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COGNITIVE REHABILITATION

It's a ...: Expressive Naming and Language Comprehension Series

Who Needs this Game?

This game is intended for clients with weaknesses or dysfunctions in naming. The goal of therapy is to improve accuracy, fluency and speed in word retrieval.

It is appropriate for Rancho Levels III, V, VI, VII, VIII, and requires attention discrimination, processing and conceptualization of speech sounds, words, phrases and sentences.

Confrontation naming problems are common in patients with anterior lesions (Broca's aphasia) and individuals with language-learning disabilities. However, there seems to be no consensus as to the location in the brain that is responsible for, "naming" (Hegde 1994).

Why Work on Naming?

The treatment of naming difficulties is usually undertaken because an inability to name items affects fluency in conversational speech. It is true however, that adults are infrequently asked, "What is it?" In this program, we will provide several types of cueing strategies. Different people respond differently to cueing strategies. Keep records to determine which combinations of strategies teach self-cueing behaviors. Use these strategies to establish carryover activities.

How Do You Work on Naming?

There are at least two processes involved. Getting the information in, i.e., "storage" and getting the information out, "retrieval." Naming tasks are usually of two types, *visual confrontation* and *responsive naming*. In visual confrontation the client is shown a picture of an object and is expected to name the object. If the visual stimulus does not elicit a response, an auditory or gestural stimulus can be provided to help with recall. It is presumed that the name of the item is logged into long term storage and the problem is one of retrieval. In responsive naming, the client responds to a characteristic of the object, "What do you eat with?" I prefer to use the structure words (color, size, shape, etc.) from the program *Visualizing and Verbalizing for Language Comprehension and Thinking* (Bell 1991) or describe functional characteristics for cueing. "I use a hammer to pound a ...."

How Do You Develop Naming Strategies?

Several types of cueing strategies to facilitate word recall are: phonetic cues, associative-semantic class cues, sentence completion, melodic stress cueing and multiple choice cueing (Wiig and Semel 1984).

The strategies of modeling, sentence completion, and initial sound cue are the ones I have chosen for inclusion on this CD. We have provided five other buttons to individualize this program for your clients. Hedge (1994) describes the following cueing hierarchies:

Modeling	What is this? It's a ...
Sentence Completion	"You write with a ..."
Phonetic cues	".... starts with a p...."
Syllabic cues	tap out syllables "ta-ble-cloth"
Silent Phonetic cues	Clinician begins to make the initial sound with articulators but without sound.
Functional description	"It is something you read..."
Description and demonstration of action	Client describes the stimuli for naming and cues self. "I use it to write with. It's a pen."
Client demonstrates the function of the item.	Gesture to cue the word.
Written cue	Client matches word to the item
Spelled cue	Client spells word, then says the word
Writing cue	Client writes the word, then says it
Presentation of a sound to evoke a name	"meow"
Repeated trials	Client evokes the correct response through drill.

How do you work on auditory memory?

There is a built-in hierarchy for auditory memory work in this CD. You can begin at the syllable level, and ask your student to repeat the syllables one at a time, forward, or backward. A word of caution: repeating backward is a difficult task. It is an intense working memory exercise and should not be used if the student cannot do forward repetition. For example:

      Computer: "hot • air • bal • loon"
      Student: "hot, air, bal, loon, -- loon, bal, air, hot"

Usually I only do forward/backward repetition on short sentences or syllables. Keep in mind it is a working memory task and may get some people off track when you switch back to working on comprehension. If this is the case, I will have a section of the therapy session just for memory, then clearly end that section and move to comprehension. I never do backward memory when I am doing comprehension and I rarely do it with Autistic individuals. Be especially careful if the student is currently in the stage of echolalia when you are practicing the sentence repetition. You don't want them to get stuck at a backward echolalia stage.

After working at the syllable level, individually move through the word and sentence levels using one, two, then all three sentences. To handle errors, say to the student, "I heard you say, 'The arid desert is harsh.' Notice what comes after harsh when I say, 'The arid desert is a *harsh habitat*.'" ? Go ahead and exaggerate the part of the sentence that you want the student to notice. When the student has repeated the sentence correctly, begin comprehension work on that sentence. If you have one of the LocuTour Comprehension CD's there are multiple sentences available for imaging. In that case, listen to the next sentence and work on comprehension for that sentence, etc. Be sure to connect the ideas from one sentence with the others in order to teach the "gestalt" or the whole meaning of the paragraph.

How do you work on auditory comprehension?

In auditory comprehension work, your students learn to create visual images to match words they hear. Those with poor comprehension will not be making good pictures in their heads. You may have to teach visualization. When the students are asked to remember what they've heard, they will first recall the image, or picture, then they will recall the words. In the beginning stages of this process, ask your students to look at one of the pictures and describe it for you, using concepts like color, number, shape, size, and location to structure their descriptions. For example:

      Computer: zebra
      Student: "I see an animal that looks like a horse, but it has stripes."
      Instructor: "What makes you think it looks like a horse?"
      Student: "It has a body like a horse, pointed ears, long tail, a mane, four legs and hooves."
      Instructor: "I agree, It makes me think of a horse too. The color is certainly different."
      Instructor: "What color is the animal?"
      Student: "It's black and white."
      Instructor: "Where do you think this zebra is?"
      Student: "On a field in Africa"
      Instructor: "What makes you think that? Is there something in the background that gives you clues?"
      Student: "Yes, there is a big grassy area and funny trees."
      Instructor: "You know what that 'big grassy area' is called? It's called the *plains*, or the *grasslands*."
                      "Those funny trees are *acacia*."
                      "Close your eyes and think about the trees, What do you see?"

      Student and instructor continue in this manner of turn taking to share and receive information. The student knows that he or she will always get a chance to talk. The instructor acknowledged that he or she has heard the student's response. ("I can imagine that too, I see.....") This not only sets up an excellent environment for learning to comprehend language, it teaches the important skill of listening and turn taking. Respect for the students thoughts and perceptions of the picture and story establish a long-term respectful relationship for discussing topics. Even disagreements can be modeled. Sometimes a student will infer something different than the teacher.

      Student: "I think the wild dog shouldn't be allowed to kill."
      Instructor: "Really, Tell me more."
      Student: "I think the gazelles are too helpless and that rangers should shoot other animals that kill."
      Instructor: "So you're thinking that the gazelles should be protected from the wild dogs."
      Student: "Yes, they're mean."
      Instructor: "Do you think there might be a reason that wild dogs kill?"
      Student: "Yes, to be mean."
      Instructor: "That's interesting. You're thinking that the wild dogs kill just to be mean. Do they kill for any other reasons?
                      What do they do once they kill the gazelle?"

Student: "They eat it."
Instructor: "Hmm. They kill something, then they eat it. Anything else?"
Student: "Nope, that's it. They kill it and eat it."
Instructor: "Why do you think they eat it?"
Student: "They're hungry."
Instructor: "I agree, I think they are hungry too."
Student: "Well, maybe they aren't mean. Maybe they are just hungry."
Instructor: "Maybe. Where else would they get food if they didn't kill the gazelles?"
Student: "I guess they don't have grocery stores. I guess if they aren't plant eaters, then they do have
                to kill other animals."
Instructor: "You're doing some good thinking. I'm going to ask a few more questions. ...."

