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# Scaffolding Strategies for Training Anxiety-Stricken Novice Interpreters

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**Abstract:** ***Interpreting teaching and learning has long been a fret, particularly for novice undergraduate interpreters who suffer from higher levels of anxiety over their listening, note-taking, and production. This paper aims to ease this plight by offering various types of scaffolding, a method that has been maturely employed in language education. In this study, I use specific lecture examples to demonstrate how scaffolding can be used in each step of interpreting training for novices, including vocabulary building, active listening, discourse analysis, note-taking, production, shadow reading, and simultaneous interpreting. The present study may provide pedagogical implications for interpreter trainers and learning strategies for student or trainee interpreters.***

**Keywords:** novice interpreter, anxiety, scaffolding strategies, training.

## 1. INTRODUCTION

The Chinese government has, in recent years, emphasized the need to make great efforts to strengthen the building of international communication capacity, with the primary task being to tell China's stories, spread China's voice, and present a true, vivid, and comprehensive China. Dealing with foreigners provides a good opportunity for contemporary ordinary people to tell China's stories well and spread China's good voice. Thus its Ministry of Education has approved over 550 colleges and universities of the qualification to confer undergraduate and graduate English language and literature degrees.

Almost all faculties of English language offer interpreting courses, though some, especially those in the field of business English or English teaching, just take them for only one or two semesters according to the *Teaching Guide for Undergraduate Foreign Language and Literature Programs in General Colleges of Higher Education: English Programs (2020)*. We can, therefore, see that most undergraduate English majors are novice interpreters, who, according to existing literature, suffer from various levels of anxiety during interpreting training. Such anxiety negatively impacts interpreting performance, as has been documented by many studies (e.g. Chiang, 2006; Bontempo, Napier, Hayes, & Brashear, 2014; Chiang, 2009).

For English–Chinese (E–C) interpreting, listening for the exact information has always been one of the greatest challenges, especially when the speaker has a strong accent (Hua & Dai, 2016). Student interpreters thus feel anxious about their listening. Production is also where they experience anxiety (Kang, 2011) because uttering promptly, accurately, and smoothly is mentally and linguistically demanding. For Chinese–English (C–E) interpreting, production, including information and pronunciation, is the main source of anxiety.

To ease students' anxiety in a foreign language class, the academia has long loaned *scaffolding*, that is, "different types of support and assistance provided by teachers to help students understand and engage with content at levels higher than they would be able to reach on their own" (Tedick & Lyster, 2020).

## 2. LITERATURE REVIEW

### 2.1 Interpreting anxiety

In this study, *anxiety* refers to "a distinct complex of self-perceptions, beliefs, feelings, and behaviors related to classroom language learning arising from the uniqueness of the language learning process" (Horwitz et al., 1986, p. 128). *Interpreting anxiety* is by definition situation-and-language-skill-specific anxiety caused by the unique requirements of interpretation (Chiang, 2006) and should therefore include such a complex in the whole interpreting process including but not limited to listening (Mu et al., 2021), note-taking (Rozan, 2002; Michaela,

2008; Gillies, 2009; Gile, 2011), and production (Hortiwitz et al., 1986; Jimenez & Pinazo, 2001). For student interpreters, interpreting anxiety is even possible to be compounded by discourse analysis, shadow reading, etc.

