

**I CAN'T HEAR YOU IN THE DARK**

## **ABOUT THE AUTHOR**

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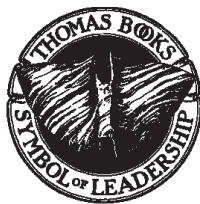
*How to Learn and Teach Lipreading*

*By*

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*This book is dedicated  
to my Mother, Carmitia Bush Woerner,  
who endured severe hearing loss  
for 50 years with  
perseverance and grace,  
and  
to my Father, Robert B. Woerner,  
who supported her struggle.  
This book is also dedicated to my students  
for their enthusiasm and persistence  
while they endeavored to master their lipreading skills.  
Special thanks to Kirsten Aase Gonzalez  
and my daughter Joyce Carter Reedy  
for their guidance and encouragement.*

## PREFACE

**T**his book was created to help hearing-impaired and deaf adolescents and adults communicate. Communication is basic to our existence. Through communication we establish and maintain relationships and conduct activities in our work, business and home. We share thoughts, express feelings and exchange information. Communication requires shared understanding. Without communication and understanding individuals are isolated.

Most people in our society communicate through speech—spoken words—which requires the ability to hear. When they cannot hear they resort to visual communication. This may be sign language or speechreading commonly called lipreading. Using sign language enables people to communicate with others who know sign language. On the other hand, lipreading helps hearing-impaired or deaf individuals function with the hearing world in day-to-day situations. It improves their ability to communicate with their family, friends, business associates and in the classroom. It helps people participate socially and in the community.

People who experience hearing loss after they have learned language have an advantage over those who have never heard the language. They have developed some lipreading skill without being aware of it, and lipreading training builds on that knowledge. The need for lipreading skill increases when hearing deteriorates through the aging process, the onslaught of loud noise in the environment, or other reasons. This book evolved over thirteen years while the author was teaching lipreading to adults and adolescents. The 23 lessons are ready to use by individuals studying on their own, teachers of individuals or groups, teach-and-learn self-help groups, audiologists and other professionals who work with hearing-impaired individuals. There are guides and teaching aids, including 88 interesting stories for lipreading

practice. The lessons focus on integrating the information into daily life. The author fervently hopes this book will strengthen the communication and relationships of those who participate actively in the lessons.

Betty Woerner Carter

## INTRODUCTION

I can't hear you in the dark—but I can lipread you in the light. Communication assumes many forms, and lipreading is one of the ways that hearing-impaired people communicate with the hearing world.

This material has been prepared for immediate use by:

- teachers of groups or individuals
- individuals
- teach-and-learn groups

This book can serve several purposes:

- show beginners step by step the lipreading process
- serve as a refresher for experienced lipreaders
- show how lipreading can be taught
- provide a textbook with ready-to-use lessons
- serve as a guide to teach-and-learn groups
- provide a resource for professionals in the field of hearing impairment

The lessons are appropriate for people of high school age or older who want to learn or teach lipreading or speechreading. Today most people use the terms *lipreading* and *speechreading* interchangeably to mean the use of all visual situational information available.<sup>1</sup>

The purpose of the lessons is to help the lipreader recognize how sounds look when they are spoken, leading to recognition of words, sentences and running conversation. They show step by step how sounds of the English language are made and how to apply that knowledge to lipreading for every day living. Instructions can be easily understood because technical terminology has been avoided.

Chapter 1 is an orientation to lipreading that explains how lipreading can be helpful, and situations that make it difficult.

Chapter 2 provides specific guidelines for study. Several methods for learning are given including visualization, a powerful learning tool which is overlooked in most lipreading instructions.

Chapter 3 outlines in detail how the lessons can be used to learn or teach lipreading. The teaching methods for groups stimulate the



students and a momentum for learning and camaraderie develops among the students.

Chapter 4 contains the lessons that explain how sounds are made and exercises for using them. The lessons are divided into Part I and Part II for teaching purposes. The 23 lessons increase in difficulty from those sounds most easily seen on the lips to those that are less visible. They explain how sounds are made and contain exercises and stories for using them.