What has happened during this interaction is very important. The student heard the words, "I agree..., Tell me more..., You're thinking..." Even though the instructor and student had different opinions, both were able to express themselves peacefully and thoughtfully. In this instance the student was brought across the bridge to understand the instructors "perspective" but just as often the student will learn to use words to bring the instructor to their side of the bridge to hear their words. I am fond of the bridge analogy. I picture teaching and learning like two sides of one bridge. It is not very effective to stand on one side of the bridge and yell the answer to the student on the other side. They are too far away, can't hear it, can't see it, can't understand what it is that you are trying to say. I see learning happening when the instructor walks across the bridge, asks questions of the student to find out what they are thinking. The instructor must try very hard to look from the student's perspective before giving any answers. If the answer cannot be understood, it will not be heard. Direct the questions to where the student is at that moment. Don't tell them they are wrong for thinking a certain way, try to figure out how they got to a certain conclusion. You will often find that miscommunication is a misunderstanding of one or two words. Once that is clarified, communication resumes. When you establish a non-confrontational question/answer dialogue you prepare the student for responding to direct questions. If you think about it, when was the last time they were asked a question that they had a 99% chance of getting the answer right? When you ask questions like:

"What color is it?"
"What size is it,? Show me with your hands."
"What shape is it's nose? Show me what that would look like on your face."
"How many zebra do you see?"
"What do you think the waterhole smells like?"
"Where do you think the animals prefer to sit, in the sun or shade?"
"How do you think they reach those branches?"
"If you were an animal would you be one on the ground or fly?"
"What do you see in the background?"
"How do you think bananas and guavas taste, sweet or bitter?"
"Tell me about the stealthy movement of a cheetah."
"Close your eyes and picture yourself under the shade tree. What do you feel?"

Learning to see pictures in the mind's eye is a powerful memory and comprehension tool. Learning to put words to what you see and think, will bring joy, and communication to those that speak their ideas and those that get to listen.

 Since the words on the Safari CD are unfamiliar to most people, an image has been provided in order to develop a greater fund of knowledge. The two processes of describing images in detail and developing their fund of knowledge will enable your students to benefit fully from the program. The skill of visualizing will transfer to all academic and life skills. The goal is to help them learn to visualize without a picture in front of them. Read the sentences one, two, or three at a time and ask your students to describe what they imagine when they hear the words. Use felt squares to "anchor" each sentence.

How do you work on reading comprehension?

The process for reading comprehension work is the same as for auditory comprehension, except you will ask your students to read the sentences, either aloud or to themselves, before creating the visual images to match. When working on reading comprehension, turn off the volume so that the student gets the information by reading, not by listening. Proceed slowly through the process of imaging each sentence. Taking time to understand each new word or concept is important. It is possible to spend one-half hour on one picture and one story. This is not inefficient. You are teaching a process that will become faster and more reliable. **Speed is not the primary objective when first learning to have efficient comprehension.** The sequence should be: understand individual words, understand the sentence, understand how the sentence relates to the one before it, understand how the sentence relates to something you already know, understand how the sentence relates to yourself or the world, make a judgment on the new information.

How do you work on syllabification?

Using the *Syllabification* button, let your students listen to each word as it is broken into syllables. Tap the table once for each syllable and/or ask your students to put out colored felt squares to represent each syllable. As stated in the above paragraph, understanding the one-to-one correspondence of this segmentation of the word allows the listener to correctly process the information. This is a meta-linguistic skill that is important for good speech as well as reading and spelling. A syllabification exercise would sound like this:

Instructor: "Listen"
Computer: "de • sert"
Instructor: "How many taps?"
Student: "Two"
Instructor: "Good, show me with felts"
Student: "de • sert" (says and places two different colored felts out on table)

How do you work on phonemic awareness?

Using the *Sounds* button, let your students listen to each word as it is broken into its separate sounds. Represent each sound with a colored block or piece of felt. For example the word, *desert*, has five sounds and can be represented by five different colored blocks laid out in a row **d e s er t**. Touch each block and say the sound it represents. Then ask your students to do the same. Recent research indicates that phonemic processing is critical to auditory processing of connected speech. This slower speech and segmentation of the word allows the listener to process the phonemic units that make up the word, imitate the units, record their productions, and play back their speech to self-monitor. Self-correction and self-monitoring are the first steps in automatic integrated auditory processing and accurate verbal expression. A phonemic awareness activity might sound like this:

Instructor: "Listen"
Computer: "d e • s er t"
Instructor: "What does the first syllable say?"
Student: "de"
Instructor: "How many sounds in the first syllable?"
Student: "d -- e two sounds,"
Instructor: "Good, show me with the blocks"
Student: "d -- e" (say and places two different colored blocks out on table)
Instructor: "What does the second syllable say?"
Student: "sert"
Instructor: "How many sounds in the second syllable?"
Student: "s er t" (places three more blocks)
Instructor: "That's right, we're counting the er as one sound."

How do you work on visual memory and dictation?

Using the *Dictation* button, lets your students see each word and listen as it is spelled. Type *Option H* to hide the word, then ask your students to write it. Type *Option H* again to show the word so that your students can proof their work. Ask them to touch each letter on the screen, then touch it on their paper to see if they match. It is best to say each letter, sound or syllable aloud to help the ear match what the eye sees and both match the brain's processing. This exercise can also be done at the syllable and sentence levels. For example the self-checking exercise would sound like this, with touch and say employed: "*d, **d**, e, **e**, s, **s**, er, **er**, t, **t**"*

Spelling to dictation can be practiced using any of the buttons. For some students, it is difficult to process the "*Capital K a, l, a, h, a, r, i, Space, Capital D, e, s, e r t*". Other students may be able to translate the "alphabet names" into text fairly quickly, but can't write down the letters when just given sounds. These students need to practice writing to the *Sounds* button. Other students have developed their auditory processing skill to be able to write to dictation for letters and sounds, but don't spell accurately when they need to sound out the word themselves. Practicing spelling using the *Syllabification* button should improve this skill. Don't underestimate the importance of visual memory for both spelling and especially proofing of spelling. Usually the first clue a good speller gets is the feeling that, "It just doesn't "look right." The highlights on the letters in *Sounds* will help the student notice which words "play fair" and which don't.

Word Selection

The words were selected to build vocabulary and fund of knowledge about Africa. The sentences were written at approximately the seventh grade level of difficulty, however, the vocabulary that is introduced is at high-school to college levels. The Flesch Reading Ease was measured at "easy." The high interest material will make learning a new strategy for vocabulary development a fun and interesting task. As the students read or hear the sentences, the picture will provide a visual "hook" on which to hang the new vocabulary. When they are asked to recall the new words, they will first recall the picture, then the words of the accompanying story.