Student interpreters, mostly novices, may experience a high level of anxiety when delivering the target language, resulting in speech disfluencies (e.g., Cho and Roger, 2010). Indeed, people tend to stutter more when they are anxious (Craig, 1990; Menzies et al., 1999; Messenger et al., 2004). Zhao (2022) finds that in general, anxiety level, rather than language proficiency and working memory, impacts the occurrence of disfluencies. In particular, the more anxious interpreters are, the more fillers and repetitions they have. It should be noted that while too much stress is detrimental, a certain level of anxiety is conducive to the performance of interpreters positively because it helps activate their physical and mental resources as well as focus their attention on the task (Horváth, 2012). Similarly, Kang (2011) documents that the high and low levels of interpreting anxiety adversely impact interpreting performance, while the medium level enhances it. Kang (2012) further reports that excessive interpreting anxiety thwarts interpreting achievements by making students extremely stressed and that too low a level delays interpreters' response, whereas the medium level catalyzes consecutive interpreting. Such findings have also been reconfirmed by, for example, Chen (2018). In more detail, Zhang (2021) finds that too high and low degree of anxiety shortens the working memory span while a medium level of anxiety boosts it. In addition, participants with high working memory capacity perform with more stability in working memory span tests.

Interpreting anxiety correlates with several factors. One of the major factors may be gender. For example, using t-test analysis, Arnaiz and Pérez-Luzardo (2016) report that female students experience significantly higher levels of anxiety than male students and that higher anxiety levels engender lower self-concept levels. Another element can be materials with different amounts of information volume (Zhang, 2021). A third one may be levels of interpreting or years of interpreting learning. Kurz (2003), for example, attests to clearly higher pulse rates of students than that of professional interpreters, indicating that "for novices even an 'ordinary' classroom situation involves measurably higher physiological stress". Using the Interpreting Anxiety Questionnaire, Liu (2015) concludes that both undergraduate English majors and graduate students of translation and interpreting suffer from interpreting anxiety, though the latter exhibit lower anxiety than the former. Using a self-developed Interpretation Classroom Anxiety Scale (ICAS) to measure the interpretation anxiety level of 327 Taiwanese university students learning Mandarin–English interpretation, Chiang (2006) concluded that interpretation anxiety exists as a specific phenomenon distinct from, but related to general foreign language anxiety.

**2.2 Scaffolding**

*Scaffolding* is a metaphor borrowed from the construction industry and has frequently been considered a temporary support (e.g., Cazden, 1983). Initially invoked as a means to characterize parent-child interaction, it was qualified to "enable a child or novice to solve a problem, carry out a task or achieve a goal which would be beyond his unassisted efforts" (Wood et al., 1976, p. 90). Researchers generally agree that the goal of scaffolding is student autonomy (Calvo, 2015), which can, in classroom contexts, be achieved via customized support from a teacher and involves slowly transferring the responsibility from the teacher to students (Lin et al. 2012). Scaffolding is often associated with Vygotsky's (1978) "zone of proximal development" or ZPD, an ability transition from what a learner is capable of doing unsupported to what the learner cannot do even with support. The notion of scaffolding has since been aptly applied to teacher-student interaction and considered to encapsulate effective teaching.

Multiple researchers have delved into the theoretical dimension of scaffolding. Tedick and Lyster (2020), for example, classify scaffolding into two types: scaffolding for student comprehension and scaffolding for student production. The former includes three means: verbal scaffolding, procedural scaffolding, and instructional scaffolding. The latter also includes the three means for student production, whereas "instructional scaffolding for production" includes the teacher's modeling, which prepares students to make use of the relevant resources at their disposal. Tedick and Lyster (2020) argue:

Teacher scaffolding is a key instructional strategy throughout the entire program from beginning to end. For this to happen, though, teachers need to engage in scaffolding that enhances and structures oral classroom discourse in ways that facilitate both student comprehension and production.

A similar classification is Mahan's (2022) scaffolding strategies for second language learning co "Comprehension" and "Task-resolving" parts, modified from Maybin et al. (1992). Comprehension strategies include drawing on previous knowledge, academic language development, and supportive materials, all of which, as should be mentioned, apply to interpreting training. Task-resolving strategies include the use of discourse and metacognition,

both of which apply to interpreting training too because discourse analysis is key to the interpreting content and metacognitive strategies involve monitoring, evaluating, and regulating cognitive processes (Flavell et al., 2002) Since translation skills are fundamental to interpreter training, it is necessary to review the literature on translation-related scaffolding to provide references for interpreting-related scaffolding. In terms of scaffolding in translation education, using pre- and post-translation self-reflection questionnaires, Pietrzak (2019) reveals the experiential nature of self-reflection and advocates for structured self-reflection as a means to scaffold learning in translator training. Pietrzak (2019) contends that the object of reflection can be numerous since translation trainers and trainees can work together with varying aims. Nevertheless, Pietrzak's (2019) focus is not on providing specific steps, measures, or suggestions and therefore is of little significance to practical in-class teacher operation.

