben dort *in Mexico City, all my children live there*
52	Officer:	sie haben gesagt äh dass sie zwei söhne
53		und eine tochter haben *you said emm that you have two sons and one daughter*
54	Interpreter:	ahm you told me before that you have two
55		sons and one daughter

15. See Merlini and Favaron (2003), Kadrić (2011), Mason and Wen (2012).

16. Pöllabauer (2007, 163) refers to this as "face-saving-strategies": "By transferring the responsibility to the officers, it is possible for the interpreters to maintain co-operative communicative relations with the asylum-seekers." Similar examples from the areas of healthcare, primary education and the social services can be found in Merlini: "Every adult member of society has a public self-image ('face') which they claim for themselves, and which can be 'lost' in interaction" (2013, 269).

(3)

```
56   Officer:         mh hm <<notiert etwas>> weil
57                    normalerweise an der grenze zu
58                    kalifornien sind sie schon sehr
59                    vorsichtig und schauen gehen rein also
60                    das is schon SEhr UNGLAUBwürdig (.)aber
61                    gut <<zieht die Augenbrauen hoch>> [das
62                    ist
                      mh hm <<takes some notes>> because
                      normally at the border to california
                      they are very careful and take a good
                      look so this is VERY implAUsible (.)
                      <<raises eyebrows>> [that is
63   Interpreter:     [normally at] the border of california
64                    they look closer (.)they are very
65                    carefully (.) and (.) it's not normal
66                    that they didn't discover you
67   Asylum seeker:   (.) probably lucky (.) i don't know
68   Interpreter:     vielleicht hatte ich glück ich weiß es
69                    nicht
                      maybe I was lucky I don't know
```

The students discussed the following questions: are reciprocity and bi-directionality preserved in the interpretation of these passages? What oppressive strategies on the part of the primary communicators can be observed? Did the interpreter employ counter/defence strategies? Is the interpreter personally involved? Does she speak *as*, *for* or *about* primary communicators? Or does she speak for herself?[17] Can the overall behaviour of the interpreter be defined as partial, impartial or independent (without judging whether this is right or not)?

4.3 Make it different! Not solutions but alternative forms of action

The analysis and discussion are not aimed at correcting mistakes or making suggestions about how it could be done better, they are, instead, all about acting. The approach gives action priority over mere talking and analysis. Spectators do not bring forward ideas about how the oppressed can be liberated, but they act them out. In his *poetics of the oppressed* Boal (2008, 135) states: "the spectator no longer delegates power to the characters either to think or to act in his place. The spectator frees himself; he thinks and acts for himself! Theatre is action!"

17. See Wadensjö (1998) for more details on the participation framework. Wadensjö suggests a classification (inspired by Goffman) in which the interpreter can be a "reporter", who repeats only what has been said; a "recapitulator", who gives the prior speaker a voice; a "responder", who speaks for her/himself (Wadensjö 1998, 91–92). For later empirical work on participation see Hale (2004), Bot (2005b), Dubslaff and Martinsen (2005), Cheung (2012), Ng (2013).

The scenario is repeated several times and the role of the oppressed, the interpreter, is played by different actors. The new scenario is based on the prior discussion and different interpreting strategies can be tried out. The exercise is not about how much text the interpreter has to interpret, but about exploring a specific problem from every conceivable perspective. The analysis and the solutions proposed in the RP serve to give students a better understanding of interpreting scenarios as a whole. Students are not asked to suppress their own behaviour or to impose it onto somebody else. Rather, they are given the opportunity to experience something new and to try out new ways of expressing themselves through language and behaviour. During the interaction the rational and emotional aspects of the communicative situation alternate with the emotional aspect being of particular significance.

The texts of asylum seeker and interrogating officer should remain unchanged, whereas the different interpreters rehearse various strategies and renderings until a satisfactory solution for everyone in the group has been found. On a textual level, this is usually the case after two or three repetitions of a scenario, whereas solutions to oppressive behaviour are more difficult to establish.

The RP is based on a dialogic concept of learning, i.e., all participants are involved in the teaching and learning process. The "production" is carried out through team work; the teacher looks for creative potential within the group and always works with the inner dynamics of the group. The teacher acts as a "director" and tries to create an atmosphere that allows for creative action.

This kind of work teaches an important lesson: there is an alternative to every action. Every word, gesture or decision could have been different. The potential for change existed and always will.

5. Conclusion

The presented learning methodology is not exclusively geared towards knowledge acquisition, but is to be seen as a process that takes place in a social context and enables students to learn professional skills and acquire specialised competences through their own experience. The social context implies the acquisition of an overall competence that is comprised of behavioural and transfer competences. Therefore, the educational objectives of this method are of a higher order, go beyond subject-specific skills and are, due to their abstractness, often difficult to measure and to teach.

This overall competence can be defined as a holistic and integrated ability that is composed of professional, methodological, social and individual competence. Professional competence requires students to acquire knowledge; methodological competence requires the ability to manage knowledge; social competence requires the ability to cooperate and work in a team, and individual competence requires the ability to approach issues not only from a factual but also from an interactive and communicative point of view.

Communication and interpreting can only work when the parties involved cooperate. The interpreting process is determined by the purpose of the interpretation, and the interpreter participates in this process as an independent interactant. In order to develop the necessary self-reliance and self-confidence the interpreter has to be aware that an interpretation can never be a mere copy of a text and that translation processes are always driven by the pursuance of individual intentions. In other words, the participants in an interpreting situation try to safeguard their own interests. Bearing this in mind can help interpreters not only to be loyal towards the parties involved, but above all to be loyal towards themselves.

The interpreter is completely involved and yet at a distance – not participating but also not uninvolved. These are the characteristics of the work of the interpreter. As a mediator between source and target cultures, the interpreter works for the common good. Economic interests and societal pressures must not undermine these principles.

No generally accepted rules should (or can) be established regarding the behaviour in certain situations, either in the classroom or in professional life, since every situation is governed by different intentions. It is important to encourage students to try out emancipatory strategies in the classroom – the product is secondary. The goal of the exercise is the process itself, which can unfold differently every time. This approach teaches us that we can always change a situation as well as ourselves.

In their professional lives interpreters make their decisions independently and on their own. This is a competence acquired during their education. Interpreting students need to be given a safe space in which they can practise decisions regarding their roles as coordinators, interpreters or mediators. From the perspective of critical constructivist pedagogy we could call the proposed approach a practice-oriented method of action that is derived from professional practice. In Klafki's words (1996, 90, my translation): "The term 'constructivist' reflects the emphasis on practical relevance, on action, creation and change, which is fundamental to this didactical approach."

Appendix. Transcription conventions (simplified after Sacks *et al.* 1974)

italics	translation into English of talk originally spoken in German
[	start of overlapping talk
(.)	micro-pause
acCENT	capital letters for strong emphasis
<< >>	comment on body language
?	rising intonation
.	falling intonation

CHAPTER 15

Using the Conversation Analytic Role-play Method in healthcare interpreter education

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This chapter focuses on the teaching of communication and interaction skills to learners who have already had the chance to acquire the basics of dialogue interpreting (DI) and to practice it through role-playing. It argues that traditional simulated scenarios should be complemented by alternative techniques using authentic data, and research findings about them, and suggests how this can be done with students at undergraduate and especially graduate level, as they learn to adapt their skills to particular interactional contingencies and to make judgments about particular situations. The technique developed by Stokoe (2011a) – the Conversation Analytic Role-play Method (CARM) – will be exemplified using authentic French-Italian interpreter-mediated healthcare data. However, CARM can readily be adapted to fit other languages and/or domains, provided that the teacher has a collection of audio-and/or video-recorded interpreter-mediated interactions available and a thorough understanding of conversation analysis.

Keywords: Conversation Analysis, CARM, healthcare, interpreter-mediated interaction, French/Italian

1. CARM and interpreter education: An introduction

Developed by Stokoe (2011a) to train professionals for work in any talk-based institution (e.g. hospitals, courts, schools), the Conversation Analytic Role-Play Method (henceforth CARM) comprises progressively presenting anonymized recordings and transcripts of real, recorded conversations in which a particular interactional problem arises, and in which a successful outcome is or is not achieved. Having seen and heard a sequence of one or more turns of talk whose transcripts are synchronised with the audio/video recording, learners are asked to discuss possible difficulties which may be present in the interaction, and to formulate candidate next turns. The next turn of the real conversation is then presented, and learners

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discuss its interactional implications for what follows (see www.carmtraining.org for more details).

Stokoe reports that even learners with professional experience in the domain often have problems in predicting their colleagues' responses to preceding turns: they "cannot articulate their tacit knowledge of their own practices, despite the fact that 'they can do it' in real situations" (2011b, 5). This finding is relevant to the use of role-play (henceforth RP) in interpreter training, since if learners cannot predict what will happen in real interactions, how can they hope to simulate them reliably?

As various authors have pointed out (e.g. Nunan 1989a; Widdowson 1998a), authenticity is not simply a feature of talk in real settings, but is above all a feature of the use being made of that talk. As Widdowson (2003, 98) has succinctly put it, "reality does not travel with the text". Thus the fact that a recording or transcript re-present an interaction that has actually taken place in another context does not guarantee the authenticity of classroom activities based on that interaction. We will argue that it can only be so if it requires learners to respond to the interactional contingencies of talk in ways that may depart from simply translating the words just said, and which are relevant to them in the here-and-now-ness of the classroom interaction.

This chapter draws on comparative analyses of real and role-played interactions in police interrogations (Stokoe 2013) and healthcare settings (Niemants 2015), on our experience of DI practice and teaching in Italian universities over the best part of a decade, as well as on the outcomes of five piloting workshops held at the universities of Modena and Reggio Emilia (2011–2012), Bologna (2013–2014), Macerata (2013–2014 and 2014–2015) and Trieste (2015–2016). It aims to illustrate how CARM may be successfully applied to the education of dialogue interpreters, allowing them to engage authentically with contexts of their future professional practice. We use the term *education* insofar as the chapter will have less to do with "training in linguistic skills and communicative abilities" (Widdowson 1978, 68) and more with personal and professional growth (Corsellis 2008, 65), along with a capacity to adapt skills and abilities and to make judgments about particular situations (Gentile *et al.* 1996, 71). It is thus an education in the full sense of the Latin *educere* (bring out, lead forth), which aims at bringing learners out of the idealisations and simplifications of some university teaching, towards the complexity of the profession as it is practised. In contrast to traditional RP exercises, which presume that learners already understand the interpreting process sufficiently to simulate interpreter-mediated encounters, CARM uses research-derived materials to help learners observe and respond to the interactional contingencies of such encounters. The method is intended for learners who have already used RPs at undergraduate and/or graduate level and is introduced here in three sections.

Section 2 outlines what may be missing in traditional RP of interpreting scenarios, generally considered "the key method for developing interpreting and discourse management skills" (Pöchhacker 2004, 187), which may serve learners for the complexity of the "real world". In such simulations, learners are generally expected to translate the primary speakers' prior turns (often produced by two teachers who speak different languages and pretend not to understand each other). In real encounters, on the other hand, interpreters respond both by translating and by coordinating the interaction as it unfolds (see Wadensjö 1998, 106–110). As translators, they produce recipient-designed versions of one or more original utterance(s); as coordinators, they perform a wide range of other actions intended to negotiate their own understanding (e.g. asking clarifications, commenting on translations) and facilitate the primary speakers' participation in the dialogue (e.g. inviting to start or continue talking, requesting solicited but not yet provided information).

Section 3 describes how audio-visual technology and presentation software (e.g. Power Point) can be combined with conversation-analytic research to train learners to observe participants' behaviour, and consider the interpreter's possible(re)actions, both by translating and coordinating the interaction. The basic process of CARM is revisited to fit into DI teaching in universities, where learners need to get acquainted with a profession they may have never experienced before.

Finally, Section 4 provides some examples of how CARM could be used in a workshop (lasting between three and six hours or, if needed, in two separate sessions) on DI in healthcare. While the excerpts chosen are taken from Italian-French interpreted-mediated medical encounters, nothing prevents teachers from using CARM with other encounter types and language pairs, following the rationale presented in Section 2 and the general indications provided in Section 3.

Overall, the chapter challenges traditional role-play as a technique for teaching interpreting in the interaction. While providing learners with opportunities to perform simulations related to translating texts orally, from an interactional point of view, traditional role-playing may be doubly inauthentic. Not only are the learners often not using the same interactional strategies as real interpreters, but the simulation itself is also often based on the premise that "good" communication is one where participants immediately understand one another, so that in "good" DI the interpreter can immediately relay primary speakers' turns without negotiating their meaning (Niemants 2014). As many analyses of interpreter-mediated interaction have shown (see Baraldi and Gavioli 2012; Dal Fovo and Niemants 2015 for recent collections), this is hardly the case in real contexts. To say it with Turner and Merrison (2016, 138), "Interpreting is about nothing if it is not about *doing understanding*, or if it assumes that understanding takes place by the simple expedient of having users of a common language produce and perceive one another's talk." We share their view that "the most fundamental issue […] is how the prototypical triad of participants *inter-acts* to reach outcomes it considers acceptable and suitable." (*ibid.*) A teaching method that is grounded in the identification of effective and less effective practice, based on the observation of actual data, paves the way to a complex profession where "interpreters interpret *for a reason*, because there is some communicative or social goal that needs to be met" (Davidson 2000, 380; emphasis in original).