African Plains	eagle owl	lioness	stuffing
agama lizards	eating	lions	taking off
attending	elephant	meerkats	tawny eagle
Augrabies Desert	fence	mounds	thatching
baboon	flamingos	mountain forest	topi
brickyard	flapping	nest	tourists
brown hyena	flying	Nile crocodile	tree
brush	gazelle	nomadic	vervet monkey
building	giraffe	okapi	village
burrows	girl	oryx	walking
canoe	gorilla	ostrich	warthogs
canyons	ground hornbill	oxpecker	waterhole
Cape buffalo	habitat	pale chanting	white rhinoceros
carves	Hadada ibis	goshawk	wild dog
charging	hartebeest	panting	wildebeest
cheetah	herds	picking	wildebeest calf
chewing	Highveld Grasslands	red-necked	yawning
children	homestead	spurfowl	yellow-billed hornbill
city	hot air balloon	rider	yellow-billed stork
container	hut	secretary bird	zebra
crawls	jackal	selling	zebra herd
crested hoopoe	jumping	sits	
desert	kicking	sleeping	
dragonfly	lake	sniffing	
drinking	leopard tortoise	squirrel	

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It's a ... Safari: Language Comprehension

Ten Groups of Concepts, Mixed, Two User-Definable Buttons for Saving Groups of Pictures

Objective The client will see a picture and listen to auditory stimuli. They may record their imitation of the stimuli. The client or therapist can tally whether the production was spontaneous or imitative and whether it was correct or incorrect. Two user-definable buttons allow for more client-specific stimuli presentation and individualized objectives.

Monitoring and Self-Monitoring: The clinician can track spontaneous and imitative responses and whether these responses were correct or incorrect by clicking on *Spontaneous Correct (or* type *Z), Spontaneous Incorrect* (*A*), *Imitative Correct*(*C*)*,* or *Imitative Incorrect* (*I* or *E*). Use the "Record and Play" feature (described below) to record and listen to the client's production of the target. Alternate between the model and the client's recorded words. Stress the importance of the concept that, "Contrast aids perception." Listen for the samenesses and differences between the two productions. Have the client monitor their own speech and determine accuracy using the *CI* buttons. Compare the client's perception of accuracy with your own. You may use the *CI* buttons each time the client says the target word to keep a running tally of accuracy.
Transfer activities can include writing on the homework sheets and recording new phrases and sentences for the target word. These recordings can be saved by selecting the "Save Recordings" feature in the Options screen.
Generalization can be practiced through recording "spontaneous conversations" that have the target word used somewhere in the conversation. The record feature will allow several minutes of recording if there is room on your hard drive to save the file temporarily. Permanent storage of recordings is possible. See the options section for details.

How to Play The clinician will assist the client in choosing a series of target concepts. The client will listen as the word or sentence is read aloud. The client may listen to the stimuli again by clicking on the appropriate stimulus button. Use the *Record* button to record their voice. The client will repeat the sentence fro auditory memory training. The client will then visualize the sentence for comprehension work. The client will pronounce the syllable segmentation by listening to *Syllabification* and tapping out the syllables to correspond with the number of syllables in the word. The client will listen and repeat the sounds in correct sequence after first listening to the model in *Sounds.* The client will spell to dictation when given the speech model from *Dictation.*

Response Options Use the touchscreen or mouse to select the *Main Idea*, *Sentences*, *Interpretive Question, Syllables, Sounds*, or *Dictation* button to hear the target word spoken. If keyboard entry is allowed, you may type the numbers 1, 2, 3, 4, 5, 6, 7, or 8 and you will hear the stimulus corresponding to the Main Idea (1), Sentence 1(2), etc. Use key combination "Control T" to toggle between allowing keyboard input and not allowing keyboard input.
When you are finished with a screen, click on the *right arrow* or use the right arrow key to move to the next screen. The *left arrow* allows you to repeat the previous screen. The up arrow key or the *up arrow* on the *volume* button increases the volume and the down arrow decreases the volume. If you turn the volume off, you can scroll faster through the pictures using the right or left arrow keys. *H* takes you to the *Help* screen. *X* allows a quick exit from the program. The *Print* button allows you to print the picture on a homework page. Refer to the *I Like Keys* insert for more keyboard shortcuts.

Options Random/Sequential, Hide Words/ Show Words, Finish Speech/Interrupt Speech, Sound Quality, Uninterrupted play of each stimuli is achieved by clicking on "Play each sound then go to the next picture"
Options 2—Type the password **Options**, in the space after "More Options: Enter Password"

Options 2   The second page of options requires a password because quick little fingers can change your plans for therapy when you aren't looking.

Choose Picture Sets allows you to control which pictures are presented. You can establish up to eight picture sets which are saved from session to session. You can name the sets to assist you in remembering which pictures were chosen. Click on the *Choose Picture Sets* button to display a screen with selection buttons and the current name for eight sets. Highlight the name and type over it to change the name. The name you choose will be displayed on the main screen of the game. You can group the words any way you wish. You might choose to establish sets by client, "John's Word's", subject, "Animals", "Places", or objective, "pre-Tx", "post-Tx". Double-click on the button next to the set name or click on the *Continue* button to choose which pictures belong to the selected set. When you have finished picking pictures for a set, click on the *Finished* button. This will return you to the screen with the set labels. Click on the *Return* button to return to the *Options* screen.

Save Recordings The default is to not save any recordings. If you want to save recordings so that they are available for the next session, choose *Save New Recordings*. Any new recording that is made for a word, phrase, or sentence will be saved and available for future use. If this option is selected any recording that is done during the session will erase the previous sounds and words for the button that is selected when the recording is made.

Lock Finish Button allows you to keep kids from exiting the game too soon. You can bypass the lock by typing the key combination "Control F". Be careful to keep this trick a secret. Note: You must have the game set to allow keyboard entry before it will recognize the "Control F" keys. To turn on keyboard entry (if it is off) type "Control T".

Choose First Speech Sound allows you to choose which stimuli you want presented first. The default is to start on the left with "Main Idea" and move sequentially through all the buttons. If you haven't taped anything under the "Label" buttons, the computer will not play any sound when that button is selected for the first speech sound. The white boxes around the label buttons indicate that the button text may be changed. Highlight the current label and type the label that you want to use.

Allow Keyboard Entry The program will allow you to type in your own labels for each picture. The default is to allow keyboard entry. If Keyboard Entry is allowed, then the keyboard shortcut keys are not active. Use the key combination, "Control T" to toggle between allowing **t**yping and not allowing it. Note: This option does not control whether the words are saved. That option is controlled by the *Save Recordings* option as described above.

Categories   Ten of the buttons on the main screen are permanently set to display specific pictures. The Mixed button displays all 101 pictures–randomly chosen. The label and picture sets for the remaining two buttons can be determined by the clinician. The second options screen is used to change the labels and select the pictures. It is possible to label set 1 as "Pat's words" or "Week 1" and devise a lesson plan for each word. To get to the second options screen, choose *Options* from the main screen, then enter the password and press *Return*. The password is the word **Options**. The password should keep children from changing the options on Options 2, but not be too difficult to remember. It is not changeable, so don't let children see you enter it.