By administering a questionnaire to a sample of 27 teachers of translation, Ali (2022) has the following findings. 1) scaffolding is used in translation classes at the university level; translation teachers use different scaffolding strategies; 2) teachers' gender and students' study stage do not exert influences on the use of such strategies in terms of being different from one study stage to another. Ali (2022) provides specific strategies though without examples or steps.

The existing small strand of literature on scaffolding translation training is meaningful to interpreting, as the two have something in common. With regard to interpreting training, Rumsey M.Ed. (2019) designs a scaffolding plan to enhance English to ASL interpreting qualifications for pre-certified interpreters and interpreting students. Bown (2013) looks into how reflective learning can be applied to training for sign language interpreters, and illustrates that to achieve reflection, interpreter educators must establish robust scaffolding frameworks during training. It should be noted, however, that sign language interpreting is indeed an intersemiotic form of translation where the interpreter does not orally produce what he or she has understood (Domingue & Ingram, 1978; Tamez, 2015; Dusi, 2015; Gottlieb, 2018).

## 3. SCAFFOLDING STRATEGIES FOR INTERPRETER TRAINING

In this section, I analyze in detail how interpreter teachers/trainers can use scaffolding strategies for both directions.

### 3.1 target students: novice interpreters with average bilingual competence

According to the *Teaching Guide for Undergraduate Foreign Language and Literature Programs in General Colleges of Higher Education: English Programs*, the majority of English majors commence their interpreting training at the beginning of the fifth semester (third year), and a very small proportion the fourth semester, both of which are around the Test for English Majors (TEM)-Grade 4 and at the level of College English Test (CET)-band 6. In this study, I mainly focus on the third-year majors in the field of business English at Tan Kah Kee College of Xiamen University (TKKC); interpreter teachers (trainers) for student (trainee) interpreters of similar levels may also view my strategies as a reference.

On the one hand, they are basically fluent in spoken English and equipped with business knowledge. Before the interpreting course, they learned some rudiments of contrastive linguistics, translation theories, concepts, strategies, methods, and techniques. On the other hand, some, if not many, are shy and suffer from certain levels of anxiety. Like Liu's (2015) empirical research, the vast majority, if not all, of them study interpreting out of instrumental motivation according to my informal preliminary survey. Notably, they display a distinct air of Chinglish and Westernized/ Europeanized Chinese.

### 3.2 teaching objectives

In TKKC, our teaching objectives usually fall into three facets: knowledge, ability, and overall caliber. Knowledge objectives: 1) to know about the general situation of a place in terms of geography, economy, and humanities and 2) to familiarize with the basic concepts of terms. Ability Objective: 1) to translate figures orally quickly and accurately, 2) to be able to start visual translation of the content immediately after consulting the vocabulary, 3) to be able to make a verbal retelling in English and Chinese, and 4) to be basically able to interpret similar text in the on-site interpreting settings. Caliber Objective: to withstand on-site psychological pressure/ burden, 2) to develop a sense of identity and pride in the province, and 3) be able to tell part of the story of China in English and in the form of interpreting.