Part I lessons are for beginners; however, experienced lipreaders have found the explanation of sounds, the exercises and stories beneficial.

Part II lessons are a continuation of Part I, and the sounds are more difficult to lipread. They include sounds made in the throat and blends of sounds. They also focus on words beginning with vowels, which most people find difficult.

Most of the lessons focus on a few consonants and vowels with an explanation of how the sounds are made with the lips, teeth, tongue, jaw and throat. The explanation stresses how sounds look when they are spoken so they can be identified by the lipreader. Sounds that appear similar in the area of the mouth, such as *f* and *v* are considered in the same lesson. This is to point out the similarity of the sounds and to give the person who is learning lipreading the opportunity to discriminate between them.

Consonants and vowels are introduced together because both of them are in most words, and consonants may be altered by the vowels that surround them. For example, in the words *bee* and *boy*, *b* becomes part of the vowels. Consonants are the shorter, weaker, high-pitched sounds of speech. Persons with high frequency hearing loss lose their ability to hear consonants, which creates a problem in differentiating between similar sounding words. Frequently, they may be able to hear but cannot understand what is being said. Consonants are harder to hear than vowels but more important to understanding meaning. Vowels are stronger in volume, longer in duration and generally lower in pitch than consonants and are easier to hear.<sup>2</sup> As a group they are easier to hear but not to lipread. The word *fog* may be mistaken for *smog* because the vowel *o* is more likely to be heard; however, the words do not look alike on the lips.

There are lists of words containing sounds explained in the lessons. Individuals can practice using these words to increase their ability to

recognize sounds which make up words rather than to memorize vocabulary.

The words in the lists are commonly used in the English language. They are marked with symbols for pronunciation; such symbols are found in most dictionaries. The *American Heritage Dictionary* pronunciation is used in this material. Although Americans do not speak alike in all regions of the United States, the pronunciation used in dictionaries is commonly used and recognized. Because of the wide deviation of speech, the lipreader may adapt the material for individual use. In northeast United States the *r* following a vowel is frequently dropped, as in *car* and *park*; whereas, in southern United States, a drawl may lengthen or add vowels.

Speech has a rhythm that is characterized by different degrees of stress which facilitate lipreading. Rhythm and unstressed vowels are explained in Part I Lesson 6.

Finally, Chapter 5 contains 88 stories which provide practice in word recognition and comprehension and are a highlight of the lessons. They cover a wide range of topics and interesting facts, many not commonly known. Students are fascinated to know that teddy bears were created after Teddy Roosevelt refused to shoot a captured bear, that Lafayette was buried in France in American soil brought from Bunker Hill, and that the web of a black widow spider is stronger than steel. The students are eager to know about each story while attempting to lipread it. They maintain intense concentration in a mood of relaxation and fun. Students frequently remark that they always learn something from the stories.

The lessons evolved over a thirteen-year period while I was teaching lipreading. I became interested in learning lipreading when I began having trouble hearing. I remembered how my mother yearned to take lipreading lessons after she lost most of her hearing as a result of mastoid surgery, but no lessons were available in our community. I took lipreading lessons and discovered a consuming interest in the dynamics of lipreading. I wanted to give others the opportunity to learn lipreading. In preparing to set up classes, I could not locate appropriate teaching materials, so I began researching publications, attending workshops about hearing impairment, and participating in Chapter meetings of Alexander Graham Bell Association for the Deaf and Self Help for the Hard of Hearing People. I drew on my past experience of teaching individuals and groups which was gained while

I was a Girl Scout Executive Director and a member of the staff of Girl Scouts of U.S.A. Most of all, the hundreds of students who have enrolled in my classes have helped me know what methods work best in the classroom and in daily living. Students have told me they can better understand speech at work, in noisy places, with family and friends and that communicating is less stressful.