Screens   100 Photographs

Game Results   By Picture Set: Number of Spontaneous Correct and Incorrect Productions, Number of Imitative Correct and Incorrect Productions, Number of Pictures Viewed, and Average Time per Screen

Rationale   This task requires the ability to attend to a series of complex auditory stimuli, analyze the sound segments, and imitate these sounds in sequence. It requires auditory processing at the sound, syllable, phrase, and sentence levels with imitative or spontaneous expressive articulatory production.

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Alternative Uses for the *It's a...* CD Program

Modifications of target words can be made easily which makes this game also appropriate for children and adults with English as a second language, central auditory processing dysfunction (CAPD), auditory conceptualization dysfunction, reading and spelling disorders, autism, stuttering, apraxia, dysarthria, aphasia, and speech containing circumlocutions, neologisms, and paraphasias.

Central Auditory Processing Disorder

Recent research indicates that phonemic processing is critical to auditory processing of connected speech. This CD allows for auditory processing of speech sounds at the word and sentence levels. The buttons *Sounds* and *Syllables* address phonemic (s - ea- l) or syllabic (ma - ri - na) processing. Record and listen to individual words. Type in the sounds and syllables using one of the two user-defined sounds buttons. This slowing down and segmentation of the word allows the listener to process the phonemic units that make up the word, imitate the units, record their production, and play back their speech to self-monitor. Self-correction and self-monitoring are the first steps in automatic integrated auditory processing and accurate verbal expression.

Literacy Development and Dyslexia

If no word has been recorded for a user-defined sounds button, click on it and the space for the word or phrase will be blank. Have the client type in a word or words for spelling practice. In small groups the others can read what has been typed. If the *Save Recordings* option is turned off, the word will be erased when they go to the next screen. *Transfer activity:* Use the homework pages to practice copying the word and spelling new sentences. If the *Save Recordings* option is turned on, the text the client types will be printed on the homework pages. If the client copies the word from the computer screen to a word list, they are also developing shifting attention skills, visual perceptual and motor sequencing skills.

Auditory Memory and Working Memory

Requiring **forward and backward repetition** of the words, phrases and sentences can help those with short term memory problems, sustained, and shifting attention difficulties. Use felts on the table to "anchor" the sounds in sequence. I have used this process of repetition to increase the amount of information a client can hold in working memory. The process of forward repetition can teach the compensatory strategy of "reauditorization." If you can develop your "internal tape recorder" you have a second chance to replay and thus comprehend auditory information.

Aphasia Therapy

The pictures in this CD can be used to stimulate conversational speech, check auditory comprehension, and to practice repetition, naming, writing, and reading skills. Use the record features to make your own cueing strategies. The program is designed to present a speech model at the word, and sentence levels. You can always record your own, "It's a ..." phrases, sentence completion, or phonemic cue sentences for individualized cueing. The record feature will allow several minutes of recording but only save the recording when you have the *Save Recordings* option is selected.

Right Hemisphere Syndrome

The treatment of Right Hemisphere dysfunction will include visual scanning, reading, writing, speech intonation, perception of affect, comprehension of humor, idioms, metaphors, and logic. The pictures can be used as a launching point for describing the details of visual images such as, color, size, shape, number, smell, taste, sound, perspective, movement, mood, and background. The main idea of the picture can be identified to assist with focusing on relevant stimuli and ignoring irrelevant details. An extension activity can be used to have the individual tell what could happen next. The individual will need to understand the gestalt of the picture story before being able to make their own extension sentences or infer meaning from the picture. Questions such as, "What was the dog doing?" and, "Why do you think he might be feeling that way?" encourage them to tell brief stories. These can be taped using the recording feature and played back to allow some processing of their own speech. You could track topic maintenance, or appropriateness of responses.

Traumatic Brain Injury

The communication deficits related to TBI often include dysarthria, auditory and reading comprehension problems, anomia, and pragmatic language disorders. In a small group setting, the CD can be used to present a stimuli and allow the individuals to practice turn taking, appropriate conversation, and topic maintenance. It is possible to use the recording features for feedback and self-monitoring on perseverative responses, inappropriate laughter, swearing, and off task responses. Use of the *Sequential* presentation option can allow the clinician to present the same stimuli each day. As the client progresses, you can increase the variability for responses using the *Random* option. Repeating the word, phrases, and sentences forward and backward at a level in which your client is successful 85% of the time, will develop working memory, short-term memory skills, and mental flexibility. I always use felts to "anchor" the words.

Dysarthria and Apraxia

Auditory feedback is critical for self-monitoring of dysarthric speech. The pictures were chosen for familiarity and "picturability." The screen was designed to allow printed and/or auditory stimuli. An Apraxic client may prefer to have the words displayed and use the buttons for self-paced imitative speech practice. The Dysarthric client may choose to practice using the record feature to listen to their speech with the goal of improving intelligibility for phrases and sentences. Most clients can practice on their own or with an assistant. Use of the *CI* button will allow the client to keep track of their perception of the accuracy of reproduction of the stimulus. The comparison of *their* perception of intelligibility and *your* perception of intelligibility can be insightful when planning therapy goals.

Dialect

As for the way I talk, I was born in Pennsylvania, have lived in Ohio, Georgia, Maryland, Washington D.C., and five cities in California. I know my speech does not represent the entire country, but does approximate the "Midwestern American Dialect." You are not limited to my way of pronouncing words and choosing sentences. You may use the five buttons below the pre-recorded buttons to record your own words and sentences in a regional dialect or even a foreign language.

Bell, N., (1991). *Visualizing and Verbalizing for Language Comprehension and Thinking.* San Luis Obispo, CA: Gander Publishing. (805-544-1819)

Hegde, M. N., (1994). *A Coursebook on Aphasia and other Neurogenic Language Disorders*. San Diego, CA: Singular Publishing Group, Inc.

Love, R. J., & Webb, W. G., (1996). *Neurology for the Speech-Language Pathologist.* Newton, MA: Butterworth-Heinemann.

Wiig, E. H., & Semel, E., (1984). *Language Assessment and Intervention for the Learning Disabled.* Columbus, OH: Charles E. Merrill Publishing Company.

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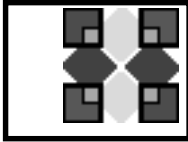
I Like Keys: It's a...

Because the program allows you to type your own labels for the pictures, you need to tell it that you want to use keys for navigation and not for labelling. Use the key combination "Control" and "T" to toggle between allowing keystrokes for navigation and restricting keystrokes to entering text.

Main Screens

→ (right arrow) go to the next word
← (left arrow) go to the previous word
↑ (up arrow) increase the sound volume
↓ (down arrow) decrease the sound volume

"Option" and "R" toggle between random and sequential
"Option" and "H" toggle between displaying/hiding the text
"Option" and "N" go to the Enter Names Screen
"Option" and "P" print the picture and homework

"F" return to the main screen
"?" go to the Help Screen
"H" go to the Help Screen
"E" exit, quit the program

"R" record the word
"S" stop recording the word
"P" play back the word

"C" score the pronunciation as Imitative and Correct
"E" or "I" score the pronunciation as Imitative and Incorrect (error)
"Z" score the pronunciation as Spontaneous and Correct
"A" or "I" score the pronunciation as Spontaneous and Incorrect

"1" play the sound for the word
"2" play the sound for the question "What is it?"
"3" play the sound for the complete short sentence, "It's a bear."
"4" play the sound for the sentence completion with the initial sound cue
"5" play the sound for a descriptive sentence with the target word

Note: If the shortcut says "Option" and "key" then the "Option" key is acting like the shift key. Press the "Option" key and while holding it down, press the other key in the command. (Windows users should press the Control Key.)