### 3.3 Elements of scaffolding

3.3.1 Active listening and memory

Since one of the major sources of interpreting anxiety is listening, whether it is from unfamiliar vocabulary, the speaker's speed, long and complex syntax, or accents (e.g. Liu & Xu, 2021; Ji, Qin, & Li, 2022 ), listening training should persist during interpreting training (Gile, 2011; Mu, Zhang and Chen, 2021). As Calvo (2015) argues, scaffolding should be adjusted to learners' needs and therefore for novices, listening training should involve the aforementioned influencing factors. It should be pointed out that listening in interpreting is active (Weger, Castle, & Emmett, 2010), rather than passive listening as in many test-oriented quizzes like IELTS, TOEFL, TEMs, or CETs. Moreover, a theoretical scaffolding at the outset will be of help (Gibbons, 2015; McCarthy, Bragg, & Gentle-Genitty, 2019; Tedick & Lyster, 2020), and a quick introduction to active and passive listening and logical memory (long, short, and permanent) should be in place. Below is an example of how interpreter trainers can scaffold novices (Example 1):

Canada offers a huge range of attractions, from large cosmopolitan cities such as Montreal and Toronto in the south, to isolated Inuit (Eskimo) settlements dotted around the frozen shores of Hudson Bay. The contrasting Pacific and Atlantic seaboard and the thousands of lakes and rivers of the interior provide superb water sports and fishing. The Rocky Mountains and other ranges offer breathtaking scenery on a grand scale. Some of the best resorts are in the series of great National Parks, which preserve the wildlife and forests of Canada in their virgin state. Those in the north provide basic amenities for tours of the beautiful northern wilderness. A taste of the pioneering west can be had in the rich farming and grain regions of central Canada. Further north are the New Frontier of Yukon, the Northwest Territories and Nunavut.

Example 1 contains many proper nouns of Canadian places, which are or may be, unfamiliar to novice interpreters, especially to those who have not taken a course on the overview of English-speaking countries.

**Step 1:** front-load vocabulary (Cuba, 2020), that is, pre-teaching vocabulary which arms students with the information that they need ahead of time to understand the target sentences and contextualize what is going on. I, therefore, suggest that right at the beginning of listening training or before class, the teacher or trainer should list the proper nouns and provide support as follows:

Teacher: Do you know what "Inuit" is?
Students: Sounds familiar but...
Teacher: Is it "因纽..."? Try a transliteration.
Students: Oh, "因纽特".
Teacher: Have you learned anything about these people? (soliciting prior knowledge, Grossman, 2015)
Students: They live in frozen regions.
Teacher: Good, that is a piece of important information, which you can use for anticipation (Besien, 1999; Chernov, 2004; Zhao, etc., 2022).
The teacher may follow a similar course in introducing the other place names, or allow students to converse relaxingly in pairs or small groups about how much they know of the places, as knowledge activation (Förster & Liberman, 2007; Hattan et al., 2023).

**Step 2:** Show to students (trainees) a bilingual list of those proper nouns.

**Step 3:** Then, show a map of Canada containing those place names as another stimulus; this is visually conducive to understanding and memory (Chan-Hartley, 2021).

Until this step, the teacher or trainer has given enough support on knowledge and some on prior knowledge. He or she can now give some hint that students (trainees) should pay attention to the sequence of geographical directions.

**Step 4:** Play the audio for the first time.

**Step 5:** Ask students to summarize in one sentence what they have heard, giving hints on the theme as a scaffolding.

**Step 6:** Ask questions on how many aspects have been mentioned and on the details.

**Step 7:** Students retell the content together since group speaking can lessen anxiety (Neer & Kirchner, 1990), while the teacher may at times give hints (gradual release of support).