The leap from the university classroom to the healthcare (or other) setting is however far from straightforward. The necessary condition is, we believe, to take learners seriously and meet them where they actually are in their learning journey, instead of treating them as 'becomings' who 'learn for later' (see Mason and Fattore 2005 and especially Holdsworth 2005). What follows is therefore anchored in dialogic pedagogy and problem-based learning principles (see Angelelli, this volume), where dialogue – and dialogue interpreting – is seen as involving a set of problems and choices, and where teachers and learners jointly engage in observing and responding to interactional and professional dilemmas which can occur in real life and in the classroom, and which may accept a variety of solutions (on dilemmas of practice and variable solutions see also Skaaden this volume and Kadrić this volume).

2. Bridging the distance between research findings and classroom activities

DI teaching is highly dependent on descriptive findings from interpreting studies and related fields, but the question remains of how such findings can best inform teaching practices (Colina and Angelelli 2016, 108). While according to some, this problem is best left to teachers, in our view, responsibility should be shared with applied linguistics researchers. This chapter reflects our own endeavour to "trial and review the pedagogical potential of new descriptive findings" (Carter 1998, 55), where these findings concern role-played simulations and actual interpreter-mediated encounters, both of these being interactions between three or more participants who perform activities tied categorically to their roles. There are however some important differences which teachers and learners should be aware of, and which we will try to summarize before we discuss the use of authentic materials in class, in order to prepare the ground for a methodology that also ensures a more authentic classroom activity.

2.1 Comparing role-played and actual encounters

The RP is a training activity where participants simulate another activity type (Linell and Thunqvist 2003). According to Levinson (1992), each "activity type" limits what participants can legitimately do and how what they do can be interpreted.

For instance, what is said by a doctor in a doctor-patient interaction is interpreted according to what is expected to occur in that activity type.[1]

The complexity of RP is given by its two relevant contexts: the "framing activity", that is the simulation involving a series of actors (typically teachers and learners) who are pretending to be different characters; and the "framed activity", that is the simulated activity involving the characters being acted, for example, a doctor, a patient and an interpreter. Since each of these activity types implicates some "activity roles or identities" (Linell and Thunqvist 2003, 412), in an RP there are two layers, which Francis (1989) calls "identities within the game" (characters) and "game-context identities" (actors). Because of this double layer, participants have "two normative frameworks to which they are required to orient" (*ibid.*, 58). To put it simply, they are required not only to play their roles in the game, but also to pay attention to the context in which it is framed, for instance that of a lesson or an examination.

Teaching materials typically work with "normative reconstructions of everyday practice" (Hepburn *et al*. 2014, 240) and participants generally play their simulated roles by invoking "what we all know" about such identities (see Francis 1989, 59), carrying out what Sacks (1972) termed "category-bound activities". For instance, when playing the role of a doctor they perform activities that are associated with doctors (e.g. asking questions and prescribing treatments); when playing a patient they perform activities associated with patients (e.g. describing symptoms). And when playing an interpreter they do what is associated with interpreters (e.g. translating a primary speaker's previous turn).

But empirical studies of authentic (interpreter-mediated) interactions have undermined many of the conventional arguments about these category-bound activities, showing that (a) we cannot trust common-sense intuitions since they tend to caricature what really happens (as also pointed out by Schegloff 1996, 166–169 and Speer 2005, 54); (b) translations are not necessarily provided on a turn-by-turn basis as "conversation unfolds through turn-taking, with options at each point" (Hepburn *et al*. 2014, 248), and interpreters may choose to negotiate their own understanding of the talk as well as that of others before attempting to translate (Wadensjö 1998; Bolden 2000; Davidson 2000, 2002; Baraldi and Gavioli 2012); (c) interpreters do not only respond to primary speakers' actions but also make autonomous interventions – what Davitti and Pasquandrea (2014b) call

1. The notion of "activity type" is therefore close to that of "frame", as introduced by Bateson (1972) and subsequently developed by Goffman (1974). In both cases, the context is analysed from the participants' point of view and the relevant frame depends on what participants are doing at a certain moment in the interaction.

"sequence-initiating actions" – and do so at particular – sometimes problematic – "choice points" (Hepburn *et al.* 2014, 248). Researchers have started to pay much closer attention to "how people *actually talk (and respond)* when interpreting and being interpreted" (Turner and Merrison 2016, 138), using the lens, in particular, of Conversation Analysis (henceforth CA). While recognising that "[A] wareness of the complexity of DI and of the necessity for interpreters to take – at least in certain contexts – an active role in interaction does not entail refusing or dismissing codes of conduct", codes which generally view such autonomous actions as 'bad practice' (Davitti and Pasquandrea 2014b, 393), we believe that observing how interpreters design their contributions for other participants may be of help when considering debated issues such as those concerning "the opportunity and even the legitimacy of the (occasional) engagement of interpreters in monolingual talk with one of the participants" (Gavioli 2014, 38). More precisely, such descriptive studies can help us review traditional distinctions between 'good' and 'bad', highlighting ways in which apparently 'imperfect' practices (such as breaches of tenets of faithfulness and neutrality) can have effects on the coordination of the interaction (Baraldi 2012, 323). As shown by Stokoe *et al.* (forthcoming) and Shaw *et al.* (2016), sometimes 'best practice', as identified by CA research, contradicts existing guidance for practitioners. The implication is that when people turn guidance into talk, it might not work, and that over-riding objectives may create unpredictable contingencies of interaction (i.e. professional dilemmas or choice points) which call for situated responses (see also Cox 2015 on the discrepancy between two Belgian code of ethics for interpreters and how they embody principles in professional practice).

DI teaching cannot, however, be simply based on descriptive facts. We agree with Widdowson (1991 in Seidlhofer 2003, 80), who argues that factors like the above should not be uncritically incorporated into teaching prescriptions. They need to be introduced at appropriate stages (see Ravazzolo *et al.* 2015, 84–85 on the risk of overburdening learners with authentic materials), and their relevance to those learners must also be a matter of empirical enquiry.

2.2 Authentic data and authentic activities

The use of "authentic" data in class has been gaining growing consensus in foreign and second language teaching, as it is believed to reduce the gap between the classroom and the "real" world (for a general overview see Seidlhofer 2003, 77–123, and Boulton and Tyne 2014). But reducing the issue of authenticity to that of naturally-occurring data is limitative insofar as one also needs to consider the question: *authentic for whom*? As Prodromou argues, "displaced discourse may not be concocted but it can hardly be presented to students as real and authentic, at least *for them*" (1996, 372). Learners may not belong to the community for whom such discourse has been produced and may not (yet) be qualified to participate in the discourse process. A number of studies have thus been carried out to better explore "authenticity" and to see how it may be achieved in training activities such as RPs (see Guariento and Morley 2001 for a brief overview).

In our view, authenticity lies more in the learner's reaction than in the perfect reproduction of a real world activity (see Widdowson 1978, 90), and to make our position clearer, we will briefly recall a few points which Gavioli and Aston (2001) make about corpora and which appear relevant to authentic material in general. According to them, "[t]here is […] no reason to assume that the materials we present to learners should constitute models for imitation" (*ibid.*, 240); "the question is whether their use can create conditions that will enable learners to engage in real discourse, authenticating it on their terms – and whether this engagement can lead to language learning" (*ibid.*). Gavioli and Aston (2001) also claim that participating in the discourse process may not be the only way to authenticate materials, but that learners may also do so by adopting the role of observers (Aston 1988). "[W]hile the participant interacts with the text as an intended recipient, the observer views this interaction from the outside, adopting a critical analytic perspective. Observer as well as participant roles can allow learning: observation allows strategies of interaction to be noticed, while participation allows such strategies to be tested" (Gavioli and Aston 2001, 241). As we will see, the CARM method enables learners to *observe* authentic interactions as they unfold as well as to *participate* by responding to the participants' ongoing talk, thereby providing two manners of authenticating the materials used. It is, therefore, a viable solution to cope with some of the shortcomings of traditional RP, where the learner's reaction, if it is merely a translation, could appear inauthentic from both a participant and an observer perspective.

A first level of inauthenticity may be due to the fact that, as is generally the case in simulated RP, interpreters tend to orient more to the framing than to the framed activity (see de la Croix and Skelton 2009 and above). Analyses of simulated encounters have shown that "it is hard to support a claim that participants in role-play are oriented to the same interactional contingencies as they would be in the actual setting" (Stokoe 2011a, 122), since learners primarily design their translations for the purpose of evaluation by their teachers rather than for the purpose of communication between the primary participants (Niemants 2014). Even if an RP script reproduces the precise words spoken by the real participants, what is authentic to them when they 'live' a specific situation will not be authentic to teachers and learners who simulate it (Widdowson 1998a, 10–12), since the latter will always orient to the didactic framing activity (Niemants 2013a, 317), within which learners interpret primarily in order to be evaluated by their teachers and colleagues, and not to help the primary speakers communicate.[2]

As shown in Stokoe (2013) and Niemants (2015), a second level of inauthenticity may also be due to the fact that the participants in RPs are not using the same communicative strategies as they would in the real world. For instance, in RPs where teachers are acting the parts of the primary participants, they generally pretend not to understand each other at all, whereas in the real world, participants often show some understanding of each other's language, so that their language constellation is at least partly "transparent" (Meyer 2012). Another example can be seen when unknown terminology is encountered. While learners taking part in RPs tend to use compensation strategies (summarized renditions, hyperonyms and/or hyponyms, etc.) in order to provide an immediate if approximate translation, professional interpreters usually ask for clarification before attempting to translate, thereby involving the primary speakers in solving the problem (Niemants 2015).

As a result, descriptive studies may force us to revise long-cherished understandings about DI practice and teaching. While corpus-based technologies may open paths to quantitative investigations (Bendazzoli *et al.* 2017), qualitative approaches such as CA provide "a form of natural history of social interaction, documenting what happens, and uncovering the practices that underlie what happens" (Drew *et al.* 2014, 315). In consequence "the documentation of practice [...] can be uncomfortable or even controversial for certain organizations" (*ibid.*): both interpreters' professional associations and teaching institutions seem reluctant to accept an evidence-based profile of DI and to update their ethical codes and teaching curricula accordingly.

The next section may help prepare the ground for such a turn. Our objective is not to provide a full coverage of DI in healthcare settings, but rather to outline a method of dealing with data that can bring into relief both some good practices, and ones which Amato and Mack (2015, 16) call "debatable" – precisely because they can be critically *debated* in the learning context.

2. And if communicating etymologically means sharing what is said and done in the interaction (from the Latin word *comunicare*), then traditional RPs lack that communicative aim which is at the basis of authentic training activities, since the two teachers already understand each other and already share all the information.

3. Using CARM to teach dialogue interpreting

CARM is an approach based on conversation analytic evidence of the sorts of problems that can occur in interaction, as well as the strategies that can resolve and overcome them.

Stokoe (2014a) has identified various activities that work well with professional, non-academic and, more relevantly, non-CA audiences. For instance, she invites participants to see conversation as a kind of racetrack with a distinct landscape and architecture. In telephone conversations, for example, the caller starts a conversational 'race' with a recipient and then completes various projects (greetings, openings, reason for call, and so on). As researchers, we study multiple instances of the same type of interaction and, in so doing, discern the racetrack's overall organization and structure. People may anticipate and avoid hurdles, or they may run into them, knocking the interaction off course. So, for example, telephone calls between the representative of an organization and a client or potential client may involve projects such as opening the call, explaining the reason for the call, explaining problems, explaining services, offering services, making appointments, and closing the call. Conversation analysis focuses on how those projects are designed, and on the slots they open up for both parties to fill with a variety of different actions (see Sacks 1992), and shows how different designs may lead to different conversational outcomes. So, explaining a service in a particular way may lead to higher client uptake, making the difference between winning and losing in a race (Stokoe 2014a).

As Stokoe and Sikveland (2017) and Stokoe, Sikveland and Symonds (2016) have shown, CARM training has an impact beyond the workshop and trainees learn to change practice. For instance, in training GP receptionists to better interact with patients in telephone inquiries, increased satisfaction is shown in the post-training phase; neonatologists report increased confidence in interacting with parents of premature babies, and sales organizations report increased sales appointments with potential clients. CARM helps people understand the landscape of a particular workplace by turning authentic conversational racetracks into evidence-based materials for learners to observe and analyse. Learners are exposed, often for the only time in their careers, to the actual activities of colleagues doing the jobs that they themselves do or will be doing. As one learner commented, "The fact that it was 'real' as opposed to role-play was a relief. It was so much better, and more interesting and motivating, to deal with reality as opposed to made-up scenarios and acting".