Results Screen

      "F" quit the program
      "M" return to the Main Screen
      "?" go to the Help Screen
      "H" go to the Help Screen

      "P" page setup
      "Option" and "P" print the results page

Options Screen

      "V" choose voiced phonemes to practice
      "L" choose voiceLess phonemes to practice
      "B" choose Both voiced and voiceless phonemes to practice

      "Option" and "R" toggle between random and sequential
      "Option" and "H" toggle between displaying the word and hiding it
      "Option" and "N" go to the Enter Names Screen
      "Option" and "H" go to the Help Screen

      "D" or RETURN return to main menu

Help Screen

      "D" or RETURN return to main menu

Names Screen

      TAB toggle between names fields
      RETURN record the names and return to main menu

ABC 123 Game

      The keys for *And a One, Two, Three* will work with *ABC 123.*

LOCUTOUR™
MULTIMEDIA
COGNITIVE REHABILITATION

ABC 123

What's My Name, What's My Number
What's My Sound, What's My IPA Symbol.

Objective	The client will repeat letter names, numbers, letter sounds, and IPA Symbol sounds after the voice stimulus.
How to Play	The client listens to the voice and watches the screen, then repeats the name of the letter, the name of the number, the sound of the letter, or the sound of the IPA symbol. Click on the *Next* button to move to the next screen.
Response Options	Clicking on the *right arrow* or pressing on the right arrow key moves you to the next screen without recording a correct or incorrect response. The *left arrow* allows you to repeat the previous screen. The up arrow key, or the *up arrow* on the *volume* button, increases the volume and the *down arrow* decreases the volume. If you turn the volume off, you can scroll faster through the pictures using the right or left arrow keys. *H* takes you to the *Help* screen. *X* allows a quick exit from the program. The *Print* button allows you to print the picture on a homework page. Refer to the *I Like Keys* insert for more keyboard shortcuts.
Recording Options	Use the mouse to click on the VCR-like controls beneath the *Listen to the Sound* button. The round red button records your voice. The red rectangular button stops the recording (or the playback) and the green triangular button plays the sound. If the buttons are gray they are not available.
Options	*Random*
Game Results	By Trial: Category, % Correct, % Distorted, % Incorrect, and Average Time.
Rationale	This task is intended for clients in Rancho Level VII and above and requires the ability to attend to an auditory stimulus.
	This task is designed to prepare the client for letter, number and word recognition tasks found on other LocuTour games. This game establishes the "rules" for consonant and vowel sounds utilized in the other games.
Alternative	This game is appropriate for children and adults learning language, pre-reading and math skills, or those with reading and spelling difficulty. This game can also help develop pronunciation skills with those individuals learning English as a second language.

LocuTour® Guide to Letters, Sounds, and Symbols

LocuTour Spelling	Label	Classification	Place or Articulation	IPA	Spelled as
			Examples		

Consonants

p	bilabial plosive	voiceless	lips	/p/	p, pp	**p**it, pu**pp**y
b	bilabial plosive	voiced	lips	/b/	b, bb	**b**at, e**bb**
t	lingua-alveolar plosive	voiceless	tongue tip + upper gum ridge	/t/	t, ed, gth, th, tt, tw	**t**an, tipp**ed**, ti**g**ht, **th**yme, a**tt**ic, **tw**o
d	lingua-alveolar plosive	voiced	tongue tip + upper gum ridge	/d/	d, dd, ed	**d**ad, la**dd**er, bagg**ed**
k	lingua-velar plosive	voiceless	back of tongue and soft palate	/k/	c, cc, ch, ck que, k	**c**ab, o**cc**ur, s**ch**ool, du**ck** mos**que**, **k**it
g	lingua-velar plosive	voiced	back of tongue and soft palate	/g/	g, gg, gh, gu, gue	hu**g**, ba**gg**ed, **Gh**ana, **gu**y, mor**gue**
f	labiodental fricative	voiceless	lower lip + upper teeth	/f/	f, ff , gh, ph	**f**eet, flu**ff**, enou**gh**, **ph**one
v	labiodental fricative	voiced	lower lip + upper teeth	/v/	v, vv, f, ph	**v**et, sa**vv**y, o**f**, Ste**ph**en
th	linguadental fricative	voiceless	tongue + teeth	/θ/	th	**th**in
th	linguadental fricative	voiced	tongue + teeth	/ð/	th, the	**th**em, ba**the**
s	lingua-alveolar fricative	voiceless	tongue tip + upper gum ridge or tongue tip + lower gum ridge	/s/	s, ss, sc, ce, ci, cy, ps, z	**s**it, hi**ss**, **sc**enic, a**ce**, **ci**ty **cy**cle, **p**sychology, pi**zz**a
z	lingua-alveolar fricative	voiced	tongue tip + upper gum ridge or tongue tip + lower gum ridge	/z/	z, zz, s, ss, x, cz	**Z**en, bu**zz**, i**s**, **s**ci**ss**ors, **X**erox, **cz**ar
sh	linguapalatal fricative	voiceless	tongue blade and hard palate	/ʃ/	sh, ce, ch, ci, sch, si, ss, su, ti	**sh**eep, o**ce**an, **ch**ef, gla**ci**er, kir**sch** dimen**si**on, pre**ss**ure, **su**gar, addi**ti**on
zh	linguapalatal fricative	voiced	tongue blade and hard palate	/ʒ/	si, ge, s, z, zi, j	preci**si**on, rou**ge**, u**s**ual, a**z**ure, cro**zi**er, bi**j**ou
ch	lingua-alveolar or linguapalatal affricate	voiceless	tongue tip + the alveolar ridge plosives (t, d) combine with tongue blade	/tʃ/	ch, tch, te, ti, tu	**ch**op, ba**tch**, righ**te**ous, diges**ti**on, sculp**tu**re
j	lingua-alveolar or linguapalatal affricate	voiced	tongue tip + the alveolar ridge plosives (t, d) combine with tongue blade	/dʒ/	dge, di, du, ge, gi, gy, j	he**dge**, sol**di**er proce**du**re, man**age** **g**in, **gy**m, **j**et
l	lingua-alveolar glide	voiced	tongue tip and upper gum ridge	/l/	l, ll	**l**ad, ba**ll**
r	linguapalatal glide	voiced	tongue blade and hard palate	/r/	r, rr, rh, wr	**r**at, pu**rr**, **rh**ythmic, **wr**ote
m	bilabial nasal	voiced	lips with air through nose	/m/	m, mm, mb, gm	**m**om, mo**mm**y li**mb**, paradi**gm**
n	lingua-alveolar nasal	voiced	tongue tip and upper gum ridge, air through nose	/n/	n, nn, gn, kn, pn	**n**ut, i**nn**, **gn**ome, **kn**ot, **pn**eumonia
ng	lingua-velar nasal	voiced	back of tongue and soft palate with air through nose	/ŋ/	ng, ngue	lo**ng**, hara**ngue**
w	bilabial glide	voiced	lips rounding	/w/	w, o, u, ju	**w**ax, **o**ne, D**u**ane, **Ju**arez
h	glottal fricative	voiced	space between vocal folds	/h/	h, wh, g, j	**h**e, **wh**o, **G**ila Bend, **J**ose
wh	bilabial glide	voiceless	lips rounding	/hw/	wh	**wh**ack (can pronounce:w, wh)
y	palatal glide	voiced	lips spread, tongue high & forward then gliding to following vowel	/j/	y	**y**ellow, **y**es