I hope this practical guide to lipreading will benefit people with hearing impairment who are searching for help. I have successfully used these lessons with people ranging in age from the teens to the nineties. This text can be adapted to the wide variety of personal situations of people with hearing loss. It can be used by individuals studying on their own, by teach-and-learn groups and in groups with an instructor. The lessons can be used immediately by teachers and other professionals in the field of hearing impairment. Inexperienced individuals can use this material to teach lipreading if they have an understanding of hearing loss, possess a reasonable knowledge of the English language, enunciate clearly and can work with others in a supportive spirit. By whatever means people improve their lipreading skills, the result will be improved communication and strengthened relationships with others.

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**I CAN'T HEAR YOU IN THE DARK**

## Chapter 1

# HELPS AND HINDRANCES TO LIPREADING

### HOW LIPREADING CAN HELP YOU

**Understanding speech.** Lipreading is understanding speech from movements seen around the mouth, facial expressions and bodily gestures. It is a skill that can be learned through consistent practice. Gestures can function like sounds, words or sentences.<sup>1</sup> An outward motion of the arm can mean “go away.” Holding up three fingers can denote “three.” A shrug of the shoulders can mean “I don’t know.” Research suggests that as much as 65-70 percent of the meaning of a conversation is communicated without words.<sup>2</sup> These findings apply to everyone, but are especially significant and encouraging to lipreaders.

Silent Meaning  
*The word not spoken  
Goes not quite unheard  
It lingers in the eye,  
in the semi-arch of brow.  
A gesture of the hand  
speaks pages more than words.*

William S. Cohen, Secretary of Defense

**Communication.** Lipreading helps hard-of-hearing and deaf people communicate with others: family, friends and business associates at work, at the bank and grocery store. Lipreading is helpful to people with hearing loss as well as speakers with normal hearing; hearing-impaired individuals understand and the speakers repeat less frequently. Both benefit.

**Eyes used more extensively.** Most people have depended on their ears for understanding spoken communication; when hearing is diminished they increasingly depend on their eyes. For safety they

take precautions in traffic by carefully watching for stop signs and cautiously crossing streets because they may no longer hear cars or even sirens. appreciating the beauty of nature may mean seeing birds, the rain and the trees waving in the wind but may no longer include hearing them. Knowing when the doorbell is ringing may require using an assistive device such as a flashing light.

During their lifetime individuals have been told to watch the eyes when someone is speaking to them. In lipreading one must instead focus more attention on the lips, tongue, jaw and throat. The speakers usually will not be aware that their mouths instead of their eyes are receiving primary attention. They may, however, think, and rightly so, that what they are saying is receiving very close attention.

**Hearing supplemented.** Hard-of-hearing people should listen carefully to use the hearing they have; lipreading can supplement hearing. Some sounds that are difficult to hear, such as *f* and *th* are the most visible on the lips. Words with similar sounds may be misunderstood when they are heard; however, they may be distinguished when seen on the lips. Lipreading would help the listener discriminate between *power* and *flower* or *cat* and *bat*.

**Background noise less disruptive.** People who are hard-of-hearing find that background noise makes understanding difficult, especially if they wear hearing aids. Noise in restaurants or others talking in the room can be extremely disruptive. Lipreaders can focus on one or a few people to gain understanding through what they see and ignore the surrounding noise.

**Knowledge expanded.** Everyone who has experience with language has some lipreading ability. They can recognize many familiar words, such as *four*, *hello* and *goodby*. Learning lipreading techniques will expand that knowledge and give courage to deal with the hearing world.

## QUALITIES LIPREADERS NEED

**Alertness to the situation.** Being aware of specific situations and vocabulary that might be encountered are important; for example, conversation at the grocery store will differ from that at a wedding. Background knowledge and experience can help one make correct intuitive assumptions about what is being said. Knowing the topic of

conversation is a significant clue to what is being said.