As Heritage notes (2009, 29), the observation of real data using CA is found by many to be "a potent experience", and it is one which is not new in the teaching of interpreting: Merlini (2007), Zorzi (2007;2008), Bührig *et al.* (2012), and Davitti and Pasquandrea (2014b) are among those who have organized such activities for university students or bilingual hospital staff. By examining transcripts of real interpreted-mediated interactions, they show learners how conversation unfolds through turn-taking, with options at each point, and that racetracks are highly dependent on the institutional setting. Interpreting in hospital differs from interpreting in court, and a doctor-patient interaction differs from a medical conference, even if the topic is the same. These authors' approach was evidence-based, in the sense that they identified practices that worked effectively and ones that worked less well and presented them in class, grouping together sequences of turns which had similar interactional consequences and ones which had different outcomes (see Davitti and Pasquandrea 2014b, 379 on guided-data sessions). The observation and analysis carried out by the learners therefore involved examining different interpreters' handling of a problem across a range of different interactions, in order to identify good and bad practice and "the specific techniques that constitute this" (Hepburn *et al.* 2014, 251).

While CARM is also evidence-based in the sense described, it goes one step further: not only do learners examine written transcripts of real conversations, but they also watch and/or listen to their audio or video recordings as they unfold. Recordings are synchronized with transcripts so that learners can stop at key points of choice, usually on completion of one of the primary speakers' turns. Learners are then asked to consider what their response to this turn would be and to formulate it, be it a translation, a request for clarification or any other action enabling communication. The different strategies learners propose often generate real controversy about professional practice (what would I do?) and ethics (would it be right or wrong?) (Stokoe 2014a, 263; Niemants and Cirillo 2016). Because CARM is uncompromisingly grounded in findings about the communicative practices present in different interpreting settings, it can promote discussions on ethics and professional responsibility in a world where the simulations most typically used have little or no empirical basis. It can suit different types of courses, from the short monolingual course described by Hale and Ozolins (2014), to the typical language-specific interpreting course involving a single language pair (see Krystallidou 2014 on a session for postgraduate students and Wadensjö 2014 on a session for interpreter educators). And while traditional RP exercises generally require the co-presence of two teachers, one for each language (see Cirillo and Radicioni, this volume), CARM can easily make "a language-specific cohort dependent on one teacher" (Hale and Ozolins 2014, 7), thus responding to cost-cutting pressures.

4. Preparing for and teaching CARM

4.1 Preparation

Any CARM session is underpinned by research findings about a particular interactional practice. This implies that the teachers have training in CA, and can rely on a relatively large data set. They select extracts from collections of transcribed audio- and/or video-recorded interpreter-mediated interactions, which come from real-life situations. As noted by Amato and Mack (2015), such extracts may present some practices that can promote reflection or discussion. Their choice will depend on the teacher's experience and approach, which may be quantitative and/or qualitative. In the former case, teachers will opt for practices that recur frequently in the data (and perhaps also in their experience as DI practitioners), in the latter they will choose examples that seem particularly interesting for discussion, perhaps because they depart from what is traditionally expected from primary participants and/or interpreting practitioners and thus raise ethical issues as well as doubts on what to do next. Irrespective of their approach, teachers need to be well acquainted with the principles and methodology of CA (Sacks *et al.* 1974 but also Sidnell and Stivers 2012 for a comprehensive overview) before venturing to use CARM in class (see Stokoe 2014a and the videos at www.carmtraining.org).

The extracts below are taken from Niemants' (2015) research on DI in healthcare, using audio data collected in Belgian and Italian hospitals involving four so-called 'intercultural mediators', whose task was basically that of translating and enabling understanding in bilingual talk (on 'intercultural mediation' see Baraldi and Gavioli 2012; Niemants and Cirillo this volume). After careful listening and transcribing, we established the health-care services offered to women and their babies during pregnancy, labour, delivery, and breastfeeding, and then a recurrent type of visit –interviews with the midwife in the first, second and third trimester of pregnancy (on visit types and associated practices of action see Robinson and Heritage 2014, 206). Four extracts were finally selected from the Italian sub-corpus and re-transcribed to allow more fine-grained analyses, guided by criteria of comparability with what is supposed to be a standard triadic organization in interpreter-mediated interaction, namely an AIBIA pattern of turns where the interpreter immediately translates the utterances of the primary speakers, and we focussed on departures from this pattern which seemed to have positive consequences.

Once the extracts have been chosen, transcribed, and anonymized, a presentation tool (e.g. Power Point animation pane) is used to play the audio and the transcript synchronously, as well as to add comments by the teacher that may help promote participation and discussion (see below for samples of slides and comments in English – original French-Italian conversations are provided as an appendix – as well as for rough examples of what a teacher might say when presenting the extracts to learners).

4.2 In class

As a warm-up to this activity, the teacher may like to explain CARM and why they are using it to complement scripted role-playing exercises (see Section 3 above and Niemants and Cirillo 2016). They may also want to anticipate the particular practices they will be focusing on and why, i.e. instances of talk where the interpreter is not simply translating but also performing other activities, such as asking questions that promote the patients' expression (see 4.2.1), supporting primary participants' understanding (see 4.2.2), giving directions or providing explanations (see 4.2.3 and 4.2.4). These practices should be clearly divided and labelled on the slides which introduce them to learners.

Before playing the first extract, teachers should remind learners of the basic CARM procedure, *e.g. this activity consists in letting you read and view/listen to an authentic interpreter-mediated interaction, stopping the conversation following a particular choice point; you will be asked to respond, as interpreters, to that particular turn at talk and then to discuss your responses; you will then see/hear the response of the real interpreter and consider its consequences for the interaction.*

The first slide should only display a title for the practice extract to be presented.

4.2.1 *Promotional questions*

Introduce the extract, *e.g. this comes from an interview between a midwife and a pregnant woman about her medical history.*

Say what the participants' acronyms stand for, *e.g. I stands for Interpreter,*[3] *D for Doctor or other clinician (here a midwife) and P for Patient.*

Explain the main transcription conventions:

.	falling intonation, not necessarily an assertion
,	slightly rising intonation, not necessarily marking continuation
?	strongly rising intonation, not necessarily an interrogative
(.)	silence of less than 1 second; numbers between brackets indicate lengths of longer silences
:	prolongation of the preceding sound
[xxx]	square brackets surround simultaneous talk by two or more speakers

3. Depending on the data collected, "I" may also stand for intercultural mediator, as is the case here.

ab-	abrupt cut-off of incomplete word
abc	underlining indicates stress or emphasis, either by increased volume or higher pitch
=	latching indicates the lack of any discernible silence between two turns
<abc>	angle brackets indicate that a stretch of talk is slower and more drawn out than the surrounding talk
>abc<	reverse angle brackets indicate that a stretch of talk is compressed and rushed
ABC	upper case indicates a stretch of loud talk (e.g. shouting)
°abc°	degree signs bracket stretches of quiet talk
XXX	anonymised patronyms and toponyms. The number of X corresponds to the number of syllables omitted

Play the extract so that the transcript and the audio/video start at the same time.

Ask your learners to observe what has happened in that conversation so far and gradually visualize teacher comments so as to guide the discussion and make sure all the relevant issues are raised, *e.g. the midwife's question in turn 7 is about the woman's first menstrual period; this question is introduced quite abruptly after a short dyadic sequence with the interpreter.*

Promotional questions

1	I:	Mm hm oh nothing.
2		(.)
3	D:	Tell me.
4	I:	No no she was mentioning vomiting.
5	D:	Ah:,
6	I:	But it is something: of:
7	D:	Menarche?

The midwife invites I to expand

I does not complete her utterance

The midwife goes on with her agenda and asks a new question

Figure 1. Promotional questions – Part 1

Now ask the learners to respond to the last turn they heard (here turn 7) as if they were the interpreter.

Collect at least three or four versions, then say you will compare their responses with that of the actual interpreter.

Move on to the following slide and play the next turns, always making sure that the audio and the transcript start at the same time.

Once the extract has finished, ask learners to comment on the interpreter's response(s) and on their apparent consequences for the interaction.

Promotional questions

8	I:	So the the first time that you had: ehm the:: (.) the periods ?
9		(.)
10	P:	Mm hm,
11	I:	The first time (.) at what age ?
12		(.)
13	I:	>Eleven years twelve years thirteen years ?<
14		(1.4)
15	I:	The periods (.) the blood?
16	P:	E:hm (.) at that moment I was,
17		(2.0)
18	I:	So she is heal[thy (.) denies pathologies.]
19	P:	[Thirteen years like that,]
20	I:	Thirteen?
21	P:	Mm [hm,]
22	I:	[Thirteen] more or less.
23	D:	Okay thirteen years.

P does not answer the translated question

I encourages P to answer by recipient-designing her turns

Co-interviewing

Figure 2. Promotional questions – Part 2

As shown in Figure 2, the teacher may also want to comment/ask questions[4] on such features as: (a) silence as a sign of non-understanding (see line 9); (b) the interpreter's turns as instances of recipient design (see lines 11, 13, 15 and the terminological simplification from "periods" to "blood"); (c) the interplay between translating and other activities such as co-interviewing (see line 18, where while waiting for the patient's answer to the midwife's question, the interpreter recalls

4. Useful examples of comments and questions, especially concerning video data, where proxemics and gaze can also be a matter of discussion, can be found in Amato and Mack (2015), Krystallidou (2016), and Kadrić this volume.

a piece of information she has collected previously during the patient's medical interview).[5]

Before moving on to another practice, the teacher may want to make comparisons with similar choice points (e.g. silence as possibly showing non-understanding by the patient), so as to show learners that (a) responses may vary and have different interactional consequences (see Davitti and Pasquandrea 2014b) and (b) the interpreter is not the only respondent, since interpreting is a co-constructed activity where "language use is not just the sum of the individuals doing their respective parts autonomously, but is in fact a *joint action* (which depends upon all participants considering themselves to be acting jointly)" (Turner and Merrison 2016, 153). For instance in Figure 3 below, following an almost 3-second silence where a pregnant woman was supposed to answer the midwife's (translated) question, it is not the interpreter but the midwife herself who clarifies what she wants to know, thereby promoting the patient's response.

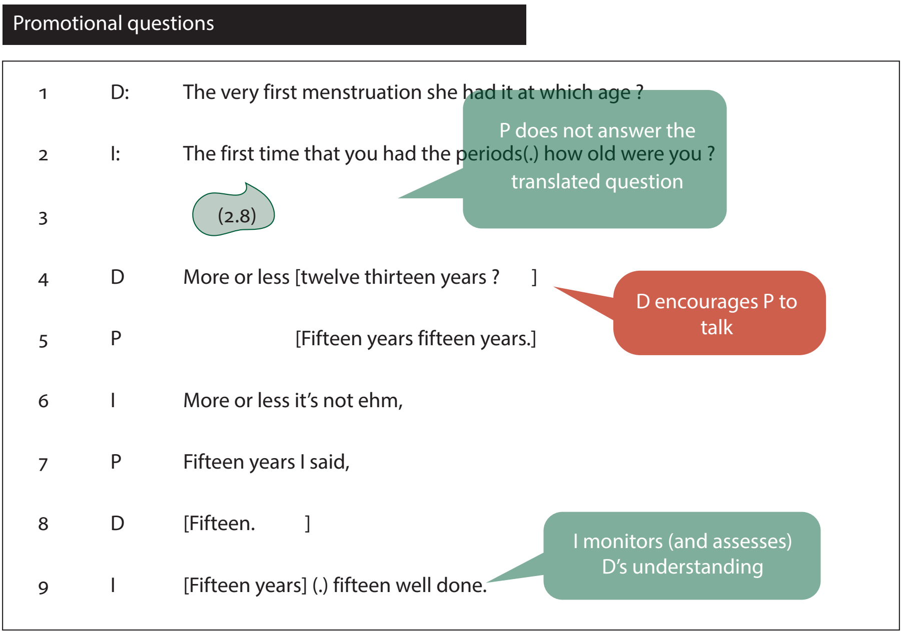

Figure 3. An alternative extract from the same collection

5. In traditional RPs, just like in most concocted teaching materials, dialogues generally do not begin in *medias res*, while excerpts of authentic interactions show a typical trait of social life, where speech often refers to something that has already been said or done before (see Ravazzolo *et al.* 2015, 147).