LocuTour® Guide to Letters, Sounds, and Symbols

LocuTour Spelling	Label	Classification	Place or Articulation	IPA	Spelled as	Examples
Vowels						
ee	front	voiced	tongue high and forward lips spread slightly	/i/	e_e, ee, ea, ie, ei, ey eo, ae, oe, e	th**ese**, b**ee**t, h**ea**t, f**ie**ld, c**ei**ling, k**ey**, p**eo**ple, arch**ae**ology, am**oe**ba, rec**e**nt
i	front	voiced	tongue high and forward lips spread slightly	/ɪ/	i	b**i**t
e	front	voiced	tongue high and forward lips spread slightly	/ɛ/	e, ai, ea	**e**gg, s**ai**d, br**ea**d
ae	front	voiced	tongue high and forward lips spread, more opened	/eɪ/	a_e, ae, ay, ey, ei ai, a, au	K**a**t**e**, br**ae**, h**ay**, h**ey**, **ei**ght str**ai**ght, n**a**tive, g**au**ge
a	front	voiced	tongue high and forward lips spread, more opened	/ae/	a	h**a**t
u	middle	voiced	tongue flat open mouth	/ʌ/,/ə/	u, a, e, o, i	c**u**t, **a**b**o**ve, hav**e**n, w**o**n, imm**i**tation
o	middle	voiced	tongue flat open mouth	/ɑ/	o, a, oa	p**o**p, f**a**ther, br**oa**d
au	middle	voiced	tongue flat open mouth	/ɔ/	au, augh, al	**Au**gust, t**augh**t, t**al**k
aw	middle	voiced	tongue flat open mouth	/ɔ/	aw, ough	**aw**ful, b**ough**t
oe	back	voiced	tongue is back and lips are rounded	/oʊ/	o_e, oe, o, oa, ew, oo au, eau	br**o**k**e**, t**oe**, **o**bey, b**oa**t, s**ew**, br**oo**ch ch**au**ffer, bur**eau**
ʊʊ	back	voiced	tongue is back and lips are rounded	/ʊ/	oo, u	f**oo**t, b**u**sh
oo	back	voiced	tongue is back and lips are rounded	/u/	oo, ue, ew, ou, ui, oe	b**oo**t, S**ue**,d**ew**, s**ou**p, s**ui**t, sh**oe**
ie	digraph	voiced	middle to front glide	/ai/	ie, e_e, uy, eigh, ai, i, igh, ei, ig	p**ie**, **eye**, b**uy**, h**eigh**t, **ai**sle, cl**i**mb, h**igh**, Farehn**ei**t, s**ig**n
ue	digraph	voiced	front to back glide	/ju/	u_e, ue, eu	c**u**t**e**, h**ue**, f**eu**d
oy, oi	digraphs	voiced	back to front glide	/ɔɪ/	oy, oi	b**oy**, **oi**l
ow, ou	digraphs	voiced	middle to back glide	/aʊ/	ow, ou, ough	c**ow**, **ou**t, pl**ough**
R-controlled vowels						
er, ir, ur	R-controlled vowels	voiced	front + r glide	/ɝ/,/ɚ/	er, ir, ur, ere, ear, or	h**er**, f**ir**, f**ur**, w**ere**, **ear**th, w**or**th
or	R-controlled vowel	voiced	back + r glide	/oʊɚ/	or, ar, oor, ore, our, oar	**or**, w**ar**, d**oor**, **ore**, f**our**, **oar**
ar	R-controlled vowel	voiced	middle + r glide	/ɑɚ/	ar	c**ar**, **ar**e
our	R-controlled vowels	voiced	middle to back + r glide	/aʊɚ/	our	h**our**
air, eir	R-controlled vowels	voiced	front + r glide	/ɛɚ/	air, eir, are, ear, ere	f**air**, th**eir**, c**are**, b**ear**, wh**ere**
eer, ere, ier, ear	R-controlled vowels	voiced	front + r glide	/ɪɚ/	eer, ere, ier, ear	d**eer**, h**ere**, t**ier**, **ear**
ire	R-controlled vowels	voiced	middle + r glide	/aɪɚ/	ire, ey, iar	f**ire**, M**ey**er, fr**iar**
ure	R-controlled vowels	voiced	front to back + r glide	/ʊɚ/	ure	l**ure**, s**ure**
Other						
c	lingua-velar plosive	voiceless	back of tongue and soft palate	/k/	c	**c**at, **c**oat, **c**lip, **c**ut
c	lingua-alveolar fricative	voiceless	tongue tip + upper gum ridge or tongue tip + lower gum ridge	/s/	c	**c**ity, **c**ell, **c**ycle
x	velar then lingua-alveolar fricative	voiceless	tongue tip + upper gum ridge or tongue tip + lower gum ridge	/ks/	x	bo**x**
x	lingua-alveolar fricative	voiced	tongue tip + upper /lower gum ridge	/z/	x	**X**erox, **x**lophone
qu	lingua-velar plosive then a bilabial glide	voiceless	back of tongue + soft palate lips rounded	/kw/	qu	**qu**ite, **qu**iet, **qu**ick
y	front	voiced	tongue high and forward. lips spread slightly.	/i/	ee	happ**y**
y	digraph	voiced	middle to front glide	/ai/	ie	tr**y**
y	front	voiced	tongue high and forward	/ɪ/	i	g**y**m