**Concentration.** Complete attention to movements of the lips and gestures is essential.

**Motivation.** Lipreaders must have the will to learn and develop their skills through consistent practice.

**Vision.** Lipreaders must have vision adequate to see movements of the teeth, tongue, throat, eyes and gestures.

### BEHAVIOR OF SPEAKERS THAT HINDERS LIPREADING

Speakers difficult to lipread are those who:

- mumble (m ... mm ... gr ... f ... mm)
- wear mustaches or beards that cover the area of the mouth
- use little facial expression—deadpan
- **shout!**
- turn their faces or backs when speaking
- talk from another room
- talk with a microphone that hides their lips

Can you add to this list from your own experience?

*Lipreading someone who mumbles or turns his back  
Is like trying to see through a paper sack.*

### HELPING OTHERS HELP YOU

Being hard of hearing is not only a problem for you, it is a problem for your family, friends and others. People who have not encountered hearing loss do not understand this invisible physical condition or know how to respond to those who have it. Become informed about hearing loss and share your knowledge with others. Let others know that you are hard of hearing and what they can do to be helpful. Action that can be taken:

- Ask people to face you when speaking.
- When speakers cover their lips, explain that you are a lipreader (or learning) and must see their mouths.
- Speak with the volume you wish others to use.



- If others are shouting, ask them to lower their voices.
- If they speak too rapidly, ask them to speak more slowly.
- Ask the speaker to rephrase or “say it in another way.”
- Ask the speaker to fill in what you did not understand; for example, “What time did you say you are leaving?”
- Do not pretend you have understood when you have not. This only hinders communication and can frustrate the speaker.
- When appropriate, let people know you have heard; otherwise, they may unnecessarily repeat.
- As a last resort, ask the speaker to spell or write what you did not hear.

## Chapter 2

### GUIDELINES FOR STUDY

*In that day, the deaf shall hear the word of a book.  
Isaiah 29:18*

I can't promise that you will hear, but if you apply the suggestions in this book you will gain in understanding. The lessons are not to "just go through," but a guide to what you can do to develop your lipreading ability.

#### HOW TO STUDY

**Relaxation.** Relaxation helps mental processes; study when relaxed and comfortable. Do some breathing exercises by slowly inhaling, then slowly exhaling several times. Inhale positive feelings and exhale tension and distractions.

Another technique to relax your body is to start with your toes and move up to your scalp. Relax each muscle beginning with your toes, then your feet, letting the tension flow from your body. Perhaps you already use a method for relaxing; if so, use the one that works for you.

**Tension.** Whereas relaxation helps mental processes, tension blocks learning. Tension inhibits the ability to concentrate and remember. Let go of your tensions. If you feel tense you may find it helpful to feel tension and then relaxation. Try tensing parts of your body and then relaxing them. For example, frown by tightening the eyes and forehead as much as possible; feel the tension around the eyes and above your nose. Slowly release the frown and let go, feeling the relaxation. Squeeze your eyes tightly, feeling the tension; then let go slowly, feeling relaxation. If this exercise is helpful, try tensing and relaxing other parts of your body. When you feel relaxed, begin the study of your lesson.

**Location for study.** Select a location that is quiet and free from distractions. Sit at a table in a firm chair that would be comfortable for writing. Sit relaxed with your spine straight and feet flat on the floor.

Place the book and a mirror on the table in front of you. A cosmetic mirror about six inches in diameter with a stand works fine. The room should be well-lighted with good light on the book and mirror.

**Regular study periods.** Study your lessons regularly at a specific time every day. Spend at least 30 minutes daily; 15 minutes twice a day is better than 30 minutes once a day. The first thing in the morning and the last thing at night is a good time (if you aren't too tired at the end of the day). Noon is good for some people. Decide on a specific time and make it part of your daily routine.

**Practicing the lessons with others.** Practicing with other people is important. If possible, practice with someone daily for 15 minutes. If that is not possible, try to arrange an hour once or twice a week with a member of the family, friend or neighbor. You might find someone who is hard of hearing; the practice would benefit both of you. Practice with different people can be helpful.

Others can help you recall words and sentences in the lessons. They may say them without voice or softly so that you cannot hear them; they should enunciate clearly without ex-ag-ger-a-tion of lip movements. This may require some practice and you can encourage them to speak as naturally as possible. Lipreading is more difficult when speech is exaggerated, and it will not help you read natural speech. If you wear hearing aids and cannot hear words without them, turn them off so the speaker can use normal voice.