To conclude, the teacher may draw a comparison between the two extracts above and observe that in both cases the patients display difficulty in placing events in time and providing the answers the midwife is looking for. The two interpreters make use of questions that reformulate the healthcare worker's initial turn and make it clearer for the patient. This observation may pave the way to a discussion on intercultural communication in healthcare and/or to further reading on the subject.[6]

4.2.2 *A linguistic barrier?*

This second extract is taken from the same interaction as before. Here the midwife is investigating the patient's previous pregnancy.

After playing the extract, learners can be asked to observe what is happening using the comment balloons to guide the discussion.

A language barrier?

D:	Ehm it wasn't that perhaps the baby was (.) in a shoulder
	dystocia (.) that is after the head was delivered the baby
	could no longer come out,
I:	Hm,
D:	Is that what happened ?
I:	But ehm ehm ehm the the head ehm ehm ehm it it was out but
	the body no (.) o- of the baby ? [is it like that ?]
P:	[Ehm the the] that's it,
I:	Yes (.) yes yes.
D:	[That is the head was delivered then,]
I:	[That is head out and the body:] still inside.
D:	Shoulder dystocia.
	(2.4)
P:	Because when I had (.) the pregnancy (.) I didn't have (.)
	a poo.
	(0.9)
I:	Hm.
P:	I didn't have [a poo:,]
D:	[When he] was born he had [a poo.]

Questions on previous pregnancies

The midwife displays her understanding

Figure 4. Language barriers – Part 1

6. See e.g. Baraldi 2012 on promotional questions; Baraldi and Luppi 2015 on ways to overcome linguistic barriers in healthcare intercultural communication.

They can then be asked to respond to the last turn (here 19), and after collecting three or four proposals the teacher can move on and play the audio with the transcript (for further details on the use of and reaction to this specific extract in a DI class see Niemants and Cirillo 2016).

A language barrier?

20	I:	[Ehm no] no (.) when she was: pregnant she wasn't
21		having a poo,
22	D:	Ah (.) that's fi:ne that is ano-
23	I:	[Yes it's another thing,]
24	P:	[I've eaten hard things][ehm the some stuff that,]
25	I:	[Ehm ehm she has eaten]
26		some hard things she says:,
27	P:	°So°,
28	D:	[Eh it's norm-it's not hah I mean.]
29	I:	[Ehm hah hah ehm it's not it's not,]

I corrects the midwife's understanding

Figure 5. Language barriers – Part 2

Learners can be asked to note the interpreter's response, and invited to observe that: (a) the "linguistic barrier" is not always total, in that primary speakers may self-select and show some understanding of the other language; (b) the need for translation is negotiated on a turn-by-turn basis by the participants and may not be required.

Teachers may want to ask what happens if and when a translation is not needed. As recent literature has shown (e.g. Anderson 2012; Meyer 2012; Niemants 2015), when it is unnecessary to translate, the interpreter needs to negotiate a new role in the interaction. This new role may be that of being in "stand-by mode" (Angermeyer 2008, 391), allowing the primary participants to interact directly whenever possible and develop their relationship unimpeded (Turner and Merrison 2016, 158), intervening only to confirm that they are correctly understanding each other (e.g. "fifteen well done" in Figure 3, line 9) or to correct a misunderstanding (e.g. Figure 5, lines 20–21).

4.2.3 *Direction-giving*

The fact that translating may occasionally be unnecessary does not imply that the interpreter has no role to play. Various analyses of authentic interpreter-mediated interactions (e.g. Hsieh 2007 and 2010; Baraldi 2009) have shown that healthcare workers frequently delegate tasks such as collecting information, giving directions or providing explanations to the interpreter.

The third extract is taken from a long interview between another midwife and another pregnant woman, who has a regular permit and is thus entitled to use healthcare services, although she has not yet chosen a general practitioner. Again, after hearing the audio and reading the transcript, learners can be asked to observe what is happening, with comment balloons to guide the discussion, and then asked to respond to the last turn shown (here 7).

Direction-giving

I and P discuss P's documents in French

1	I:	Do you have your residence permit here ?
2	P:	°Mm hm°.
3	I:	Yes she is regula:r (.) [you see,]
4	D:	[Ah.]
5	I:	But she doesn't have the doctor here at XXXX.
6		(1.6)
7	D:	Then we tell her to go to Saub eh,

I reintroduces the Italian midwife

Figure 6. Direction-giving – Part 1

After collecting three or four versions, the real interpreter's response can be examined, with further comment balloons to draw their attention to two frequent phenomena in authentic interpreter-mediated interactions: (a) the production of an "expanded rendition" (Wadensjö 1998, 107) of the midwife's original turn, which the interpreter recipient designs by adding the address of the facility where the patient is supposed to go, as well as the reason for doing so (see lines 11–13 below); (b) the use of "okay" with rising intonation to elicit confirmation that the patient has understood correctly.[7]

7. Further readings on the function of okay and other feedback tokens in interpreted-mediated interactions are Gavioli 2012; Merlini 2015b; Merlini and Gatti 2015).

Direction-giving

8	I:	So wait (.) I'm looking here, (1.7) valid until the >twelve ten
9		two thousand and ten<
10		(1.0)
11	D:	So it's fine this year she is covered (1.1) twelve ten october ?=
12	I:	=Hm (.) because you have to go (.) to: (1.3) to Saub (.) street XXX
13		(1.3) ehm to choose your family doctor,
14		(1.1)
15	I:	Okay ?
16	P	°Hm°.

"Expanded " rendition of the original turn

I checks P's understanding

Figure 7. Direction-giving – Part 2

Learners may also be shown what happens a few seconds later, where following a 3-second silence, the same interpreter makes sure the patient knows how to get to the healthcare facility.

Direction-giving

8	I:	So wait (.) I'm looking here, (1.7) valid until the >twelve ten
9		two thousand and ten<
10		(1.0)
11	D:	So it's fine this year she is covered (1.1) twelve ten october ?=
12	I:	=Hm (.) because you have to go (.) to: (1.3) to Saub (.) street XXX
13		(1.3) ehm to choose your family doctor,
14		(1.1)
15	I:	Okay ?
16	P	°Hm°.

17		(3.2)
18	I:	You ask to some- to someone who: (1.8) who knows well ehm
19		XXX of accompanying you there,
20	P:	Mm hm,
21	I:	Eh ? (.) it's not far it's it's street XXX (1.1) e:hm with the the
22		bus num- number two (1.8) a:nd you go there: Saub Sob,
23		(.)
24	P:	[Saub ?]
25	I:	[Wri] write if it's write ehm this (.) e:hm so (2.9) >I write it here<
26		(.) street XXX (1.3) e::hm <bus> (1.2) <number> (.) two
27		(.) to go (2.1) this is ehm the bus that takes to: XXX,
28	P:	Mm hm.
29	I:	From the direction of XXX.

Figure 8. Direction-giving – Part 3

As shown in Figure 8, the interpreter co-constructs a direction-giving sequence in which she provides the patient with all the (oral and written) information she needs to be able to reach the place on her own.

This long example may encourage learners to reflect on what "being *responsible* for communication", in the sense of being *able to respond*, may actually mean for an interpreter. Learners may realise that in authentic interactions understanding is not guaranteed by turn-by-turn translation and that departures from this format may in fact help participants share an understanding of what is being said and done in the interaction. The last part of the example may also raise awareness of the range of behaviours that can display primary speakers' understanding or non-understanding (e.g. the "mm hm"s and silent pauses seen above, but also code-switchings). Such an awareness may prove useful in contexts where the primary speakers have a certain degree of competence in the other language and where interpreters may therefore need to "carefully monitor and mould" (Anderson 2012, 146) their behaviour in order to be able to respond appropriately, in ways which correspond to what Baraldi and Gavioli (2012, 5–6), revisiting Wadensjo's dichotomies (1998), term "reflexive coordination".

4.2.4 *Delegated activities*

Learners should be told that this example displays the explicit delegation of a non-translating activity to the interpreter. Again, they should be asked to observe what happens in the interaction, using comment balloons to guide discussion, before collecting their proposed responses to the last turn (here 19).

Delegation

1	D:	[They tried] with the doctor if you want to show her that
2		it's [>they've changed it,<]
3	I:	[Yes yes] okay (.) I'll deal with that you go,
4		(0.8)
5	I:	[Now I'll expla:in pro:perly (.) eh,]
6	D:	[Then one needs to show that] for the thyroid
7	I:	That maybe will be prescribed by her thoug
8		(1.3)
9	D:	Oh (.) I don't know it can be,
10		(3.2)
11	I:	She will go and ehm show the analysis to the doctor XXX (.)
12		these are your <appointments> (.) so (.) it's here (.) look (1.3)
13		look (.) THE TWENTY-NINE ELEVEN AT FOURTEEN HOURS THIRTY,
14		(1.1)
15	I:	Scan (.) two obstetric ultrasound twenty-first wee- twenty-
16		one weeks (0.9) did you understand ?
17		(.)
18	I:	This,=
19	P:	=What is twenty-one: °weeks° ?

Delegation

Acceptance

Figure 9. Delegation – Part 1

Learners should notice that in the first lines the midwife addresses the interpreter directly, (a) telling her to show the patient that the ultrasound scan has been postponed and (b) making reference to the thyroid tests. While the interpreter responds to the first delegated task by showing her agreement (line 3) and confidence (line 5), she sounds unsure with respect to the second task (line 7), and ends up filtering out the thyroid issue, which will only be retrieved several minutes later (text not shown). The interpreter and the patient are subsequently left alone to co-construct the list of appointments: they have a quick glance at the dates of tests and visits, and negotiate what to do in the weeks ahead.

Before moving on to the next turns, it may be useful to draw learners' attention to the interpreter's code-switching (see the original transcript in the appendix), asking them why Italian words are used in French sentences (i.e. sight-translating Italian prescriptions? Familiarizing the patient with the Italian healthcare system and its terminology?).

Delegation

20	I:	Ehm it's ehm ehm t- the second ultrasound scan one
21		does it ehm around the twenty twenty-one twenty-two
22		weeks of pregnancy.
23	P:	°Ah°=
24	I:	=This is the date the scan is performed. (.) it's the second scan
25		that's very important to assess the orga:ns of the foetuses (.)
26		one sees the heart the kidneys everything,=
27	P:	=°Hm°=
28	I	=If there are problems (.) it's very important that.
29		(.) you must do (.) you must go there (.) that's it.

Figure 10. Delegation – Part 2

Learners should observe and comment on the responses of the interpreter, who does not treat the patient's question in turn 19 as a mere request for linguistic clarification, but also dwells on the so-called foetal morphology ultrasound, explaining that it is important to take a close look at the baby's organs (lines 24–26 and line 28). This example again shows how under certain circumstances interpreters do much more than translate. In some countries ultrasound scans are performed whenever the pregnant woman requires them, while this particular scan must necessarily be performed in the middle period of pregnancy, usually between week twenty-one and week twenty-four. In a subsequent interview, the intercultural mediator admitted they were adding further details on the morphology ultrasound so as to make sure the patients showed up at the appointment.

4.3 Variants

One of the aims of this activity is to raise learners' awareness of the complexity of DI in healthcare, and to help them respond appropriately in real interpreter-mediated interactions, recognising when mere translation of an utterance may not be enough. Using presentation software to synchronise transcripts with audio/video undoubtedly helps involve learners and help them to experience the interaction as it unfolds. But nothing prevents the use of variants such as the following.

In the first of our five piloting seminars (see Niemants 2013b), each learner was provided with a sheet of paper for each extract, the transcript of the first part of the extract being on one side, that of the second part on the other. The activity was fairly similar to those described above: we introduced the extract, played the audio, and asked learners to read through the corresponding transcript. We then asked them to observe and comment on what had happened in the interaction, and then to respond to its last turn. After collecting three or four proposals, we asked learners to turn over the sheet of paper and observe the real interpreter's response, of which we also played the audio.

5. Authentic for learners? Some concluding remarks

Irrespective of the materials used (whether slides or handouts), our learners' reactions to CARM have been extremely positive. Learners consider that it opened their eyes to the real work and responsibilities of the dialogue interpreter in healthcare, filling the gap between theory and practice. To use the words of some learners:

> The lesson was very interesting, especially because it gave us the possibility of getting closer to the reality of interpreting and to the problems an interpreter may actually encounter. It is not true that the interpreter is invisible, nor that her/his role is simply that of translating, and that was taught to us in the best possible way: through examples in real settings. (Laura's comment to a post about CARM at http://www.dailynterpreter.com/archives/2904)

> The lesson was very interesting, the theoretical part but especially the moment when we had to react to the situation and thus to act as an interpreter. It has not always been easy to respond but the lesson gave me a practical example of the interpreter's job, in this case in the medical setting. (Marie-Sophie's comment to a post about CARM at http://www.dailynterpreter.com/archives/2904)

> On the basis of the extracts we have listened to in class, I would say that the interpreter becomes for the patient a real point of reference and a person to "trust", since the doctor, who de facto speaks another language, could inevitably sound more detached. In this field in particular, but not exclusively, human qualities back up and sustain the interpreter's linguistic skills. So starting from a good basic training, the best method to achieve this completeness consists in "putting oneself to the test" in real experiences, and this lesson was very useful to give a first taste.
> (Maria's comment to a post about CARM at http://www.dailynterpreter.com/archives/2904)

Even if it is true that the authenticity of training activities has less to do with the simulation of real-life situations and the use of real-life data, and more with the reaction of the learner, we can conclude that CARM seems to offer student interpreters the opportunity to react more authentically to the talk of real patients and healthcare workers, first by *observing* and then by *participating* in the ongoing interaction.