**Step 8:** Students retell by themselves (no support, student autonomy).

Listening in C–E interpreting is no problem for students with Chinese as L1. In this direction, memory and retelling are the most important steps (Example 2):

经过巴黎圣母院向城市中心走去，在距塞纳河右岸漂亮的居易花园不远的地方，有一组气势雄伟的宫殿建筑群,这就是法国著名的艺术博物馆—卢浮宫。对于该博物馆的盛名我们早有所闻，它是世界上最重要的博物馆之一，并以其古老瑰丽的建筑和丰富多彩的艺术珍藏而著称于世。走进卢浮宫，只见它有一座高大方正的正殿。正殿两侧伸展出两个侧厅，巴卡鲁塞广场被围抱在当中。东面有长柱廊，远远望去极为壮观;南侧紧贴塞纳河;北侧是带有阁楼屋顶和长廊的四层古建筑群,一字排开,整齐美观。

In Example 2, only "塞纳河" and "巴卡鲁塞", two transliterated words may cause listening difficult but the content as a whole, causes negligible, if not no, amount of anxiety, which will indeed be instrumental in concentrating focus (Horváth, 2012; Kang, 2011). The teacher may scaffold students as follows:

**Step 1:** List the transliterated words.

**Step 2:** Suggest that students or trainees close their eyes and visualize what they hear.

**Step 3:** (after listening for the first time) ask questions like "What is on the right bank of '塞纳河'", "What did you first see in '卢浮宫'", "What are on the two sides, on the east, south, and north".

Normally, students can easily give the right answers but if not, do give hints.

**Step 4:** Students retell what they have heard while the teacher encourages them to add adjectives to the nouns, for the sake of more detailed information (gradual release of support).

**Step 5:** Students retell again (student autonomy)

3.3.2 note-taking

Note-taking is difficult (Kuang & Zheng, 2022a), even for experienced conference interpreters who were not trained in note-taking skills, because it engages a balance between the brains and the pen (Kuang & Zheng, 2022b; Chen, 2021). This skill, though, has been regarded and validated as a memory-supporting technique that involves the reception and production of a cognitive notation text that builds coherence and constructs a mental representation (Albl-Mikasa, 2008). A sound note-taking system helps an interpreter analyze the source speech, and strong analysis utilizing notes promotes effective short-term memory operations (Gillies 2017), while excessive notation is detrimental to listening and analysis, especially in the first phase of CI (Mead, 2002; Seleskovitch, 2002).

Some empirical findings provide implications for us. During note-taking, for example, professional interpreters write faster, use larger fonts, lag for shorter duration, and resort to lower note density than the students (Chen, 2021). In both directions of Chinese and English interpreting, Chinese professional interpreters prefer language to symbol and English to Chinese, and a higher percentage of English notes may induce a worse performance. In E-C interpreting, professional interpreters perform better when the ear-pen span is shorter and when they use more symbols and fewer language notes (Chen, 2020).

Since note-taking is a complex process, especially for novice interpreters, scaffolding in relevant training may take the following steps:

**Step 1:** Ask simple questions like "Is it necessary to take notes in interpreting", "Do you think you can note down everything", "Have you seen any note-taking examples", etc. These questions may serve as an interest arousal.

**Step 2:** Introduce in brief effective note-taking and the adversity of excess note-taking (theoretical knowledge, all by the teacher).

**Step 3:** Analyze the speech discourse (Yu, 2018), as a reinforcement scaffold (mainly by the teacher, accompanied by simple questions).

**Step 4:** Teach symbols, abbreviations, and short forms of words since such elements are not readily transferable to the students' individual note-taking systems (Chmiel, 2010).

**Step 5:** The teacher models and meantime explains which pieces of information in the global context should be noted and how they can be noted down promptly, quickly, and legibly to the interpreter per se. Modeling is a teaching strategy where a teacher explicitly shows the students how to complete an activity even before the students begin (Haston, 2007; Stickler & Sykes, 2016).