After you have reviewed the sentences several times, you will recognize them from memory. Ask the person with whom you study to alter the sentences, using some of the words and sounds in the lesson. Sentences can also be composed as explained in the "homework" found at the end of most lessons. At first these sentences may be given to you one at a time for you to lipread, pausing between each, then all of them may be given in a paragraph to increase comprehension of connected speech.

**Progressing through the lessons.** Study one lesson each week beginning with the first lesson and progress to the succeeding lessons. When you are studying alone, read the explanations of the formation of the sounds and see how that formation looks in the mirror when you make it. The formation for *f* and *v* are in the first lesson. Next,

say the list of words and observe how they look in the mirror. Say them aloud some of the time and notice how they feel in the area of your mouth. If you can hear them you will reinforce your learning by hearing and feeling as well as seeing. Be sure to say the words naturally and clearly without exaggeration of the movements. Your objective is to read other people's lips when they speak naturally. After you have studied the words, proceed to the sentences. Say each sentence as you would in conversation. Say them in the mirror as you did with the list of words.

**Practice is a key.** As with any skill, consistent practice is a key to learning lipreading. Take every opportunity to practice when people are talking; when you are with family and friends; shopping or attending a sport event. Turn the volume down on the television and see how much you can understand; learn which announcers are easiest to lipread. However, lipreading from television is difficult because the pictures are two-dimensional, gestures frequently are not used and the speaker's face may not be fully visible. Make video cassette recordings of television programs which have visible speakers and play the tapes with the volume turned down. To increase your understanding of plays at the theatre, read the scripts before you go. Form a group to read plays aloud and then attend the theatre together. Do whatever works for you. Keep interested in the world around you. Make lipreading a way of life!

## TECHNIQUES FOR LEARNING

**Repetition.** Repetition reinforces learning. People learn skills through repetition—by trying and often succeeding. This is true whether they are learning to speak another language, ride a bicycle, type, play golf—or lipread. Reviewing words, sentences and stories containing sounds in the lessons requires recall and reinforces learning. When a skill is learned, it becomes automatic. Lipreading must become as automatic as driving a car.

**Concentration.** Give lipreading your complete attention. People who do well with lipreading are able to concentrate on the movements of the lips, tongue, teeth and throat. Complete attention requires energy, but should not produce tension which inhibits comprehension. If you feel tension while you are practicing, do some relaxing exercises.

Relax and return to giving full attention to lipreading. If there are distractions such as noise nearby while you are practicing, recognize that they are there, but focus on lipreading.

**Visualization or imagery.** Visualization is a powerful learning tool. Visualizing the sentences—imagining how they look in your “mind’s eye”—will help you recognize speech. When you are studying, think about how the words look when someone says them (not how they look printed). For example, say the word *few* then think how it would look if you saw someone say it. The nature of lipreading is knowing how words look when spoken. Visualization (making a mental picture) can help you do that. This procedure is used by people learning or practicing other skills: pianists, dancers, skaters, skiers. Concert pianists frequently visualize the music without actually playing it. Skiers visualize downhill runs prior to actually making the runs.<sup>1</sup>

**Using the left and right brain.** Studies of how the brain works show that the left and right sides of the brain perform different functions. Words, memorizing, and mastering facts are preformed by the left brain. Visualizing, imagination and creativity of thought are preformed by the right brain. Both types of functions are necessary for lipreading. Visualizing can link the words of the left brain to the flexibility of thought of the right brain. In this way a lipreader creates a rational idea from key words that he/she recognizes in spoken language. It may require thinking of several alternatives, picking, discarding and choosing what is known to lead to a logical conclusion.<sup>2</sup> Alternatives might be choosing between words that look the same on the lips but have different meaning, such as *pie* and *buy*. The choice might be between: (a) buy a quart of milk; (b) pie a quart of milk. Another alternative might be comprehending ideas from words with invisible or obscure sounds. For example, in the sentences “He lives west of town,” the sounds that are difficult to see are indicated by blanks: “\_\_ lives wes\_ of \_own.” How fortunate that the brain thinks many times faster than the rate of speech which makes thinking of alternatives of speech possible.