In the observation stage, where attention can be paid to the properties of turns, the actions they accomplish and the activities they constitute, CARM provides food for thought and discussion. The greater the divide between what is ideally expected and what is done in the interaction (not only by the interpreter but also by the other participants), the livelier the controversies on what should be done next. So if Penn and Watermeyer (2012) are right in claiming that self-awareness is a key component of effective practice, CARM appears to address this component of learning.

In the participation stage, where the next turn is produced, CARM provides material to prepare learners to react to the ongoing talk of real primary speakers, where utterances may be incomplete or completed by other participants and where the latter may refer to things that have been said or done before the interaction begins. Learners are thus confronted with multiple choice points, where they are put in a position to respond in ways that may differ from direct translation of the preceding primary speaker's turn. Here lies the authenticity of the students' reaction in the here-and-now-ness of the classroom interaction, where the reflection on *what* they do, and *how* they do it starts from the very beginning, whereas in traditional RP it arguably occurs at the debriefing stage (see also Niemants and Cirillo 2016).

While this chapter reports an alternative RP method, we are not dismissing the value of traditional role-playing exercises completely. There may be a place for both scripted RPs and CARM, especially if conversation analytic research underpins what gets trained and what gets assessed. While formative scripted dialogues may be of value to learners to acquire some basic interpreting skills (what the third student quoted above refers to as "basic training" and Rudvin and Tomassini 2011, 86 call "the a-b-c- of interpreting competence),[8] they do not educate learners to observe (and respond to) the co-constructed dialogue of two or more real participants and may even distort the assessment of learners' communicative competence if they are used as an evaluative tool. As shown by Stokoe (2013), RP authenticity is crucial if we are to evaluate people 'skills' and if the RP does not look like the real interaction "what is being assessed is not real communication but the ability to voice a credible appearance of such communication" (Atkins *et al.* 2016, 7).

To conclude, CARM is meant to show "pictures" of occurrences of reality which, regardless of whether they will happen again or not, meet the need of learners to acquire (appropriate) strategies of reaction. They need to develop problem-solving skills and learn to adjust their talk to that of other participants so as to *jointly* construct understanding. If DI is a co-constructed activity, the focus should lie equally on each member of the triad: the actions undertaken by the primary participants – here the healthcare workers and the patients – also need to be taken into account (see Del Vecchio *et al.* 2015; Krystallidou 2016; Turner and Merrison 2016; as well as Ozolins this volume). Of course, collections of audio and/or video recorded interpreter-mediated interactions are only partial authorities (the cumulative experience of a practitioner being far richer), and they inevitably "present us with *a fait accompli*, a fixed product rather than an open process" (Cook 1998, 61). Nonetheless, they can provide learners with opportunities to observe the process, to focus on particular choice points, to see what works and what does not, and to produce their tentative responses, thereby leading them towards the complexity of a dialogue interpreting that must be done *together*, within the walls of the classroom as well as in future professional settings.

8. The a-b-c of interpreting competence includes both passive and active skills in the foreign language along with the capacity to trace equivalent words and phrases quickly and to manage direction when addressing different language speaking participants. As pointed out by Rudvin and Tomassini (2011, 94–109), scripted RP enable teachers to incorporate (and dose) specific linguistic and pragmatic features (e.g. greetings, dates, names, figures, field-specific language and technical terms, but also cross-cultural issues like politeness, punctuality, pain, first name or title), and to assess whether learners use appropriate register and terminology, whether their translations contain any significant omissions or additions, or whether their pronunciation in the foreign language is acceptable. Traditional forms of role-playing additionally enable teachers to help the students as they play their role: "[I]f they get stuck for a word, trainers might ask pertinent questions as the pretend interlocutor" (Rudvin and Tomassini 2011, 98), an advantage that has also been stressed by Sandrelli (2005, 87), among others.

Appendix. Original data extracts

1 I: Mm hm ok niente.

2 (.)

3 D: Dimmi.

4 I: No no parlava del vomito.

5 D: Ah:,

6 I: Però è una cosa: de:l:

7 D: Menarca ?

Figure 1. Promotional questions – Part 1

8 I: Allora la la première fois que tu as eu: ehm la:: (.) les règles?

9 (.)

10 P: Mm hm,

11 I: La première fois (.) à quelle età ?

12 (.)

13 I: >Onze ans douze ans treize ans ?<

14 (1.4)

15 I: Les règles (.) le sang ?

16 P: E:hm (.) en ce moment j' avais,

17 (2.0)

18 I: Allora lei è sa[na (.) nega patologie.]

19 P: [Treize ans comme ça,]

20 I: Treize ?

21 P: Mm [hm,]

22 I: [Tredici] più o meno.

23 D: Ok tredici anni.

Figure 2. Promotional questions – Part 2

```
D: La primissima mestruazione l'ha avuta a che età ?
I: La première fois que tu as eu les règles (.) quel âge avais-tu ?
    (2.8)
D: Più o meno [dodici tredici anni ?]
P:            [Quinze ans quinze ans.]
I: Plus ou moins c'est pas ehm,
P: Quinze ans j'ai dit,
D: [Quindici.]
I: [Quinze ans] (.) quindici brava.
```

Figure 3. An alternative extract from the same collection

```
D: Ehm non era che per caso il bambino si era (.) in una
   distocia di spalle (.) cioè uscita la testa non riusciva più a
   uscire il bambino,
I: Hm,
D: È successo questo ?
I: Mais ehm ehm ehm la la tête ehm ehm ehm elle elle a été
   dehors mais le corps non (.) d- du bébé ? [c'est comme ça ?]
P:                                           [Ehm le le] voilà,
I: Sì (.) sì sì.
D: [Cioè è uscita la testa quindi,]
I: [Cioè testa fuori e il corpo:] ancora dentro.
D: Distocia di spalle.
    (2.4)
P: Parce que quand j'avais (.) la grossesse (.) je ne faisais pas
   (.) caca.
    (0.9)
I: Hm.
P: Je ne faisais [pas caca:,]
D:               [Quando è] nato ha fatto [la cacca.]
```

Figure 4. Language barriers – Part 1

```
20 I: [Ehm no] no (.) quando lei era: incinta non
21    faceva la cacca,
22 D: Ah (.) va be:ne questo è un al-
23 I: [Si è un'altra cosa,]
24 P: [J'ai mangé des choses dures][ehm les des trucs qui,]
25 I:                              [Ehm ehm ha mangiato]
26    delle cose dure dice:,
27 P: °Alors°,
28 D: [Eh è norm- non è hah voglio dire.]
29 I: [Ehm hah hah ehm non è c'est pas,]
```

Figure 5. Language barriers – Part 2

```
1  I: Tu as le permis de séjour ici ?
2  P: °Mm hm°.
3  I: Sì lei è regola:re (.) [vedi,]
4  D:                        [Ah.]
5  I: Solo che non ha il medico qua a XXXX.
6      (1.6)
7  D: Allora le diciamo di andare al Saub è,
```

Figure 6. Direction-giving – Part 1

```
8  I: Allora  aspetta  (.)  sto  guardando  qua,  (1.7) valido  fino  al
>dodici dieci
9     duemiladieci.<
10     (1.0)
11 D: Quindi va bene quest'anno ci rientra. (1.1) dodici dieci ottobre
?=
12 I: =Hm (.) parce que tu dois aller (.) à: (1.3) al Saub (.) via XXX
(1.3)
13    ehm pour choisir le médecin de base,
14     (1.1)
15 I: Okay ?
16 P: °Hm°.
```

Figure 7. Direction-giving – Part 2

17 (3.2)
18 I: Tu demandes à quel- à quelqu'un qui: (1.8) qui connaît bien ehm
XXX de
19 t'accompagner là-bas,
20 P: Mm hm,
21 I: Hein ? (.) c'est pas lointain c'est c'est via XXX (1.1) e:hm
avec le
22 l'autobus num- numéro deux (1.8) e:t tu vas là: Saub Sob,
23 (.)
24 P: [Saub ?]
25 I: [Scri] écris si c'est écrire ehm ça (.) e:hm allora (2.9) >je te
l'écris
26 ici< (.) via XXX (1.3) e::hm <autobus> (1.2) <numéro> (.) deux
(.)
27 pour aller (2.1) ça c'est ehm l'autobus qui porte à: XXX,
28 P: Mm hm.
29 I: De la direction de XXX.

Figure 8. Direction-giving – Part 3

```
1  D: [Hanno provato] dalla dottoressa se te gli vuoi far vedere
2     che vien- [>gliel' han spostata.<]
3  I:           [Sì sì] d'accordo (.) ci penso io te vai,
4      (0.8)
5  I: [Adesso gli spie:go be:ne (.) è,]
6  D: [A dì bisogna far vedere quello] per la tiroide ehm,
7  I: Che forse li prescrive lei però,
8      (1.3)
9  D: Bo (.) non so può essere,
10     (3.2)
11 I: Elle va faire ehm voir les analyses à la dottoressa XXX(.)
12    ça sont tes <rendez-vous> (.) alors (.) c'est ici (.) guarda
13    (1.3) regarde (.) LE VINGT-NEUF ONZE À QUATORZE HEURES TRENTE,
14     (1.1)
15 I: Eco (.) due eco ostetrica ventunoesima set- ventune
16    settimane (0.9) hai capito ?
17     (.)
18 I: Ça,=
19 P: =C'est quoi ventune: °settimane° ?
```

Figure 9. Delegation – Part 1

```
20 I: Ehm c'est ehm ehm l- la deuxième écographie on la
21    fait ehm vers le vingt vingt-et-un vingt-deux
22    semaines de grossesse.
23 P: °Ah°=
24 I: =C'est ça la date qu'on fait l'écographie. (.) c'est la deuxième
éco
25    qu'elle est très importante pour valuer les organ:es des fœtus
(.)
26    on voit le coeur les reins tout,=
27 P: =°Hm°=
28 I: =S'il y a des problèmes (.) c'est très important ça.
29    (.) tu dois faire (.) tu dois y aller (.) c'est ça.
```

Figure 10. Delegation – Part 2

CHAPTER 16

"That we all behave like professionals"

An experiential–dialogic approach to interpreter education and online learning

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How may interpreting students acquire professional identity and knowledge online? The chapter explores knowledge building through the discourse analysis of students' and facilitators' interactions in real-time, text-only chats in a blended course. The university level course (30 ECTS) applies an experiential-dialogic approach to learning that sees the teacher as a facilitator. In the chat logs, the students discuss dilemmas of practice, while the facilitators reflect on the students' ability to articulate knowledge through action in role-played exercises. The qualitative analysis shows how the didactic approach allows for professional identity and knowledge to develop. The data are derived from multiple year classes, each with up to eighty students from eight to ten working languages (WLs). To enter the course, students pass an admittance test that evaluates their listening and speaking skills in both WLs, one of which is always Norwegian. An exam testing practical interpreting skills completes the course.

Keywords: online learning, experiential-dialogic approach, text-only-chats, public sector interpreting, phronesis

1. Introduction: The need for interpreter education in the public sector setting

Interpreting in the public sector enables professionals and officials to *inform, guide and hear* the parties in the case at hand despite language barriers (Jahr *et al.* 2005, 28). In serving professionals like doctors and lawyers in their consultations with patients and clients, the interpreter, accordingly, has an important function in modern society. Yet, when working in public sector (or 'community') settings, the interpreter has a low professional status (Mikkelson 1996; Ozolins 2000 and 2010). Reports from public sector settings bear witness to this state of affairs and

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document how untrained persons, who lack the basic skills necessary to carry out the task of an interpreter, are often given an interpreter role (see e.g. Meyer 2001; IMDi 2007; IMDi 2009; Merlini 2009; NOU 2014). Doctors and lawyers represent the professions that enjoy modern society's longest education, and the highest status within its professional hierarchy (Molander and Terum 2008; Smeby 2008). The fact that these professionals often rely on "lay interpreters" in consultations where there is a language barrier is a paradox (Skaaden 2013a). Several factors, both external or structural-societal and internal or didactic, contribute to this paradox.

