

Just a Pair of Hands: The Stories of Lillian Beard

Directed by Bill Moody, Produced by Dan Veltri
Distributed by Treehouse Video www.treehousevideo.com

DISCUSSION QUESTIONS for INTERPRETERS

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DIRECTIONS

Use these 17 question sets to reflect on the program you have seen. Your answers to the questions in a numbered set should be to the set of questions as a whole. We are looking for specific examples from Lillian's statements, but also your reflections on your own practice as it has evolved from your own experiences. The questions begin on the next page.

To earn Continuing Education Units: You may earn a total of 1.0 PS RID CEUs by watching the program, reading and answering the discussion questions in this file, and submitting your answers (see next paragraph). There is a \$15.00 processing fee. Pay the fee and complete the evaluation form **AFTER** you have completed and submitted your answers to these Discussion Questions.

To pay the fee and complete the required evaluation form, go to www.treehousevideo.com, select "CEU Processing Payment," then add the "Just a Pair of Hands CEU Processing" product to your shopping cart.

Submitting Your Answers: Create a separate Word document to answer these Discussion Questions. Submit the answers as a Word or PDF attached to an email to ceu@treehousevideo.com. At a minimum, 2 -3 paragraphs are expected for each numbered set of questions. Make sure you label each answer with the question number, and make sure your full name and RID Member Number (if applicable) appear on the first line of your document. Your CEUs will not be processed until we have received your processing fee and evaluation form as instructed above. Both RID and Non-RID interpreters will receive a Certificate of Completion no later than 45 days upon receipt of your completed answers to the Discussion Questions, payment and evaluation form. If you are an RID Member, you will be notified that your CEUs were reported to RID along with your Certificate of Completion.

1. How does Lillian perceive the task of interpreting? (Who are the makers of meaning? What are her interpreting strategies? How does she get clarification, search for meaning? etc.)

2. Lillian describes interpreting in various settings, legal, weddings, divorce etc. and talks about the mindset she needed to establish in order to be able to interpret and maintain her friendships with deaf people in the community. What does she say and what is the underlying value that guides her decision making? When Lillian says, "...They (the deaf person) knew I was supporting them, but I couldn't in some situations," what does she mean? What does this reveal about her view of what an interpreter should be?

3. In Lillian's eyes, who is her team, when she interprets? How does she build this team?

4. Not all codas were, or became interpreters, contrary to popular belief, so what criteria did Lillian use when she recruited interpreters? Who chose the interpreters? What does this reveal about the power relationship between interpreter and deaf person?

5. How were interpreters taught in the early days? How were they groomed, and by whom? Who inevitably decided if an interpreter stayed in the field or not? Compare this with today. Has the power shifted in the field? How is recruitment of interpreters done today? What are some of the benefits and drawbacks to these changes?

6. What kind of attributes did Lillian look for in an interpreter? Do you think these are valuable attributes to have? Why? Now make a list of attributes *you* think are important for an interpreter to have. Do you think Deaf people would identify the same traits? If yes, why then are these important attributes? If no, what kind of attributes would the Deaf person want an interpreter to have? If they are different, what does this say about our values and vision of the field?

7. How were the first members of RID recruited? How did RID get its name? What was the impetus for making a registry? Before we had specialized fields, Lillian already recognized that interpreters had more expertise or interest in certain areas than others, and developed her local list of interpreters according to these skills. What do you think about specialization in the field of interpreting, and how it should evolve?

8. In the early days of interpreting, codas and community interpreters grew together. Often codas taught new interpreters and welcomed them in the field. Stories of growing up with deaf parents and the experiences of a coda, were commonly shared, and part of the fabric of our cultural knowledge. Were there codas in your interpreter education program? If so, how did that affect the non-codas in the class? Are coda stories shared within interpreting circles like before? When they are, how are they received?

If you think there has been a shift, why do you think it has changed?

Also in the early days of interpreting, interpreters and Deaf people grew together. In your interpreting education, were there Deaf professors and fellow students who were Deaf? If so, how did that affect the group? If not, what do think a strong presence of Deaf professors and peers would have contributed?

9. Bill Moody said when he was working on this program he was struck with the fact that Lillian was constantly trying to make people happy, that she was always involved in trying to help people around her accomplish their goals. Can you cite examples of that? What would it look like if we were to incorporate this idea of ‘happiness’ into our profession today?

10. What values guided Lillian’s decision making? Give an example of Lillian’s ethical decision making process and the values that guided her decisions. Do you agree with them?

11. If we had to define Lillian’s interpreting model, what would you call it? (Don’t be constrained by the ‘helper’ or ‘ally’ or other model about which you have read – try to analyze what Lillian says to come up with her particular way of viewing her service as an interpreter.) Give three features that would be foundations of her model.

12. When Lillian interpreted the movie, *The Ten Commandments*, how did the word get out? What does this reveal about the relationship between interpreter and deaf community? Does this still happen today?

13. Respond to this quote: “I would try to get the deaf people involved in the hearing world as best I could when they wanted to do that.” What does this reveal about how she views the interpreter? Who is determining what gets interpreted? Who is guiding the building of relationships and deciding which areas of hearing culture to visit?

14. Give an example of how Lillian balances power and empowers the Deaf community.

15. When Lillian says, “You need a companion who is willing to share you,” what does she mean? What does it reveal about the relationship between the interpreter and the Deaf community? Do you think the interpreter is still expected to be an integral part of the Deaf community? Why or why not?

16. Lillian comments about the need to pay sign language interpreters. When did this realization come about for Lillian and why? Why does she think it is important for sign language interpreters to get paid?

17. Lillian, when she realized she needed to learn more about hearing culture, sought out a hearing family to live with. If you are a hearing interpreter, have you ever thought of living with a Deaf person or a Deaf family and how might that influence your knowledge of Deaf culture? If you are a Deaf interpreter, have you ever thought of living with a hearing person or a hearing family and how might that influence your knowledge of hearing culture? What are some other viable ways we can learn about each other's cultures?