Example 3:

我们今天要讨论的第一个项目是本公司今后应该扮演何种角色，其次是持续性的劳工不稳定，及其对我们所造成的威胁，这些将是我们午餐以后的会议焦点。在下午会议结束投票选举各个干部以前，还要最后讨论一项由德国一家大公司所提议的友好并购本公司的议案。
摆在我们前面的，将是忙碌的一天，因此我将把主席台转给大会秘书，他将在我们开始讨论其他问题以前，先宣读去年的大会记录，并提出今年的财政报告。
感谢各位参加这次会议，我们知道，有了各位的继续支持，本公司将持续保持健康和活力。

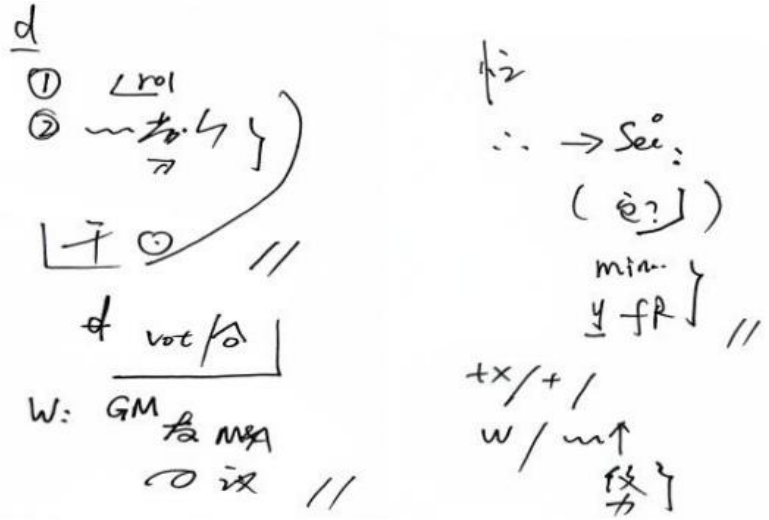

**Figure 1:** Note-taking modeling of example 3.

The teacher first explains commonly used symbols such as "d̲", "đ", " の " (see Figure 1), and the vertical note-taking structure, then suggests using shorter forms of Chinese characters, and then encourages students should develop their own way of note-taking.

Example 4:

As mobile internet and smartphones penetrate every corner of the world, social networks and value-added services are changing many aspects of our daily lives.

In China, this evolution is happening even faster and going even further than it is in other parts of the world.
We can shop online, order food at restaurants or takeaways, pay utility bills and fares for public transport, book a medical appointment, or even register to get married—all with a few taps of our fingers on a smartphone screen.

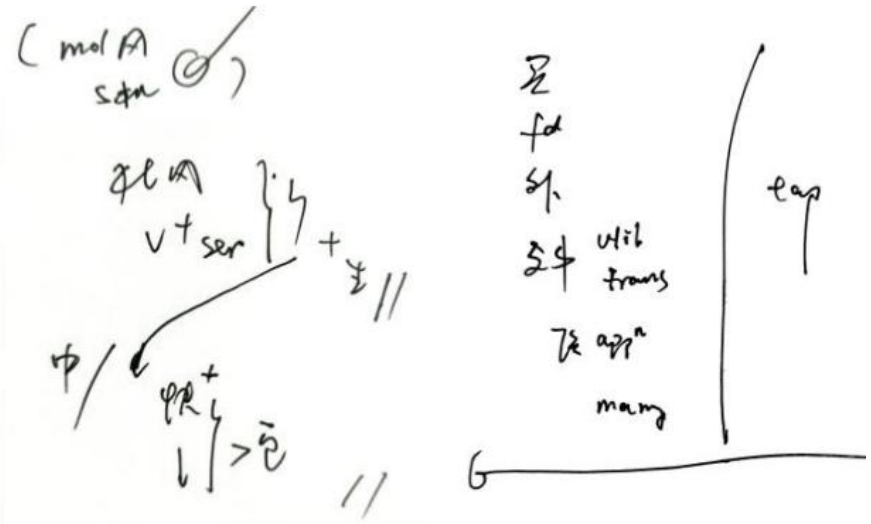

**Figure 2:** Note-taking modeling of example 4.

The teacher first reiterates the importance of active listening and fast writing and then explains the commonly used symbols such as "( )', "$v^+$", "$", "↓" (Figure 2), and the vertical note-taking structure.