The most prominent single factor contributing to the current situation is probably the lack of education offered to interpreters (Ozolins 2000 and 2010). In this respect, the society's need for interpreters in a *multitude* of languages obviously represents, in itself, a complicating factor in both education and testing (Skaaden 2013b, Skaaden and Wadensjö 2014). By way of illustration, in Norway alone there is a registered need for interpreting in more than one hundred languages (NOU 2014), while until 2003 university education was offered in no more than fifteen languages (Jahr *et al.* 2005). Although the situation in Norway improved in the decade from 2004 to 2014, with university level courses such as the current being offered to interpreters in more than fifty languages, the gap between society's needs and the supply of trained interpreters is still considerable (NOU 2014). Recent reports from EU member states indicate that the situation in Norway is not unique. In fact, it appears that only few EU member states have established education or testing for interpreters in the range of languages needed (see Giambruno 2014b, 149–190).

Adding to the challenges in establishing education is the fact that interpreting is a skill-based subject. Hence, interpreting is something you *do*, not an activity you can learn to master by simply reading and talking about it. The integration of theory and practice is therefore a recurrent topic in interpreter education, as Gentile (1995) points out. In this respect, the interpreter function shares a core characteristic with the established professions that the interpreter serves. The integration of theory and practice is a recurrent topic in the education of professionals in general (Schön 1983 and 1987; Molander and Terum 2008; Kinsella and Pitman 2012b and 2012c). The issue relates to the type of knowledge that the practitioner must learn to master, and, accordingly, to the didactic approach employed in the education of professionals.

A central characteristic of any profession is the practitioner's need to *apply* knowledge and skills in a multitude of situations that are different from each other (Molander and Terum 2008, 15; Grimen 2008, 71–74 and 76–79). Hence, a common denominator in the education of professions is the aim to master *know-how* (Grimen 2008, 76; Schön 1983 and 1987; Kinsella and Pitman 2012b and 2012c). This aim also applies to the education of interpreters and has implications for the choice of didactic approach.

Against this backdrop, the purpose of the current study is to explore the reflections made by interpreting students and their teachers in a university level course that has an experiential-dialogic approach to learning. This approach sees the students' experiences and mutual reflections upon them as a main resource in the learning process. Moreover, the teacher's chief task is to facilitate the students' interactions and involvement in their own learning. Accordingly, Section 4.1 will focus on the discourse of interpreting students discussing their professional role, dilemmas of practice and the delineation of their area of expertise; while 4.2 will present the teachers' reflections on the students' ability to articulate knowledge through *action* in on-campus interpreting exercises. Before we return to the data in more detail in Sections 3 and 4, Section 2 takes a brief look at the nature of professional knowledge and the conceptual division between theoretical and practical knowledge.

2. The nature of professional knowledge

Rather than the mastery of theory in the sense of *scientific* or *declarative knowledge*, i.e. the "knowing that", the professional must master *practice* in the sense of "knowing how", as pointed out in the sociology of professions (Grimen 2008, 82). Therefore, the education of professionals concerns the acquisition of *indexical* and *procedural knowledge*. According to Grimen (*ibid.*, 82), this type of knowledge is articulated through *action*, rather than *verbalization*. Moreover, the differentiation of knowledge in what is often referred to as *theory* and *practice* draws on Aristotle's distinction between three types of knowledge, Grimen (*ibid.*, 78) stresses. While "theory" refers to *episteme* (the *knowing that*), practice refers to *techne* and *phronēsis*, i.e. *knowing how* in terms of *doing or creating* as well as *making the right decision based on your confidence within a given situation*. In the case of interpreters, *techne* refers to the practitioners' knowledge of different methods of interpreting, their mastery of the WLs and the interplay between them in creating target renditions according to context requirements. *Techne* also includes the practitioners' awareness – in principle – of how to "place" themselves in the situation with respect to the interlocutors (e.g. pronoun choice in dialogue interpreting, or command of voice and microphone use in simultaneous or remote interpreting). *Phronēsis* relates to experience with actual situations, and thus refers to the building of confidence (Grimen 2008, 72) or "wise action in context" as Kinsella and Pitman (2012c, 169) describe it. Grimen (*ibid.*) emphasizes that different writers since Aristotle have understood the concept in various ways. Nevertheless, there seems to be consensus that "[p]hronesis emphasises reflection (both deliberative and that revealed through action) as a means to inform wise action, to assist one to navigate the variable contexts of practice, and as directed toward the ends of practical wisdom" (Kinsella 2012, 35). How can the development of this type of knowledge be stimulated through online learning activities?

What impact scientific, epistemic, or declarative knowledge has on the mastery of experiential knowledge and confidence-based skills is unclear (Molander and Terum 2008, 13–23). In didactics, the distinction between *knowing that* and *knowing how* is linked to the seminal works of Schön (1983 and 1987),[1] who describes the interrelation between the two types of knowledge with a metaphor: "Everyone who has tried to learn from a book how to ski or write a story knows how difficult it can be to act from such a description" (Schön 1983, 276). However, Grimen (2008, 82) draws attention to the fact that Western culture has a tendency to consider as knowledge only the epistemic type. Similarly, Kinsella and Pitman (2012b, 2) notice a "disjuncture between the knowledge required for practice and professional schools' current conceptions of what constitutes legitimate knowledge". Kinsella (2012, 35–43) discusses Schön's (1983 and 1987) division between *reflection in action* and *reflection on action*, and how the latter may influence the former. In an elaboration of Schön's model of the interplay between reflection and action, Kinsella (2012, 43–49) emphasizes the importance of reflexivity and dialogue in knowledge building, a view which has an affinity to social constructivist or interactional approaches to learning.

Advocates of an interactional approach to learning regard dialogue as an important path to knowledge, in that interaction and the negotiation of meaning are believed to be necessary for learning to occur (see e.g. Gee and Green 1998, 148–149). As has been pointed out in pedagogy and didactics since John Dewey and beyond, the image of the teacher as a disseminator of knowledge in a monologue is not necessarily functional to the acquisition of *know-how* (see e.g. Kolb 1984; Schön 1987 and 1993; Billett 2010). Collaborative and interactional approaches to learning emphasize the teacher's role as facilitator, i.e. supplier of the right *questions* rather than the correct *answers*. Both in its online and on-campus learning activities, the course under scrutiny utilizes a didactic approach that sees learning as an interactive process and considers student involvement to be a major vehicle in learning (see e.g. Kolb 1984; Gee and Green 1998). The idea is that through cooperation students may capitalize on each other's knowledge, since the group as a whole is more knowledgeable than the individual. In such an approach, the teacher's role is that of a facilitator, whose task is to stimulate student involvement and interaction. The dialogic approach at this point overlaps with models of learning which conceive of knowledge building as a social activity and models that emphasize the

1. In his work on the distinction between *knowing that* and *knowing how*, Schön (1983, 51) leans on Gilbert Ryle's (1949) concepts, as pointed out by Grimen (2008) and Kinsella (2012).

importance of the students' own experiences as a vantage point for classroom activities (e.g. Kolb 1984, 38).[2] In a discussion on the position of practice in professional education, Kinsella and Pitman (2012c, 167) similarly emphasize the relationship between dialogue and the development of phronesis, stating that:

> a means of cultivating phronesis in professional education and practice may well be to encourage professionals to talk about, share, and document the aporias of practice with one another and with emerging professionals in spaces where professionals feel 'safe' to discuss the ambiguities of practice (*ibid.*, 167)

Against this backdrop, the aim of the analysis below is to identify how students and facilitators reflect on the acquisition of professional knowledge and identity within the chosen didactic approach. How does the chat log discourse reflect the students' development towards professional knowledge and identity? What do the participants identify as challenges and contributions to this process?

3. Background and methodology

Through the discourse of real-time text-only chats in two types of online focus groups, the analysis provides two windows to the chosen didactic approach. Firstly, in Subsection 4.1, interpreting students interact as part of mandatory learning activities where they reflect on their professional identity and professional development. Secondly, in Subsection 4.2, their teachers or facilitators, based on their experiences with managing on-campus interpreting exercises, reflect on the didactic approach and the students' development within it.

At a macro level, the current study approaches the organization of interpreter education in an *action research mode*, in that the author's own experiences are documented, analysed and made public as the course progresses (McNiff and Whitehead 2012, 10–11). At a micro level, the answers to the above research questions are sought in a qualitative discourse analysis based on the students' and facilitators' reflections in online focus groups.

The data is derived from several year-groups attending a one-year course (thirty credits in the European Credit Transfer System) on interpreting. Each year, the course admits up to eighty students representing eight to ten WLs in addition to Norwegian. Students from more than fifty language groups completed the course between 2004 and 2014. Approximately ninety percent of the students are adult

2. The reference to Kolb's (1984) model relates to a way of organizing classroom activities, without adhering to its theoretical claims as to how learning takes place. Kolb (1984) builds on the works of John Dewey (as does Schön 1983 and 1987) and Kurt Lewin (Kolb 1984, 21).

migrants who have acquired Norwegian as a second language after puberty, but the students represent great diversity in terms of age, previous education and work experience. Importantly, while some students have practiced interpreting for several years prior to starting the course, others are newcomers to the interpreter's function. Accordingly, background *variation* is a main characteristic of the student group as a whole.[3]

During the course, students and facilitators interact through a blended approach, with online and on-campus learning activities.[4] The course is predominantly web-based in that the students meet face-to-face only five times during the year, while they meet online every week throughout the courses' 30 weeks' duration.[5] In an approach that incorporates multiple language groups, the course addresses four main topics:

a. *Professional ethics and the boundaries of the interpreter's area of expertise*;
b. *Language, the interpreter's main tool* (i.e. what is language, bilingualism, linguistic registers, style and pragmatics);
c. *Situational knowledge* and *interpreting techniques* (e.g. what characterizes an institutional dialogue, an interpreted dialogue, turn-taking techniques);
d. *Specific context knowledge and strategies for entering new language domains*, (i.e. based on context knowledge from selected domains in the public sector, the students collaborate in their language groups on developing strategies for gaining access to contextual knowledge and terminology when entering new language domains).

The students work with these topics in a range of mandatory learning activities online and during on-campus gatherings. The topics are approached from different

---

3. To enter the course, applicants must sit a performance test designed to assess their oral skills in both WLs. On average, the entrance test has a sixty percent fail rate (Skaaden 2013b). The practical exam that completes the course is set to evaluate the students' interpreting skills in the consecutive rendition of a role-played institutional dialogue. In addition, the students write an essay on professional ethics. Both exams are graded A-F (Skaaden 2012; 2016a; 2016b). To sit the exams, the students must have fulfilled the mandatory part including all online and on-campus learning activities with no less than eighty percent attendance. The course completion rate is well above eighty percent for all year classes between 2004 and 2014, which is a very good result for a predominantly web-based course, and indicates that the approach is attractive to the target group.

4. The concept of *blended learning*, which is given different meanings by different authors, here simply refers to the fact that the course involves both online and on-campus activities.

5. The course offered at Oslo and Akershus University College of Applied Sciences (www.hioa.no) since 2007 builds on a pilot course administered by the University of Oslo in 2004 and 2005 (see Skaaden and Wattne 2009, and Skaaden 2016b for a description of the course model).

angles building up to the final practical exam where the students consecutively interpret an institutional dialogue in a role-play (Skaaden 2012).[6]

As mentioned, chat logs from two types of online focus groups serve as a base for the current analysis. The discourse under scrutiny derives from encounters in real-time, text-only chats, i.e. discourse where the participants interact in a dialogue or polylogue via their home computers' keyboards (Holmer 2008, 1). Since all students have the Norwegian language in common, the chat discourse is carried out in Norwegian. For the sake of brevity, the chat discourse is here represented only in the author's English rendition of the excerpts. This is also the case for the excerpts in Subsection 4.2, which illustrate the facilitators' discussions in online focus groups. The facilitators' online deliberations were part of the course's "training the trainers" component, and took place at the beginning of the second semester in two different year classes (Skaaden 2013c). An excerpt from a students' chat session may illustrate the nature of the chat logs:

(1)

```
1. Facilitator – 20:43> Do you have any suggestions as to how the
   interpreter – in the process of adopting a professional attitude,
   may develop strategies to handle difficult episodes in her/his work
   situation?
2. Amha1 – 20:43> interpreters from different language groups may
   cooperate
3. Fren1 – 20:44> Agree. Language is not crucial in such a case, since
   we as interpreters experience much the same, and we do have the
   Norwegian language in common
4. Sora3 – 20:45> Amha1: where I work as an interpreter, there is no
   one to cooperate with
5. Amha2 – 20:45> This course is an arena to become acquainted, and
   we may continue our collaboration, make appointments and exchange
   experiences
6. Fren1 – 20:46> Totally agree with you, Amha2. The web provides
   an excellent opportunity to start a new way of cooperation and
   communication!                    (from Skaaden and Wattne 2009, 85)
```

In the chat sessions, the students appear with their full names, which are here replaced by the first four letters of the student's non-Norwegian working language, along with the time of posting. For the sake of anonymity, the language tabs have been randomized in the illustrations. In each student chat session, eight to fifteen students with different WLs participate. Excerpt (1) indicates that four students with the WLs Amharic, French and Sorani interact.

