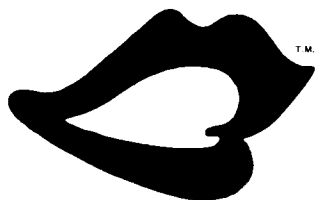


READ

MY LIPS!

**COMPANION HANDBOOK
TO THE
VIDEOTAPE INSTRUCTION SERIES**

PHONIC READING^{TM.}
L A B O R A T O R Y, I N C.



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By
Speechreading Laboratory, Inc
Mustang, Oklahoma

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WHAT OTHERS SAY ABOUT US

The tapes are well produced and the quality of lighting is good. An unobtrusive musical background accompanies most of the video presentation. The scripts for the conversations are enjoyable. The format of a reviewable videotape allows for repeated exposure to the target.

American Speech and Hearing
Association

The use of multiple speakers on the tapes was considered very useful. This simulates quite effectively the real-life environment experienced by most hearing impaired individuals. ...the READ MY LIPS! videotape package is a fine adjunct to formal speechreading training...the tapes will be found most valuable.

Volta Review -
Alexander Graham Bell Association for the Deaf

The tapes utilize the rules for good teaching: a specific task, immediate feedback, organized from easy to difficult, and material that is needed daily by the patient. I was dubious when I ordered READ MY LIPS!... My doubts were quickly set aside.

Jane Woellhof, Speech Pathologist, SAT
Kerrville, TX

With more than [twenty] million hearing impaired in the United States, this is a welcome find for those who wish to improve their total communication skills.

Library Journal

I have the illusion of hearing better...

John Waddle - Cleveland, OH

Thank you for sending this tape on the speechreading course. We are very impressed with it...

Kimberling Hearing Aid Service
Lakeview, MO

Most of the students have really enjoyed the tapes and they find it useful to watch different faces.

Frances Mezei - Counselor
Mississauga, Ontario

[Practice with the tapes] makes conversation easier. I do not have to ask for repeats of statements as often.

Judy Plunkett - Chicago, IL

The [series] is beneficial for new and old students (or experts) in lipreading. Great home-study course.

Van R. Bielstein - Oklahoma City, OK

By practicing everyday, I have become familiar with many lip movements and am able to distinguish between similar words. I am able to take control of my hearing loss and do something about it. After 20 years that is a great feeling! Thank you.

Marguerite Bauer - Bellingham, MA

INTRODUCTION

Learning to speechread requires mostly practice, repetition and patience. Therefore, this handbook is designed to familiarize you with the tapes, and speechreading in general. It is not intended as a complete manual on how to speechread. We believe that you will best learn by doing.

It will take time. You didn't learn to read words or learn how to walk in an afternoon, and odds are you won't be an accomplished lipreader in one day either. But, with practice you will learn a new skill as valuable as the ability to read and walk.

Robert L. Russell, Ph.D, and Speechreading Laboratory, Inc., have combined to bring you a most innovative approach to dealing with hearing loss, whether slight, moderate, or severe ... READ MY LIPS!, a home-study video series that teaches you to read peoples' lips and facial expressions.

If you wear a hearing aid, this new skill will allow you to fill in those words lost when too much noise is present or when words are spoken too softly. If your hearing loss is severe, this skill will help you remain in the mainstream and cope with a hearing world.

Even those with normal hearing will enjoy the READ MY LIPS! series. It was fascinating to watch Hal, the computer, read the lips of the astronauts through the window of the space pod in the movie "2001: A Space Odyssey" ; and to watch Charles Bronson read

the lips of two drug smugglers through a telescope in the movie *The Mechanic*.

Lipreading is also utilized by the film industry to reconstruct the dialogue in old movies that are undergoing restoration. In the recent case of *Lawrence of Arabia*, parts of the soundtrack were missing or destroyed and speechreaders were brought in to determine the exact dialogue so the voices could be re-recorded.

President John F. Kennedy, an accomplished speechreader, used this skill to keep up with several conversations in a room at once.

This program is designed to let you progress at your own pace, in the privacy of your home, at only a fraction of the cost of a new hearing aid or private speechreading instruction.