**Comprehension of ideas.** In learning lipreading it is not enough to recognize sounds and words; one must be able to comprehend what people are saying. You must be able to recognize words and their meanings when used in sentences. Practice, therefore, includes sounds, words, sentences and groups of sentences to gain the ability to

understand what is being communicated. Lipreading is not concentrating on single words, but on groups of words conveying ideas.

*The deaf can do anything but hear.*

I. King Jordan, President  
Gallaudet University

**Setting your goal.** The goal of lipreading is to comprehend spoken language. You will not recognize every sound or every word; however, you must strive to understand enough words to comprehend the idea the speaker is trying to convey. Set your goal for what you wish to attain and what you are willing or able to do to reach your goal. Write on a card what you hope to attain in lipreading and what you will do to reach your goal. Place the card where you will see it every day. Make a commitment to yourself.

**Keep your sense of humor and enjoy!**

## Chapter 3

### TIPS TO TEACHERS AND LEARNERS

#### LEARNING ON YOUR OWN OR IN GROUPS

**L**earning on your own. There are several reasons why people study on their own without an instructor. Instruction may not be available, especially in isolated communities; or it may be offered at a time when individuals cannot take advantage of it. A great deal of self-discipline is required to maintain good intentions of consistent study and practice. Working with another person as a study partner on a regular basis helps keep interest high. “Teaching Tips for Classes” in this chapter suggests ways to use the lessons when studying with someone. Students who will be working on their own should follow the guidelines for study in Chapter 2, and study the section on “Visualization and imagery.” Whether people study on their own or with a group, the approach may differ somewhat, but the principles outlined in these lessons remain the same.

**Learning in groups.** Learning lipreading in groups is more interesting and stimulating than exploring the lessons alone. Members of the group gain experience from reading the lips of each other. They receive support from the group and have an opportunity to share ways of coping with hearing loss. A momentum develops through regular lessons and active participation which can be a driving force to learning.

**Teach-and-learn groups.** Teach-and-learn groups are study groups with the members rotating as leaders. The first session, which is an orientation to lipreading, can be a discussion after everyone in the group has read Chapter 1, “Helps and Hindrances to Lipreading” and Chapter 2, “Guidelines for Study.” The group decides which members will lead the group in discussions and the lessons, using this chapter as a guide.

A designated leader will study the lesson in advance, prepare visu-

al aids and teaching materials, then guide the group. The leadership is to be shared, with no one dominating the group.

**Inclusion of family members and friends in a class.** Members of the family and friends of each student should be encouraged to attend the first session so they can learn about lipreading and how they can be helpful to the person with hearing loss. This is an opportunity for the teacher to explain that when a member of the family is hard of hearing it is not solely a problem for the one who is hard of hearing, but a problem for the entire family, friends and business associates. All are affected because of the difficulty of communicating. If the hearing-impaired person cannot understand, the hearing person must repeat; therefore, both must become knowledgeable about how they can be helpful to each other. Family and friends should feel free to observe any or all of the sessions. Attendance can increase their understanding of the lipreading process and show support to the students.

#### **ARRANGEMENTS FOR A CLASS OR TEACH-AND-LEARN GROUP**

**Room.** The room should be well lighted with light on the faces of the group. Bright light behind the group would shadow the faces and make it difficult to see lip movements and facial expressions. The room should be free of distractions.

**Size of group and seating.** A group of six to eight students is an ideal number. This enables everyone to sit in a circle or around a table and place a copy of this book and other materials on the table. A round table is preferable to a rectangular one because people can more easily see each other. If a table is not available to accommodate the group, a small table can be used to support the materials of the teacher/leader.

Students should vary where they sit in class to gain experience in reading the teacher's/leader's lips from the front and from the side. They will be surprised to learn that some sounds are more easily recognized from a side view.