**Step 6:** Students follow the teacher in the logic, symbols and the like, and the structure of note-taking.

**Step 7:** Students correct their errors, known as error correction, while the teacher gives some support. The purpose of doing so can be explained in terms of linguistic evidence, either positive or negative. Positive (negative) evidence is information about what is possible (impossible) in the language, provided through exposure to target exemplars in the input (through explanations or feedback) (Gass, 1997).

**Step 8:** (in class or after class, depending on class arrangement) Students reflect on their notes, as well as the balance between listening and note-taking. This is done all by students (student autonomy) and has proven effective (Pietrzak, 2019; Bown, 2013).

3.3.3 production

Language production involves "the retrieval of information from memory, the planning of an articulatory program, and executive control and self-monitoring" (Piai & Zheng, 2019). In interpreting, production is essentially driven by the perceived requirements of the public, regarding contents/structure and other more formal elements such as register, and smooth delivery (Baxter, 2012). Interpreter users and assessors also pay attention to the speech behaviors as public speakers. These elements, though users have not explicitly expressed, include voice production (breathing and articulation), voice quality (the combination of loudness, duration, pitch, and resonance) (Bühler, 1986; Pöchhacker, 2004; Cecot, 2001) and prosody (tempo/pace/rate/, pause, stress, and intonation) (Utterback, 1990; Rodero, Diaz-Rodriguez, and Larrea, 2017; Wang, 2021). For novice interpreters, though, too much voice training may distract their attention or take too much of the in-class time. I therefore argue that speech behavior scaffolding for novice interpreters can be directed to intonation, tone, pause, and audibility.

In short, "our ultimate goal must be to satisfy our audience" (Déjean Le Féal, 1990: 155).

Novice interpreters in TKKC frequently suffer from anxiety, particularly in the first weeks, because they fear public speaking, both in English and Chinese. They lack the ability to utter long sentences successively. For them, interpreting production should not begin immediately after the first play of recording since insufficient anxiety causes tremendous anxiety and ultimately interpreter fiasco (Fang & Tang, 2021). In addition to that, interpreting production should always follow the principle of simplicity, one that is specific to the phase of the target language production and involves controlled output on the part of trainee interpreters (Baxter, 2012). Novice interpreters, alike, should therefore avoid unfamiliar lexicons and overly complex structures. Below are two examples of how the interpreter trainer can scaffold interpreting production for novices.

Example 5 (E–C):

No nation, however large or small, wealthy or poor, can escape the impact of climate change. Rising sea levels threaten every coastline. More powerful storms and floods threaten every continent. More frequent droughts and crop failures breed hunger and conflict in places where hunger and conflict already thrive.

On shrinking islands, families are already being forced to flee their homes as climate refugees. The security and stability of each nation and all peoples -- our prosperity, our health, and our safety -- are in jeopardy. And the time we have to reverse this tide is running out.

And yet, we can reverse it. "Our problems are man-made, therefore they may be solved by man." It is true that for too many years, mankind has been slow to respond or even recognize the magnitude of the climate threat. It is true of my own country, as well.

Example 5 is a speech on the severity of climate change given by an articulate politician who pauses frequently and appositely. The vocabulary is by no means difficult for junior English majors. Here are some scaffolding strategies:

**Step 1:** Watch relevant video speech with subtitles, as a multimodal scaffold for easing listening anxiety.

**Step 2:** Listen to the audio only, while the teacher shows to students via PowerPoint the speaker's speech behaviors, with arrows, slashes or back slashes, italics, bold fonts, or underlines, etc (mainly by the teacher).

**Step 3:** Students shadow read after the speaker, with text and without emphasis marks (gradual release of support).

After the above three steps, students will become familiar with the content, thus greatly reducing their anxiety in listening and oral production.