We wish to thank those who participated in pilot studies for their valuable input and observations, which helped us arrive at our approach to filming and material selection.

The rationale that was used in the selection of people and material was this: If we found that the tenth time through the exercise the tape was as interesting as the first time, to the majority of the users, we kept it in.

If we found that by the tenth time through it was boring and tedious to sit through, and the challenge was gone, we removed it.

If we found that the information in the tape was that which the speechreader could relate to, whether he be hard of hearing or deaf, teenager or adult, we left it in.

If we found the information was beyond the experience of a particular group, it was removed.

Here are some of the questions we faced:

1. Should we use faces without sound and sign language or should one or both be included?
2. Would two people per segment be too few? Would using more people lend itself to associating the material with who said it?
3. Should we begin with a great variety of faces, perhaps risking discouragement because it appears speechreading is too difficult?
4. Should we present few faces on the initial tape, thereby risking making speechreading too easy?
5. What distance should we use for close up shots? How far away should we film distance shots?
6. Should we present how all of the sounds are formed and revealed on the lips? Would it be wonderful the first time through, and boring thereafter?
7. How many accents should appear on the tapes? Should we use the basic English approach found on television, or should we use the people who speak in accents representing

various parts of the country?

8. How much of the tapes should be face forward?
Angle? Profile?
9. How many items should we use per segment?
10. How much dramatic movement should we elicit from the actors, which would facilitate speechreading, but would also make memorization easier?
11. And certainly, but not finally, how far should we go in finding unusual faces, the thick lipped, the thin lipped, the mustached, the old face, the young face, the over-bite, the braces, etc., etc.

For each of these hurdles, and numerous others, we applied our rationale and went forward with a program that is fun, interesting, and rewarding, no matter how many times it's viewed.

We hope that both this handbook and the tapes will provide benefit to the hard of hearing and deaf community for years to come.

For those who would like more information regarding any specific aspect of the tapes, we welcome cards, letters, and telephone calls. Please direct any questions or comments to:

Speechreading Laboratory, Inc.

phone: 1-800-433-6370

P.O. Box 941

Mustang, OK 73064

4005 N. W. 42nd St.
Okla. City, OK 73112

LIPREADING OR SPEECHREADING?

The art of understanding the speech of others by watching the movements of the face, in particular the lips and mouth has historically been referred to as lipreading. In recent years, however, the term lipreading has been replaced by "speechreading" since communication is gathered not only from the lips, but from various aspects of facial and bodily expression.

WHY SPEECHREADING AT ALL?

With the advent of the modern hearing aid, a great deal of improvement has been made with the fidelity of sound. Indeed, many hearing aid companies advertise the clarity of their particular hearing instruments. The development of these hearing devices is to be applauded.

As good as hearing aids have or will become, however, they are a mechanical device coupled to an imperfect system. An ear that has been damaged by disease or trauma has a fidelity all its own to be considered.

If certain frequencies in the hearing spectrum are significantly outside of normal limits, and the ability of the ear to transmit sound is affected, the finest of hearing aids cannot deliver an undistorted sound to the brain. Even the finest of hearing aids cannot keep the hearing impaired population from having regular difficulty understanding speech.

THE PLIGHT OF HEARING LOSS

Hearing loss is an invisible handicap.

If a blind person stumbles, everyone sympathizes. If a person has an epileptic seizure, nobody laughs. If a hearing impaired individual makes a mistake, he has no assurance there will not be laughter, because speech and humor go hand in hand:

John: How old are you?

Frank: Fine. And you?

Is it any wonder that the hearing impaired need a sense of humor? He **MUST** be able to laugh at himself, with others who may be thoughtless, but not vindictive.