**Frequency and length of classes.** Adults can usually manage weekly meetings and adapt their practice periods to their daily lives. In a formal school situation the classes can meet more frequently and



use additional practice materials from other sources. One hour is the suggested time for each meeting; people will not have energy and attention span for much more than one hour.

### **TEACHING TIPS FOR CLASSES** (for teachers or rotating leaders)

**Orientation to lipreading and introduction to Lesson 1.** The first class meeting should be an orientation to lipreading, covering the ideas in Chapter 1, "Helps and Hindrances to Lipreading," and Chapter 2, "Guidelines for Study." A flipchart stating the main ideas along with pictures will enable deaf and profoundly hard-of-hearing people to understand the ideas being presented. Afterwards, they can review Chapter 1 and Chapter 2 at home. This meeting should be long enough (perhaps an hour and 30 minutes) to permit a brief introduction to Lesson 1.

**Getting acquainted.** If the students are not acquainted with each other, a roster of their names written about one inch high with a felt tip pen can be placed in the center of the table. Names are difficult to lipread and everyone should become acquainted as soon as possible and be given an opportunity to share experiences concerning their hearing loss. Exchange of information must necessarily be limited during the class period because of the brevity of time; however, students usually make an opportunity for it before and after class. Special sessions could be arranged to focus on hearing impairment and listening devices.

**Resource materials.** Distributing packets of resource materials about hearing loss is helpful: information about types of hearing loss, tinnitus, publications, listening devices and where devices are available.<sup>1</sup> Students can review the information at home and ask questions about it at subsequent sessions. Questions of individual concern may be discussed at another time.

**Visual aids.** Visual aids will help accommodate students with different degrees of hearing loss. When flash cards are used for word and sentence identification, everyone understands; there is no doubt about what was said, whether the student is profoundly hard-of-hearing or slightly hard-of-hearing. Otherwise, students frequently think they have understood when they have not, or are unsure about what they

saw on the lips or heard.

Words on flash cards should be approximately 1 1/2 inches high and written with a felt tip pen. Paper 8 1/2-by-11 inches cut in three strips lengthwise is suitable. Using flash cards prepared in advance is preferable to writing words and sentences on a chalkboard because flash cards save precious class time and are easier to read, especially for people sitting around a table.

**Voice of the teacher/speaker.** The degree of hearing loss of the students determines whether the teacher will use no voice, reduced voice or normal speaking voice when presenting words, sentences or stories. The students will respond with normal voice when asked to identify words or sentences.

Some people with mild hearing loss take lipreading lessons because they anticipate future loss. If one or more in the class have mild hearing loss, no voice should be used; if the class is composed of students with severe loss, reduced voice can be used; if all are profoundly hearing impaired, normal voice can be used. Sometimes students can tune out the speaker's voice by lowering the volume on their hearing aid(s). The term "reduced voice" will be used in this text and the teacher/speaker can use the voice that is appropriate for the students. It should be noted that in most lipreading classes, people usually have mixed degrees of hearing loss.

**Presenting words, sentences and stories.** Speakers should always look at the class when presenting words, sentences and stories. They should read the words or sentences from the printed copy to themselves, memorize it, then face the class and say the words in reduced voice. Students cannot lipread if the speaker is looking at the printed page. The speaker should enunciate clearly without exaggeration of lip movements, using natural rhythm of speech and appropriate gestures. (Rhythm is explained in Part I, Lesson 6.) This may require practice, but it can be learned quickly.

**Introducing Part I Lesson 1.** Now the teacher is ready to introduce the lessons! A copy of this book with the stories removed is distributed to each student. The lessons are stepping stones from learning how sounds look to seeing them in daily communication.

Look at the "Content of Part I Lessons" in Chapter 4. You will notice that Lessons 1 through 7 include sounds made with lip movements; Lesson 8 through 10, sounds made with tongue and lip movements. Part II contains sounds made in the back of the mouth and throat.