It's a ... Safari Word List

2	below	chanting	developed	feathers	herds
3	berries	characteristic	different	feed	hide
12	between	charging	differs	feelings	high
18	beware	chase	dig	feet	Highveld Grasslands
36	bill	cheeks	digging	female	hold
70	bird	cheetah	digs	fence	hole
200	bird of prey	chewing	dirt	first	holes
360	birds	children	disappear	fish	home
a	birth	cinnamon	disguise	flamingos	home-grown
ability	black	circles	disguises	flapping	homemade
able	blade	cities	distance	flat	homestead
about	blend	city	diurnal	float	hoopoe
above	blood	claws	doe	floats	horizon
Acacia trees	blood vessels	clay	does	flourish	horned
across	blue	cliffs	domestic	flowers	horns
active	blur	climates	domesticated	flowing	horse
adapt	bodies	climbs	dominance	flying	hot
adults	bold	close	dominant	food	hot air balloon
advantageous	bond	coats	down	foot	hour
adz	bonds	cold	dragonfly	for	hours
affect	bone	colony	dressed	forages	houses
Africa	born	color	drinking	forest	however
African Plains	bovine	colorful	drinks	four	huge
agama lizards	bowls	coloring	drought	frequents	hungry
aggressive	boy	common	drowns	freshwater	hunt
alarmed	break	communication	dry season	frogs	hunted
all	brick	compare	during	from	hunter
alone	bricks	composed	dusk	fruit	hunts
along	brickyard	condenses	each	fruits	hurries
ambush	briny	conditions	eagle	fur	hut
amphibious	broad jump	container	eagle owl	gazelle	hydrate
an	broadside	cool	ears	gazelles	hyenas
and	brown	cooling	eat	giraffe	ibis
animal	brown hyena	cooperate	eaten	girl	impala
animals	brush	cooperation	eating	gives	important
apart	buck	corn	edge	go	in
apartments	build	countryside	edged	goods	insect
are	building	cover	elephant	gorges	insectivore
area	builds	cow	endangered	gorilla	insects
arid	built	crawls	endurance	goshawk	inside
arise	bundled	crest	enormous	grasp	into
as	burden	crested	erosion	grass	is
at	burrows	crested hoopoe	established	grass rats	it
atop	bury	critical	evaporate	grasses	its
attack	buses	crocodile	evening	grasslands	itself
attending	by	crop	every	grazing	jackal
attends to	calf	crops	everything	great	jackals
attention	call	crowd	example	grind	jawed
Augrabies Desert	called	cruel	except	grinds	jet black
available	calluses	crustacean	exclusive	groom	jewelry
ax	calves	cub	explain	grooming	jobs
baboon	camouflage	cud	extended	ground	jumping
baby	cannot	cuddle	extinct	ground hornbill	Kalahari Desert
backs	canoe	curved	extinction	group	keep
balances	canyons	danger	eyes	grow	kept
balloon	Cape buffalo	daughters	face	guavas	kicking
bananas	carapace	day	falls	habitat	kill
bare	caring	daylight	familiar	Hadada ibis	kiln
barefoot	carnivore	daytime	family	handle	knees
bark	carnivores	dead	family's	hard	lacking
bateleur	carnivorous	deep	far	harsh	lake
bath	carrion	defends	farming	hartebeest	lakes
be	carved	defense	fast	have	land
beads	carves	define	fastened	hear	large
beard	catch	degrees	father	heavy	largest
because	cats	demonstrate	favorite	her	lava rock
beehive hut	centipede	describe	fawn	herbivore	layers
behavior	chamber	desert	fawns	herbivorous	leaves

It's a ... Safari Word List

left	necked	poachers	same	stork	two
legs	necks	point	San people	straight	under
leopard	need	pollinates	savannah	striped	underbelly
leopard tortoise	needs	pond	scavenge	stripes	underbrush
lesser	nest	porcupine	school	strong	underwater
lifelong	nests	position	seals	stuffing	uniforms
limbs	never	possible	season	subtropical	uniquely
lion	newborn	pounds	secretary bird	successful	up
lioness	Nile	powerful	see	sun	use
lions	Nile crocodile	predator	sell	suns	usually
little	nocturnal	predators	selling	surface	varied
live	nomadic	predatory	semi-arid	surroundings	vegetation
lives	not	prehensile	senses	survival	vervet monkey
lizards	notice	prey	seven	survive	very
load	nursery	pride	several	swine	village
located	nuts	prides	shade	swollen	vision
log	objects	privilege	shallow	symbiotic	vulture
long	of	probes	she	tail	waits
lowers	office	problems	shell	taking off	walk
made	offspring	produce	shellfish	tallest	walking
majestic	often	prominent	short	tawny	wallow
make	okapi	pronk	shows	tawny eagle	walls
making	omnivore	pronking	sickle-shaped	temperature	warthogs
male	omnivorous	protect	side	temperatures	water
mammal	on	protection	signal	termites	water vapor
mammals	open	provides	silently	terrain	waterhole
man	opening	pups	silky	territories	watertight
mangoes	opportunity	purpose	single	thatched	way
many	oryx	queen	sister	thatching	weather
mark	ostrich	quill	sisters	the	weaver
marketplace	other	quills	sits	their	weaver's
marking	others	rafters	six	them	weeks
masked	others'	rain	sizes	then	weighs
massive	otherwise	rainfall	sleeping	these	when
mating	out	raptor	small	they	white
measure	outline	rarely	smaller	thin	why
meerkats	over	reach	smooth	think	wigs
members	owl	recent	snake-eater	this	wild
men	own	red	sniffing	thousand	wild dog
menu	oxpecker	red-necked spurfowl	so	three	wildebeest
metal	pachyderm	regurgitates	sociable	thrive	wilderness
might	packages	relies	social	ticks	wingspan
migrate	packs	remains	soda	time	with
migrating	pale	reptile	soft	tiny	within
migration	pale chanting goshawk	resistant	soil	tipped	wood
millions	panting	resourceful	soil-horning	to	wooden
millipede	part	rest	some	together	work
minutes	pattern	resting	sounder	tolerate	world
misty	patterns	rests	sounders	tongue	world's
moisture	pearl-gray	rhino	sounds	top	would
mongooses	pebbles	rhinoceros	species	topi	yawning
morning	peck	rider	speckled	tops	yellow
mostly	pens	ridge	speed	tortoise	yellow-billed
mother	people	ringed	spit	tourist	yellow-billed hornbill
mounds	percent	rivers	spots	tourists	yellow-billed stork
mountain	perched	road	spotted	trait	young
mountain forest	permanent	rock	spread	travel	your
mph	perspective	rodents	sprint	travels	zebra
much	pests	roof	squeak	tree	zebra herd
mud	phrase	roots	squirrel	trees	Zulu
mud bath	picking	ruminant	squirrels	troop	
murmuring	piglets	ruminates	stalk	troops	
myriopod	place	run	stallion	trots	
named	plant	rust	stance	tubers	
national parks	plateaus	rutting	stand	tuck	
nearby	plentiful	safety	stays	tufted	
nearly	plow	saltwater	steep	twenty	
necessary	plumage	salty	stems	twenty-four	

LOCUTOUR™
M U L T I M E D I A
COGNITIVE REHABILITATION

Read Me First!
Windows™ Installation

Windows 3.1

To install the program group and icon, first determine which drive is your CD drive (D, E, etc.). Put the CD in the computer. From the Program Manager Window choose "Run" from the File menu. In the Command Line box, type the drive letter of your CD, the colon (:), and \SETUP. (For example, D:\SETUP). Press [Enter] or click "OK".

During installation several prompts will appear. Click on the appropriate button to continue installation. To run the program click on the appropriate icon in the LocuTour program group.

ABC 123 will also be installed with its own icon.

Windows 95™

Put the CD in the computer. Click on the "Start" button, then choose "Settings", then "Control Panels". This will open a window with many control panels. Look for one called "Add/Remove Programs" and double-click on it.