**Step 4:** Both the teacher and students listen while taking notes, and after that, students interpret. With the above three scaffolding steps, they can at least interpret something; still, however, the overwhelming majority of them normally fail to perform up to the standards.

**Step 5:** The teacher models, pointing to the notes shown to the class.

**Step 6:** Students follow the teacher in interpreting, as a way to reinforce note-taking precautions and reflect on which pieces of information to note down and memorize in mind.

**Step 7:** Students listen again while taking notes; then they interpret, with their voices being recorded (student autonomy).

**Step 8:** The teacher evaluates a random recording or lets students evaluate their performances interchangeably.

It should be noted that the dominant anxiety factor for E–C interpreting is fear of negative evaluation (Zhou, 2021; Fang & Tang, 2021). In-class peer assessment significantly lowers the "fear of negative evaluation" and significantly improves the performance of interpreting what students have learned (Wu, 2017).

For C–E interpreting, scaffolding should be focused on speaking accurate, fluent English, with the correct and basically, if not fully, complete information. We simply should not and cannot expect too much from novices and even the China Accreditation Test for Translators and Interpreters only requires 60–70% full information. To reduce interpreting anxiety to the greatest extent, we may use simpler chunks of information.

Example 6 (C–E):

我们为什么要进行食品加工呢？首先是为了方便贮藏与运输。大家都知道海产品有很多不可食的部位，相对来说占有比较大的体积，比如说这个鱼头、鱼鳞或者虾头，这些都是不可食的部位。那通过海产品加工，把不可食的部位去掉，减少海产品体积。还有海产品都还有大量的水分，一般还产品的水含量可以达到80%，甚至有些海产品像海蜇，它的水分可以达到90%以上。通过加工脱水，可以减轻它的重量。

In Example 6, all the sentences are syntactically simple. Except for a few words such as "鱼鳞", "虾", "海蜇", and "脱水", no words will cause interpreting difficulty. In this example, the trainer may scaffold the interpreting process as follows:

**Step 1:** Ask questions like "Do you know the English equivalent of..." If yes, we can directly move on to the next step; if yes, however, encourage them to place the bilingual words visually salient to their eyes.

**Step 2:** Student sight interpret. Sight interpreting involves the transfer of a text written in one language into a text delivered orally in another language (Moser-Mercer, 1995). As it involves both aural and visual information processing (Ilg & Lambert, 1996), it is more challenging yet not that demanding. Even though they may encounter disfluencies (Cao, 2020), they will not feel that anxious.

**Step 3:** Provide possible abbreviations or symbols for difficult words. This is particularly important because novice interpreters tend to take notes with the source language. In C–E interpreting, noting Chinese characters that contain unpredictably numerous strokes, is exceedingly time-consuming and therefore spares effort in listening comprehension according to Gile's (2011) effort model.

**Step 4:** Slow down a bit the speed of the original audio if it is at normal or faster-than-normal speed so that they have more time for a brain-pen balance (gradual release of support).

**Step 5:** Students interpret according to their memory and notes (student autonomy).

**Step 6:** Simultaneous interpreting is also applicable because the flexible changes in the English parts of speech (Burton, 1984) require much fewer skills in C–E simultaneous interpreting. When trainee interpreters have experienced this form of interpreting, they will gain more confidence and less anxiety.

## 4. CONCLUSION

This study first explores interpreting anxiety and its correlations with such factors as gender, materials, and directionality. For novice interpreters, the anxiety levels are usually higher. To ease their anxiety, interpreter trainers should always provide scaffolding, which is support in various forms such as theory, audio, and videos. Specifically, as an interpreter trainer, I provide in this study theoretically informed scaffolding strategies for each of the three phases of consecutive interpreting, with practically feasible lecture examples of both directions. I hope that this study can provide pedagogical implications for interpreter trainers and learning strategies for student or trainee interpreters.

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