Turn to Part I Lesson 1. The following procedures may be used to introduce the lesson:

1. Explain how *f* and *v* are made with the teeth and lips and say them aloud. For this lesson, each student may be given a small mirror (or bring one to class) so they can see how their lips and teeth look when they say the sounds. Ask the students to say *f* and *v* and feel the throat vibration for *v*, whereas there is none for *f*.

2. Ask the students to say aloud twice some of the words for *f* (perhaps the first two words in each column). While they are saying them they should see how the words look when others say them.

3. Select several words at random from the word lists and present them one at a time. With reduced voice say a word two or three times, permitting all to see your face by turning your head left before you say a word, then right before you repeat it. If students recognize the word they may say it aloud. In later lessons they should say words aloud only after the words have been repeated once, which makes allowance for students who did not recognize the words the first time. After presenting each word, show it on a flash card and say it aloud, assuring that everyone knows the correct word and how it looks when spoken. The numbers preceding the words in the lessons can be used to identify the words for the students by writing numbers instead of words on flash cards, or giving them orally. However, words written out are usually preferable.

4. Now proceed to vowels *oi*, *i* and *ā* and use the same procedure as for *f* and *v*.

5. Refer to the sentences and exercises in the lesson and ask the students to use Chapter 2 as a guide to study it.

6. Present the story, "Boy Fishing" in Chapter 5, Part I Lesson 1 Stories. The students will enjoy the opportunity to lipread and usually are surprised how well they do.

**Format for Classes after the Orientation:**

1. Quiz (during Lesson 1 and Lesson 10 only)
    - 1a. Introduction to sounds (Lesson 1 only)
  2. Word review
  3. Sentences recognition
  4. Homework
  5. Introduction to sounds of the next lesson
  6. Explanation of visualization (during Lesson 2 or 3)
  7. Presentation of a story or stories
1. **Quiz.** The "Quiz for Part I" is a list of 20 short sentences to be

presented with reduced voice for students to test their beginning lipreading ability. (A word comprehension count is made.) The quiz can be given again later (e.g., Lesson 10) and improvement in word comprehension recorded.

2. **Word review.** Select several words for review from the lesson being studied. Say them two or three times with reduced voice giving the students an opportunity to recognize and say them. Next, show the words on flash cards, then say the words.

Activity: Objects whose names contain the sounds to be studied can be placed on the table while identifying them with reduced voice. Again, with reduced voice the teacher can ask different students to act as requested. For example, in lesson 2 (sounds *p, b, m, ou, ú, ó*): "(1) Show the *picture* to *me*. (2) Put the *paper* in the *pie* plate. (3) Open the book to *page* five. (4) Put the *bar* of soap by the *bowl*. (5) Take the *paper* out of the *pie* plate. (6) Put everything in this *bag*. Thank you!" After a student has been given the opportunity to carry out a task, show a flash card with the command printed on it to the class and give the command again with reduced voice and then with normal speaking voice.

Activity: Another exercise is to give each student approximately four pictures which they will lay face up on the table in front of them. With reduced voice, the teacher/leader then uses sounds in the lesson to ask questions or give descriptive phrases about the pictures. Students are to respond if the questions or phrases apply to one of the pictures in front of them. These exercises are good for "word review" for words containing sounds difficult to distinguish. For example, for sounds such as *w, wh* and *qu* (Lesson 4), questions or phrases might be: (1) "Who is *wearing* red? (2) Two animals in the *woods*. (3) A *woman* wearing fur. (4) *Where* is something *square*?" Pictures should be in color and large enough to be seen by everyone in the class. Pictures clipped from magazines are ideal for this. Such exercises are especially appropriate for sounds *t, d, n, k*, hard *c* and hard *g* which are difficult to identify. They are also desirable for blends beginning with *c* and *g* in Part II Lessons 7 and 8. Varied exercises add interest and enjoyment to the classes while providing practice in word recognition.

3. **Sentence recognition.** Sentences can be included for review in each session, but they should be variations of those in the lessons and should be written on flash cards. Different words may be substituted, the order of words changed, or completely different sentences