TIPS FOR THE HEARING IMPAIRED

1. PAY ATTENTION. To become a good speechreader, it is imperative that you watch and listen constantly. Don't become preoccupied with thoughts of your own.
2. MIX WITH OTHERS. Don't withdraw from fellowship with others because of fear of miscommunication. Stay in the thick of things.
3. DON'T BECOME DISCOURAGED. Speechreading is a difficult undertaking. There will be good days and bad days. PRACTICE AND PERSIST, and it will become easier because you will become better.
4. DON'T TRY TO SPEECHREAD EVERY MOVEMENT. Look for key words in a sentence and make an intelligent intuitive guess as to the idea being expressed.
5. ANTICIPATE what might be said next. The mind is quicker than speech. Be active, mentally looking ahead.
6. READ. Keep abreast of happenings in the world. Current events are the pot from which conversations are developed.

-
7. USE THE LIGHT. Let the light be on the face of the person with whom you are conversing.
 8. BUILD SPEECHREADING ENDURANCE. Don't be concerned if your eyes tire during speechreading practice. The time will gradually increase before fatigue begins.
 9. DON'T TAKE YOURSELF TOO SERIOUSLY. Don't put pressure on yourself to speechread. Relax. Tension decreases performance.
 10. DEVELOP KINESTHETIC AWARENESS, which is forming the words you see within your own mouth. The greater the kinesthetic awareness, the greater the likelihood that thoughts will be recognized.

SPEECH SOUND ANALYSIS

There are three groups of consonant sounds, three groups of vowel sounds, and two groups of diphthongs. They are identified by their formation and their visibility. Form these sounds while looking in a mirror:

CONSONANT GROUPINGS:

GROUP I - FORMED BY THE LIPS

p, b, m Lips closed.

f and v Lower lip touches the upper teeth.

wh and w The lips are puckered.

GROUP II - FORMED BY THE TONGUE

r Lips are puckered at the corners.

s, z Teeth are closer than for other sound.

sh, zh, ch, g Lips thrust forward.

th The tongue between the teeth.

l Pointed tongue behind the upper teeth.

t, d, n Flattened tongue behind the upper teeth.

GROUP III - REVEALED BY CONTEXT

y Relaxed and narrow tongue.

k, hard g Slight movement of the throat.

h No movement at all.

VOWEL GROUPINGS:

GROUP I - PUCKERED LIPS

oo (moon)

oo (hood)

aw (flaw)

GROUP II - RELAXED LIPS

i (him)

u (hut)

ah (heart)

 GROUP III - EXTENDED LIPS

ee (feet)
 e (wet)
 a (fat)

DIPHTHONG GROUPINGS:

ENDING IN A PUCKER

ow (cow)
 o (so)
 u (few)

ENDING IN A RELAXED, NARROW MOVEMENT

i (mine)
 a (pain)
 oy (toy)

As you practice with the tapes, your mind automatically files these lip movements, so that in time much of your speechreading skill is subconscious.

 COMPLICATING FACTORS FOR THE SPEECHREADER

1. HOMOPHONOUS WORDS

There are words that look alike on the lips and can be identified only by context. These are called homophonous words.

Look at your lips in the mirror as you say the following words:

pop
 mom
 mop
 bob
 bop
 bomb

The meaning of each of these words is so different from the others that the correct word may be identified from other clues in the sentence. Contextual clues are extremely important to the speechreader.

2. THE SPEAKER

There are a number of factors relating to the person to be speechread, and to the surrounding conditions.

- face illumination
- angle of the face
- distance

- enunciation
- speed of delivery
- amount of lip movement and speed of delivery
- regional or foreign accents

All of these will affect your ability to speechread. Position yourself, as best you can, with light source at your back, close to the speaker, so you have the best environment to observe all the facial characteristics that enhance communication.

3. THE AMOUNT OF HEARING LOSS

A relatively small percentage of the people with hearing impairment in the United States have a profound hearing loss. Most can be benefited significantly with a hearing aid, and many encounter only periodic difficulty hearing and understanding speech.

With the high frequency hearing loss, which is common in hearing loss due to aging and noise exposure, certain sounds are easily obscured by background noise. The voiceless consonants /p/, /s/, /sh/, /ch/, /f/, /t/, /k/, and /h/, all fall into that category. Many of these sounds are revealed by some movement of the lips. Through diligent and patient study and practice, the eyes and brain can work together to fill in those sounds in conversation that the ear cannot hear.