6. From 2007 to 2014 more than six hundred students in fifty-three languages completed the course with pass grades. In addition, around one hundred and sixty students completed the pilot course in 2004 and 2005 (Skaaden and Wattne 2009, 76).

In the real-time, text-only chats used here, participants respond solely to postings that rapidly appear in the log-window on the screen in front of them. Since the nature of the technology prevents the cues for turn-taking and back-channelling customary in face-to-face encounters from being applicable, question-response pairs need not to be adjacent in chat discourse. Adjacency pairs are sometimes interrupted by messages referring to other topics, and may thus appear several postings apart (Holmer 2008, 2). However, Herring (2003, 1) finds that although chat discourse may seem fragmented and topically digressive, cross-message coherence can be inferred from *meaning*, resulting in so-called *threads* or topical episodes. The excerpts sampled for the current purpose are threads that touch upon the topic under scrutiny and involve exchanges between more than two participants in the particular chat session.

4. An experiential-dialogic approach to learning in text-only chats

In an experiential-dialogic approach to learning, as outlined in Section 2 above, the idea is that a group of students benefit from each other's resources through interactions and dialogue on shared experiences. The teacher's role is that of facilitator, guiding the students in their interactions and shared knowledge building, e.g. by posing open-ended questions. In the current course, a didactic approach along these lines of thought is applied for both the online and on-campus learning activities. In the next subsections, we explore how the interpreting students (4.1) and their facilitators (4.2), respectively, experience the chosen didactic approach and reflect on their own interactions and learning in text-only chat sessions.

4.1 Students' reflections on professional identity and knowledge

In this subsection, we will see how the students interact online in real-time, text-only chats, as illustrated in Excerpt (1) above. Each chat group includes eight to fifteen students with different WL-pairs (but all students have Norwegian as one of their WLs). The agenda of each chat session is the week's learning topic, introduced in the form of a brief "focus text" on the learning platform, e.g. *the interpreter's area of responsibility and its boundaries* (chat session 1); *the interpreted dialogue* (chat session 4); *the interpreter's own health and the danger of burnout* (chat session 5); *professionalization: neutrality, loyalty, disqualification* (chat session 10); *professionalization: expectations, cooperation, setting boundaries* (chat session 11). The excerpts discussed in 4.1 are sampled from different groups of students discussing the same topics, i.e. "The interpreter's own health and the danger of burnout" (the agenda of chat session 5), or chat sessions 10 and 11 where the agenda is linked to different aspects of "Professionalization".

A facilitator coordinates the forty-five to sixty-minute encounter according to the pre-set agenda. In line with the course's didactic approach, the facilitator does not participate in the discussion. Rather, in leading the group s/he facilitates the students' reflections by posting questions. To ensure comparable progress in parallel groups, the facilitators work from a pre-set list of questions, but improvise when necessary, for instance by asking the students to exemplify, as illustrated in Excerpt (1) above. In order to keep the "floor" open and encourage more than simple 'yes' or 'no' answers (Palloff and Pratt 2001, 88 and 121), it is important that the questions posted by the facilitator are open-ended.

While Excerpt (1) above was drawn from a discussion towards the end of the year (session 11), in Excerpt (2), students from the same group interact at an earlier point in time. In their first semester (session 5), they discuss "the interpreter's own health and the danger of burnout". Here we observe three students discussing the requirement that the interpreter should be impartial. The issue is brought up by the student in posting 1, in response to the question "what elements may create difficult situations for the interpreter?" posted earlier by the facilitator:

(2)

1. Amha1 17:25> the fact that the interpreter cannot vocalize her/his own viewpoint is taxing. You have to learn to carry your feelings and opinions inside.
2. Amha2 17:26> what about having an opinion as long as the interpreter does not get in the way of the communication?
3. Amha1 17:28> what do you mean by that, Amha2?
4. Pers1 17:33> it is important to realize that such restrictions are common to most professionals
5. Amha2 17:35> does the interpreter have no freedom of opinion/ expression?[7]
6. Pers1 17:35> If the interpreter wishes to help one party or the other, this may easily get out of hand and at odds with the purpose of the interpreter's work
7. Pers1 17:36> and this may in itself be taxing

(from Skaaden and Wattne 2009, 84)

7. Students' postings sometimes reveal that Norwegian is their L2, e.g. the lexical unit used in the original of Excerpt (2), posting 5, is a compound of two concepts in Norwegian ("*utt-rykningsfrihet*", i.e. *ytringsfrihet*; "freedom of expression" and *utrykning*; "call-out"). An attempt has been made to stay close to the original wording and punctuation, including or indicating non-conventional choices.

Excerpt (2) illustrates how the students' various backgrounds become a resource in the learning process, when students with differing levels of maturity exchange experiences and opinions. In the exchange, one student brings the discussion forward by asking questions to the group, be they rhetorical or pragmatic (postings 2 and 5). Other students challenge this student's view point with questions or comments (postings 3 and 4), or describe possible consequences of the other student's stance (postings 6 and 7). Interestingly, the expression "not to get in the way of the communication" in posting 2 is "recycled" from the course's focus texts and lectures on professional ethics and interpreting techniques, thus indicating an interplay between different types and sources of knowledge.

The agenda for discussion in Excerpt (3) is again "The interpreter's own health" (chat session 5), as students from a different year class reflect on factors which may cause stress. They draw attention to the parties' perceptions of the interpreter's function, and how these influence the situation:

(3)

1. Facilitator-18:09> What situations can you think of where the interpreter may feel pressured to act on behalf of one of the parties? –Any examples?
2. Arab1–18:11> interpreters who interpret for the driving license test, and help the candidate with the theoretical exam for money
3. Engl1–18:11> I have experienced being asked by a police officer after the police interview whether I thought the suspect was telling the truth
4. Arab2–18:13> I was asked by the social services whether I thought the client was telling the truth
5. Bosn1–18:15> I have also experienced people from my home town or even home country, who expected me to speak on their behalf

Here, the students draw on their own experiences from real-life situations, illustrating how both parties' expectations may be at odds with the boundaries of the interpreter's area of expertise (postings 3, 4, 5). Simultaneously, the excerpt illustrates how students utilize experiences they have shared in the course or learnt about through mass media. After revelations in the media, about "interpreters" doing the driving license tests on behalf of candidates, this problem had been discussed in lectures on professional ethics and cultural brokering (posting 2).

"The interpreter's own health" is the agenda for the reflections in Excerpt (4) as well. The point of departure for the students' reflections is a focus text on the general danger of professional burnout. As they, guided by the facilitator's questions, name situations they conceive of as stressful, we see that students who already work as interpreters draw on real life experiences, e.g. "'extra' tasks that suddenly pop up during an assignment" (posting 4). Others rely on experiences shared in the course. For example, when the student refers to the "video we watched" in posting 7, she draws on experiences they have shared during an on-campus gathering:

(4)

```
1. Facilitator 19:39> "The fuzzy boundaries of your responsibilities"
   is included in the literature as one element [that may lead to
   burnout]. How does this [element] apply to the interpreter?
2. Span1 19:40> All users [of the interpreter's services] do not
   understand in the same way what an interpreter can do and cannot
   do and therefore the boundaries of the interpreter's area of
   responsibility appear unclear
3. Lith1 19:41> if someone is uncertain about what [type of] tasks an
   interpreter should actually take on
4. Lith1 19:41> ito [i.e."in terms of"] "extra" tasks that suddenly
   pop up during an assignment
5. Soma1 19:42> Fuzzy boundaries would be if s/he [the interpreter]
   is given tasks which are outside the interpreter's boundaries [of
   responsibility], and carries them out without clearly signalling
   that this is not the interpreter's responsibility
6. Sora1 19:44> Vague boundaries may also mean being unclear about
   your own skills and abilities as an interpreter
7. Span2 19:44> and it may also be that users ask the interpreter to
   breach her/his own professional ethics, like client confidentiality?
   (That a user asks the interpreter about how his case is coming
   along, like in the video we watched at our [on-campus] gathering?)
```

The students in Excerpt (4) pinpoint how the "users", i.e. the parties on both sides, may cause troubles for the interpreter, due to their unawareness of the interpreter's "area of responsibility" and of its boundaries. Again, that is an expression introduced in the focus texts. Importantly, the student in posting 6 also mentions the danger caused by the practitioner who is unaware of the boundaries created by his own (insufficient) "skills and abilities". In sum, Excerpt (4) introduces a *we/they* distinction. Such a distinction is known as a marker of social structure and bears witness to social identity (Herring 2004, 19). Hence, the distinction, even more explicitly stated in the next excerpt, indicates an emerging group identity on behalf of the profession.

Excerpt (5) originates from a chat session towards the end of the year (session 11), where the students reflect on the cooperation with other professions and the interpreter's status in the public sector:

(5)

```
1.  Facilitator 20:54> What is necessary in order to enhance the
    status of the interpreter profession in the public sector?
2.  Span1 20:54> That we all behave like professionals
3.  Poli2 20:54> informing about the interpreter's role on every
    assignment
4.  Poli3 20:54> Official Stamp in the b…
5.  Rume4 20:54> that we act like a group, not only as individuals.
    And that everyone represents the same, behave like professionals,
    and are proud of their work
6.  Rume5 20:55> agree with Poli2, explain every time the
    interpreter's role
```

7. Germ6 20:55> an interpreter education that is obligatory for everyone who wants to work as an interpreter in the public service sector
8. Germ7 20:56> the clients harm the interpreter profession when they hire non-competent interpreters
9. Span1 20:56> obligatory use of the best in the Interpreter Portal [i.e. a web-based national register of practicing interpreters]
10. Poli3 20:57> We were once incompetent…don't forget that we were cubs once…

Here, group identity is explicitly stated in postings 2 and 5, in terms of "all behave like professionals" and "act like a group", respectively. Moreover, the students explicitly look both inward and outward in their reflections on the interpreter's status, as they emphasize both what "we" can do (e.g. "behave like professionals", "inform about the interpreter's role", "act like a group"; in postings 2, 3, 5, and 6) and what "they", the society and the clients, can do to improve the situation (e.g. provide accreditation possibilities; hire practitioners with documented interpreting skills from the national register of interpreters, in postings 4, 7, 8, and 9, respectively). Simultaneously, the students explicitly identify the societal solutions needed to enhance the interpreter profession's status, i.e. education (posting 7), license and mandate through accreditation (postings 4 and 9). Moreover, the students verbalize the need to raise awareness among the professionals who are in need of interpreting services (posting 8). These professionals "harm the interpreter profession" when hiring unskilled practitioners for the job. Accordingly, with their explicit and implicit "we/they" distinction, the interpreting students signal an emerging professional identity. Finally, the awareness of an emerging professional identity is stated by the student in posting 10, in a statement that also expresses professional modesty.

4.2 Facilitators' text-only chat concerning the students' professional development

Practical exercise is necessary in the acquisition of interpreting skills. Interpreting exercises during on-campus meetings are therefore an important part of the course. In this subsection, we turn to the facilitators' reflections on the application of the experiential-dialogic approach in leading these exercises. The text-only chat sessions exemplified in this subsection include the reflections of seven facilitators, who discuss supervision of parallel interpreting exercises. The excerpts are drawn from online focus groups on two occasions (indicated by Facilitators A and B in the excerpts). Both encounters were organized as part of the course's "training the trainers" section, and took place at the beginning of the second semester in two separate years.

Practical exercises are an important part of the course as they directly prepare the students for the final exam, where the students must interpret an institutional dialogue. The exercises are done through role-playing, whereby students play the roles of doctors and patients, police and witnesses, etc. Each student's performance in the interpreting chair is filmed, and the student gets access to her/his recording via the e-learning platform after the gathering.

The organization of the exercises follows a central idea in an experiential approach to classroom learning, in that (a) student activities are organized in order to (b) create tangible experiences, which are (c) to be observed, and (d) jointly reflected upon (see Kolb 1984, 20–21). Each exercise group includes students from two to three language groups. According to allotted tasks, they observe the performance of the student who plays the interpreter in the dialogue, with regard to her/his interpreting strategies such as turn-taking, pronoun choice, register choice, etc.[8]

The facilitators who lead the exercises are trained interpreters, some of whom also have previously completed a teacher education programme. All of them receive supervision on the course didactics as facilitators of the on-campus exercise groups. At the initial gathering, the chosen didactic approach is presented to the students in plenary sessions, and the teacher role is explicitly stated as a "facilitator-of-learning" for both online and on-campus activities. However, expectations of a traditional "teacher role" is from time to time vocalized by both students and facilitators. The facilitators' comments in (6) that were posted on three different occasions, illustrate this tendency:

(6)

```
- Facilitator1: "In my group they often expect me to tell them the
   correct answer, so I try to have them think about alternatives"
- Facilitator2: "The main challenge for me was to ask open-ended
   questions and not always provide the answer."
- Facilitator3: "I (when a student myself) found it frustrating when
   group leaders just passed the ball back, so I tried to create
   constructive reflections, and felt that I succeeded"
```

During the course, the students learn to appreciate the experiential-dialogic approach to learning, however. This tendency is exemplified in Excerpt (1) above, where the students explicitly verbalize how their collaborative reflections support their professional development. Despite the experiences referred to in (6), the facilitators too learn to appreciate the approach – as we will see below.