THE VALUE OF THE READ MY LIPS! SERIES

READ MY LIPS! is a source of six hours of controlled practice material, created to provide various speechreading experiences that you might encounter everyday, complete with immediate feedback through captions to confirm the correctness of each response.

The lessons are provided on VCR tapes in VHS or Beta, and are designed for use in the relaxed atmosphere of the home or office. **NO DECODER IS REQUIRED.**

If you are currently taking speechreading lessons, use the READ MY LIPS! tapes for quality practice time.

If you are not able to study speechreading professionally, the READ MY LIPS! series will give you the practice and experience you need to confidently keep up with the conversations around you.

THE FORMAT

The READ MY LIPS! tapes provide speechreading practice in real-life situations. They make the speechreading student do what has to be done to become a speechreader.

No sound was used as the words were spoken on the tapes in order to force use of pure speechreading because auditory clues tend to decrease the effectiveness of each segment upon repetition. Every conversation throughout the day will provide the opportunity to practice speechreading with sound.

The tapes provide hours of challenges which can be repeated and repeated and re-repeated until the process of speechreading becomes habit.

All of the time in the tapes is devoted, not to theory, but to practicing words, sentences, and stories which can be repeated many times. Furthermore, they are presented in natural speech, using dozens of actors and actresses. We attempted to use every type of facial characteristic we could find: old and young, clean shaven and with moustaches, thin lipped and thick lipped, fast speakers and slow speakers, smilers and frowners, overbites and even-jawed. We filmed in the living room and in the kitchen, up close and far away, in the park and in the car, in the school and in the restaurant, in the doctor's office and at the zoo.

Over 120 different subjects are presented. Each subject consists of ten items, either single words or sentences. After an item is presented by an actor, a short delay follows to allow for response, then the correct response appears on the screen.

We attempted to select subjects which could easily be encountered in everyday conversation. The list of subjects is included in this handbook.

GETTING STARTED - THE WARM-UP

Sit if front of a mirror. Say the following words, taking particular notice of the movements of the lips as described in the section entitled SPEECH SOUND ANALYSIS.

FORMED BY THE LIPS

paw
bee
me

lamp
lamb
fee
vie
why
we

REVEALED BY CONTEXT

you
go
king
wink
who

PUCKERED LIPS

moon
hood
flaw

FORMED BY THE TONGUE

ray
so
zoo

RELAXED LIPS

him
hut
heart

EXTENDED LIPS

show
azure
hair

gem
the
low

feet
wet
fat

FORMED BY THE TONGUE ENDING IN A PUCKER

toy
die
no
hint
mend

cow
so
few

**ENDING IN A RELAXED
MOVEMENT**

mind
pain
toy

Try this exercise as a warm-up each day before practicing with your READ MY LIPS! tapes.

USING THE TAPES AND TEST CARDS

Each tape is approximately 55 minutes long, however, there is a tremendous amount of material in these tapes versus private lessons. There are no repetitions or breaks, just pure practice. Most VCRs today have remote controls, and by using the rewind, pause, and fast-forward, the pace can be controlled and the lesson can be reviewed as often as necessary. To keep from getting "burned-out", we recommend short 15-20 minute practice sessions on a regular or frequent basis.

The following steps will help you obtain maximum benefit from the READ MY LIPS! tapes:

Provided with each tape is a score card containing the subjects on the tape and ten spaces representing the ten items for each subject.

1. Insert tape 1 in your VCR and start the tape.
2. Select the score card that goes with tape 1 or a blank sheet of paper. You don't have to use score sheets all the time, but do use them occasionally to get an accurate assessment of your progress. See additional instructions below.
3. Following the introduction, the tape will indicate that the first subject is MONTHS AND DAYS. An actor's face will appear and say the name of a day of the week or a month of the year. You determine through speechreading what the word is.
4. Try to form the word spoken along with the speaker on the screen.
5. The correct response will appear on the screen after a few seconds. Note if your response was correct. Use pencil so you can reuse the scorecard.
6. If your response was correct, make a check mark on one of the blanks next to MONTHS AND DAYS on the score card or scratch paper.
7. Repeat this procedure through all ten items, noting how many you correctly identified.