8. In addition to the interpreting exercises, the on-campus meetings include work on contextual issues and terminology in both language groups and plenary sessions, where the students meet with representatives of the professions they are to serve. For instance, lectures are given by MDs on doctor-patient consultations, by the police on police interviews, and by lawyers on courtroom communication. Separate plenary sessions address general topics of the interpreting profession; e.g. professional ethics and the principles of accuracy and neutrality, the interpreter's position within institutional dialogue, and interpreting strategies regarding turn-taking, note-taking, etc.

In the reflection phase after each role-play, the facilitator's task is to elicit peer feedback on the performance by asking questions to the group. The questions should be open-ended but designed to verbalize observations from the group, e.g. "how was the interpreter's turn taking when…?"; "In what way did the interpreter match register and style…"; "what other options did the interpreter have when…?"; "what happened when…?"; "what could have happened if…?".

To ensure a similar progression in seven parallel exercise groups, the facilitators work according to a set of "focus points" or guidelines that indicate aspects they should draw attention to progressively throughout the course (e.g. the interpreter's rendition of pronouns, linguistic registers and distinctions, the interpreter's turn-taking and coordinating strategies). At the same time, attention must be paid to aspects of the actual performance. In Excerpt (7), the course organizer, who is also the moderator of the facilitators' chat sessions, questions the effectiveness of focus points:

(7)

```
1. Hanne 20:20> how well do the focus points function in your opinion?
2. FacilitatorB3 20:21> the focus points are useful, in the back of
   your head at least, but the situation might not always present you
   with the right examples. Frequently there are other topics that
   present themselves for valuable discussions
3. FacilitatorB4 20:22> the focus points have a structuring function;
   they functioned well in the groups I've had – I summarize them at
   the end of the week-end gathering … important to include previous
   focus points as well …
4. FacilitatorB4 20:23> the focus points are no hindrance in
   addressing other topics as well
5. FacilitatorB2 20:23> I am all for focus points. I use them to
   distribute observational roles and to structure the discussion, as
   long as we do not follow them to a T
6. FacilitatorB3 20:24> Agree, nice to use the focus points to
   distribute tasks, but not all the time, because you then run the
   risk of restricting both observations and discussions.
7. FacilitatorB2 20:24> agree
8. FacilitatorB4 20:24> agree (now I feel like our students:-))
```

This discourse indicates that the focus points serve their intention as a loose guide that helps the facilitators select from the multitude of aspects that each exercise may exemplify, thus ensuring similar progression in parallel exercise groups. On the other hand, the excerpt also shows that focus points can limit the group's detection of interesting aspects in the observation phase. For instance, if they are distributed in detail beforehand (posting 5) "you then run the risk of restricting both observations and discussions", as the facilitator in posting 6 points out. Finally, the note in posting 8 ("now I feel like our students") suggests that the facilitators' joint reflections over their experiences and practice may also serve to adjust their own strategies.

The author serves as moderator of the facilitators' chats, but all participants are free to post questions. The participant's question in (8) concerns the issue of the students' various backgrounds:

(8)

1. FacilitatorA4 20:31> Can I ask the others about how you handle a heterogeneous group? Sometimes there are students who complain about having to take the course just to advance in the [practicing interpreters' national] register, while they see themselves as knowing it all already…
2. FacilitatorA3 20:32> the thing about a heterogeneous group is a challenge. I have met the same type of problem that FacilitatorA4 mentions
3. FacilitatorA2 20:33> but they should be brought down to earth. The problem is not the group's heterogeneity, but that some of them have a total lack of self-awareness …? [sic.]
4. FacilitatorA3 20:34> there is sometimes a great variation, from too little confidence, to the "world champion", that is normal.
5. FacilitatorA1 20:35> again it is a question of balance, and for us to make sure that certain people do not take up "too much space"

The facilitators in (8) verbalize the didactic difficulties they encounter in a heterogeneous group. At the same time, they state that diversity "is normal", i.e. it reflects the group's various backgrounds. Postings 3 and 4, moreover, draw attention to another challenge, related to the students' self-perception. While some students lack confidence, others have more self-confidence than their actual performance merits. Indirectly, the facilitators' observations in 3 and 4 draw attention to the importance of *reflection on action*. Practice without reflection does not necessarily result in excellence, as the "world champion" type demonstrates. In such cases, the facilitator may balance the student's self-perception by eliciting constructive feedback from their fellow students, as indicated in posting 5. Undoubtedly, it is challenging to have your (sometimes less than perfect) performance observed by future colleagues and potential competitors. Hence, the reflections after each exercise must be elicited with didactic and relational care. This issue is touched upon in Excerpt (9):

(9)

1. Hanne 20:54> it might be difficult to digest critique on the spot. How often does it happen that a student argues in support of the solution he chose – even if it turned out not to be such a great solution?
2. FacilitatorA3 20:54> It might be nice if they write down the feedback from their fellow students, instead of defending themselves. That way they may afterwards view their recording, and check against the feedback
3. FacilitatorA2 20:55> I believe it is more fruitful to try and defend your own choice than to surrender and display low self-esteem. Low self-esteem is often general, not specific, while attempts to explicate your choices tend to be more specific. Hence, it turns into a fruitful discussion

Posting 3 points to a basic didactic idea of the current approach, i.e. that reflection on experiences may lead to new and deeper insights, which may in turn improve future performance. It is worth noting, at this point, that the students evaluate each on-campus gathering, activity by activity. Interestingly, these evaluations show that "interpreting exercises" is the learning activity the students appear to be most satisfied with.

The acquisition of knowledge through the learner's observation of the master is an approach to learning of professional skills applied throughout the centuries (Billett 2010; see also Schön 1983 and 1987). The situation in our learning environment differs from the apprenticeship tradition, in that the students are observing each other. Hence, they are learners observing other learners' possibly imperfect solutions. As indicated by the above reflections (Excerpt 8), even students who have already worked as interpreters may not master the activities as well as they may themselves believe. The learning effect of the current approach is touched upon in the next excerpt.

(10)

```
1.  Hanne 20:49> Recently, I attended a lecture by Stephen Billett on
    "apprenticeship" and how we learn through observation. What is
    interesting for us, though, is how one may learn from someone else's
    mistakes. To what degree do you see this happening in the groups?
2.  FacilitatorA3 20:49> It happens to a high degree, I feel.
3.  FacilitatorA3 20:49> I believe in this method
4.  FacilitatorA2 20:49> I believe everyone does – both the novice and
    the experienced, because it is limited how much interpreting even
    the experienced ones have actually observed – so observing others
    is a way of observing variations of yourself
5.  FacilitatorA1 20:50> I believe it is the mistakes, and the
    following discussions they learn from.
6.  FacilitatorA3 20:50> And they are not used to getting feedback
    from someone who is able to "control" their target renditions and
    interpreting performance. But they learn from it.
7.  FacilitatorA1 20:51> I believe most of them experience some
    revelations
8.  FacilitatorA3 20:51> Quite a lot of things tend to sink in little
    by little, even though they may not express it there and then
9.  FacilitatorA1 20:52> I believe most of them understand the
    feedback once they come home and watch their own film in peace and
    quiet
10. Hanne 20:52> I was just thinking the same
11. FacilitatorA2 20:53> agree, you see yourself in light of what has
    been discussed
```

In particular, postings 4, 6, and 11 draw attention to the fact that the exercises give the students a unique opportunity to observe aspects of interpreting that the "solitary" practice in the public service arena does not allow for. Such observations may help students draw their attention to "variations of themselves" and instigate new habits and strategies.

5. Learning points

In the chats the facilitators reflect on students' practical exercises, and their ability to articulate knowledge through *action*. Their discussions in Excerpts (9) and (10) indicate that the students may develop their practical skills through observation of each other, followed by reflections. Observation followed by the group's deliberations provide the students with opportunities to see "variations of themselves", "get feedback" and "explicate their choices", the facilitators note. Although the facilitators express concern about discrepancies between some students' confidence and their demonstrated skills, they also observe that the students adjust their confidence through observations and mutual reflections on "variations of themselves". Confidence is an important aspect of professional knowledge, as it relates to the ability to make the right decisions in practice, as discussed in Section 2. Experience or practice alone does not necessarily result in excellence, however, as indicated by the facilitator's mention of "world champions" in (8). Rather, *reflection on action* may improve *reflection in action* (Schön 1983 and 1987; Kinsella 2012; Kinsella and Pitman 2012c), as mentioned in Section 2. In fact, the facilitators' deliberations support such a hypothesis.

At the same time, the facilitators reveal that the chosen didactic approach presents a number of challenges, particularly in relation to the participants' expectations of a traditional teacher's role as a distributor of the "correct answer" or solution (Excerpt 6) – a role that the current approach questions. Nevertheless, as identified in Excerpts (1) and (10), both students and facilitators express that throughout the course they learn to appreciate the "new" teacher role.

The students explicitly recognize the value of collaboration ("since we as interpreters experience much the same", Excerpt 1) and their own development during the course ("we were once incompetent", Excerpt 5). Moreover, the students exemplify an ability to combine different types of knowledge in their online reflections. Hence, they draw on individual real life experiences as well as shared experiences from on-campus gatherings (Excerpts 3 and 4), and rely on declarative knowledge, when they apply concepts introduced through the course curriculum (Excerpts 2 and 4). Furthermore, their awareness of an emerging professional identity is explicitly stated (e.g. "act like a group"; "that everyone represents the same"). This awareness is also implicitly made relevant by their juxtaposition of "we" and "they". In identifying "they" as their "users" or interlocutors on both sides of the table, they address the status of the interpreter in the public sector and the need to improve it. Not only is interpreter education necessary, it is also necessary to enhance awareness about the importance of the interpreters' function among the professions they serve.

The interpreter has an important task in modern society in serving established professions like medicine and law. Still, as was pointed out at the beginning of this chapter, the educational offer available is still inadequate to meet the society's needs for qualified interpreters in an array of languages. The situation in part relates to didactic challenges. Interpreting students are preparing for work practice where they must exercise discretion in a multitude of situations. The nature of their future practice, accordingly, has impact on the types of knowledge they need to acquire and *how* they may gain the necessary skills and confidence to apply that knowledge. At this point, the interpreter profession shares resemblance with established professions, as stated above. The interrelations between different types of knowledge are difficult to disentangle, and how students acquire them is debated in the educational theory of the professions in general. This applies in particular to the mastery of *know-how* and the *exercise of discretion* in actual situations, as mentioned at the outset of this chapter. On the other hand, in didactics the importance of dialogue in learning has long been recognized (see Section 2). The relation between dialogue and the acquisition of professional skills has also been emphasized under the heading of phronesis. For instance, Kinsella and Pitman (2012c, 167) hold that dialogue between practitioners and emerging professionals on the dilemmas of practice may serve as "a means of cultivating phronesis". Elaborating on Schön's concept of the reflective practitioner, Kinsella (2012, 49) similarly points to "dialogic intersubjectivity" as a path to improve practitioners' phronetic judgement.

Since it favours interactivity, the nature of online communication stimulates a dialogic approach to learning (Skaaden and Wattne 2009; Skaaden 2016b). Modern technology, therefore, revitalizes the ancient didactic knowledge of student involvement in the learning process. The students' and facilitators' chat discourse is a testament to the value of such didactic approaches and reveal that diversity in student backgrounds, a characteristic of every year-group in our courses, is a resource in an experiential-dialogic approach to learning. Although the students' interactions analysed here are *verbal*, their collaborative observations and reflections may strengthen their confidence, and thus support them on their path towards *phronesis* in their expression of knowledge through *action*.

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Subject index

Teaching Dialogue Interpreting is one of the very few book-length contributions that cross the research-to-training boundary in dialogue interpreting. The volume is innovative in at least three ways. First, it brings together experts working in areas as diverse as business interpreting, court interpreting, medical interpreting, and interpreting for the media, who represent a wide range of theoretical and methodological approaches. Second, it addresses instructors and course designers in higher education, but may also be used for refresher courses and/or retraining of in-service interpreters and bilingual staff. Third, and most important, it provides a set of resources, which, while research driven, are also readily usable in the classroom – either together or separately – depending on specific training needs and/or research interests. The collection thus makes a significant contribution in curriculum design for interpreter education.

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