8. Each time a new subject appears on the screen, repeat the procedure.

9. Discontinue practicing when your eyes begin to tire.

10. Repeat your practicing with an individual tape until you can consistently identify at least 80% of the items on the tape.

TAPE TOPIC LIST

TAPE 1

Mos., Days
More Days
1-10
11-100
Clock Times
Full Dates
Names
More Names
Famous Names
About Dates
More Dates
Famous People
Mos., Days
More Days
1-10
11-100
Clock Times
Full Dates
Names
More Dates
The Party
Why Wives Work
Quotations
Psychiatrists Office
Well Known Days

TAPE 2

Pets
About Pets
Movies
T.V.
States
About States
Historical Cities
About cities
Hobbies
About Hobbies
Common Questions
Exclamations
Thoughtful Statements
Thoughtless Statements
Opposites
What People Do
Bad Dental Habits
When They Are Bad
Excuses For Speeding
About Men
About Women
When Life Gets Me Down
At The Breakfast Table
In The Office
More Opposites

TAPE 3

Why Exercise?
Keeping Weight Off
Questions
Tennis Anyone?
Not Like This One
Parts Of The Body
About Parts Of The Body
What Do You Think Of
The Back Seat Driver
Favorite Memories
About Memories
What The Boss Says
What Motivates Me
Why It Motivates Me
Speaking In Public
My First Date
The Call
The Movie
On The Way Home
In The Park
At The Zoo

TAPE 4

John, Problem Student
There's Got To Be A Way
The Encounter
The Plan
Foods I Like
How People Differ
How People Are Similar
My Favorite Memory
Games
Sports
Moment of Glory
Praise Parents Give
How I Punish My Child
How I Reward My Child
College Life
The Float
Frantic Hours
Reaction

TAPE 5

My Favorite Fantasy
The Tycoon
About My Employment
The Blunder
What To Do?
The End?
When I Am Afraid
What Makes Me Laugh
When I Get Frustrated
Favorite Foods
About My Favorite Foods
You Could Have Any Job
Any Job II
What Have You Inherited?
Your Environment
Embarrassing Moment
The Bed
Where Is Everybody?
"Let's Go"

TAPE 6

The Announcement
The Bomb Shell
More Fireworks
The Resolution
My Childhood
The Maternal Instinct
Habits People Have
Habits Hard To Break
Habits Hard to Break II
In The Restaurant
Homonyms
The Gossip
Fears I Have
Frightening Experience
Jumping Into Action
The Decision
The Hiding Place
Familiar Quotations?
"Let's Go"

**THE PRESIDENT OF SPEECHREADING
LABORATORY, INC.**

Robert L. Russell grew up in Pocatello, Idaho, where he graduated from high school in 1956.

He graduated from Westminster College in Salt Lake City, Utah, in 1960, with a degree in Music Education.

He obtained his training in audiology from the University of Utah, where he obtained a Master of Science degree in 1966.

He completed the requirements for a Ph.D. degree in Psychology from National Christian University in Arlington, Texas in 1970.

Russell has been in the practice of audiology and aural rehabilitation since 1968.

He and his wife, Kris, are the parents of six children.

**ORDER FORM
FULL MONEY-BACK SATISFACTION GUARANTEE**

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P.O. Box 941 4005 N. W. 42nd St.
Mustang, Oklahoma 73064 Okla. City, OK 73112

Please send me the complete READ MY LIPS! series (6 tapes) for \$185.70. VHS Beta

Please send me READ MY LIPS! tape #(s): for \$32.95 each.
 Oklahoma residents add sales tax of \$2.10 per tape

Name

Address

City State Zip

Daytime phone ()

Check/money order enclosed

Please charge my Visa Mastercard

Account # Expiration Date

Signature

Are these tapes for you? Or a friend or relative?

What degree of hearing loss do you or the recipient have?
 none slight moderate severe

Do you or the recipient wear a hearing aid? yes no

What age group are you or the recipient in?
 young middle senior

THANK YOU AND WE WELCOME YOU TO READ MY LIPS!

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THANK YOU AND WE WELCOME YOU TO READ MY LIPS!