In the top portion of the Add/Remove Window is a button labeled "Install". Click once on it. It will put up a white bar with "D:SETUP.EXE". Where "D" may be a different letter depending on what your computer has labeled the CD-ROM drive. Click "Finish" to start installation of the hard disk portion of the LocuTour program. During installation several prompts will appear. Click on the appropriate button to continue installation.

When the installation program is finished you will have installed a pointer to the CD onto your hard disk. To run the programs on the CD you will need to click on the "Start" button. Then click on "Programs", then the "LocuTour Shortcut" folder, then the game name.

ABC 123 will also be installed with its own icon.

Important

The installation program for Articulation will install icons for both Disc 1 and Disc 2. ABC 123 is on Articulation Disc 1 and Articulation Disc 2 as well as other LocuTour products. You only need to install it once.
You can run the program directly from the CD by clicking on the .exe files on the CD, but you will not be able to record voices. You must have the CD in the computer for the program to run.

Recording Voices

You can use the VCR-like controls in the program to record voices if your sound card supports recording. You may have to adjust the default settings of the sound card with the sound card's control panels. If you cannot record from within a LocuTour program, first check that the sound input is set to microphone and not to CD. Then check that you are using the correct type of microphone and that it is in the correct jack. Finally, use the sound card's recording program to do a test recording and to adjust the default settings if necessary.

For information on other LocuTour Multimedia products call (800) 777-3166 or (805) 544-0775.

Troubleshooting Windows™

General
Many problems will go away by simply shutting down the computer for 15 seconds and then restarting.

Sound Xtra not found
Sound recording requires that a folder called Xtras be located in the same directory as the .exe file for the game. If you have uninstalled a game it may have erased this folder. Use the setup utility to reinstall the game.

Sounds play fine but occasionally "hiccup".
The CD will run in 8MB of RAM for Windows 3.1 and slightly more for Windows 95 but it likes to have more. When running with a minimum of RAM there is sometimes not enough to load the entire sound and it "hiccups". First make sure all other applications are closed, especially things like screen savers and virus checkers. If that doesn't work then adding more RAM and getting a faster CD-ROM will cure the problem.

Application quits unexpectedly.
Windows applications occasionally conflict with each other. Try closing all other applications, screen savers, and virus checkers and see if the problem goes away. If not try reinstalling the game.

The game plays for a few hours and then starts behaving erratically.
LocuTour games make extensive use of RAM, sound, and video capabilities. After a few hours of play some machines get confused. Shut down the entire machine and restart.

System Error Alert Box When Starting the Game
When you click on the icon the program looks for the CD with the games on it. If it sees a drive with nothing in it you will get the drive not ready message. Click on the cancel button or put the CD in the drive.

"Unknown Error" when Recording
The games must be started from the hard disk in order to record voices. If an error occurs when you try to record or play back the sound then make sure that the game was started from the icon on the hard disk and not directly from the CD.

Errors when Recording
Sounds take up a lot of room. You will need 2-3 MB of hard disk space for general recording and will get an error message if that much is not available.

For information on other LocuTour Multimedia products call (800) 777-3166 or (805) 544-0775.

Read Me First!
Macintosh® Installation

Put the CD in the computer. Double-click on the Safari icon or drag the icon to a folder on your hard disk. If you drag the ABC 123 icon to the hard disk, be sure to take the Xtras folder too.

Important
You must have the CD in the computer for the program to run.

Recording Voices
You can use the VCR-like controls in the program to record voices. If you have been playing music CDs, you may have to adjust the input setting from CD to microphone.

If you still cannot record voices, check that you are using the correct type of microphone and that it is in the correct jack. Older Macintoshes use a round microphone that records at mic level, while newer ones use a powered microphone. They are not interchangeable.

No sound at all after the intro music
Some machines, are not compatible with the recording program used with this CD. If you have no sound at all after the introduction music, then your machine is one of these. Use the icons in the "No Recording" folder of the CD to run the game. You will not be able to record but you will be able to hear the prerecorded voices.

"Unknown Error" when Recording
The games must be started from the hard disk in order to record voices. If an error occurs when you try to record or play back the sound then make sure that the game was started from a copy of the program on the hard disk and not directly from the CD.

Errors when Recording
Sounds take up a lot of room. You will need 2-3 MB of hard disk space for general recording and will get an error message if that much is not available.

Lots of Errors when first starting off the CD
Some Macintosh models will not allow you to run the program directly from the CD. Copy the icon to a folder on the Hard Disk and start from there.

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General Troubleshooting

If the program crashes frequently you may have a scratched or dirty disk, or too many other applications running at the same time. Try cleaning the CD with a clean cloth and closing all other programs, including screen savers and virus checkers, before running the LocuTour CD.

If your have no sound, make sure that speakers are plugged into the correct port on the computer, that they are turned on, and that the volume is turned up. Check for loose connections.

Disk Protection Programs:
If you have a disk protection program such as Folder Bolt or At Ease you may not be able to install the program to the hard disk. You may also encounter difficulty with recording since the recording program saves the voice temporarily to the hard disk. Consult the user's guide for these products to determine the appropriate action.

Macintosh®:
Virtual Memory should be turned off.

Sound Recording: Set the input device to microphone and turn off play through.

No Sound - Performa 6200-6500: These computers have surround sound. Turn it off in the sound control panel.

No Sound - Performa 575-580: These computers are not compatible with the sound recording program. Use the icons in the "No Recording" folder on the CD.

PowerBooks: The programs seem to work better if the program icon is copied to the Hard Disk and then the icon on the hard disk is used to start the game.

Frequent crashes: You may have an extension conflict or not enough RAM allocated to the program. Try turning off all extensions except for the CD-ROM (usually Apple CD-ROM or a third party extension such as CD-ROM Toolkit) and running only the LocuTour program. If your computer has 8MB of RAM or less, use the Get Info command to change the amount of RAM allocated to the program. Change the preferred size of the application to 2987.

Windows™ :
Picture Quality: The monitor should be set to 256 colors for quickest performance and best quality pictures. If the CD has videos that you want to view, set the monitor to thousands of colors.

Sound Recording - No Sound: Your sound card must be capable of recording and a microphone must be attached to the machine. In the sound recording setup panel, check to be sure that the recording level is not on mute. Usually, the maximum level works best. Also check to be sure that the input device that you have selected is the microphone. You may have to restart the machine for changes to take effect.

Sound Recording - Feedback: Check to be sure that the play through option (or listen) is not selected. Some toys that connect to the computer, e.g. Barney, turn the play through option on. This will result in a high pitched feedback sound that is louder the closer the microphone is to the speakers. You may have to restart the machine for changes to take effect.

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System Requirements

This package contains one hybrid CD-ROM that will run on Macintosh®, Windows 3.1, or Windows 95/98® systems.

The Macintosh version requires an Apple Macintosh with a 68030, 68040, or Power PC chip, 8 megabytes of RAM, System 7 or OS8, a CD-ROM drive, and color monitor. A microphone may be required to record voices.

The Windows version requires Windows 3.1 or Windows 95/98, a 486/66 or better chip (Pentium preferred), 8-12 megabytes of RAM, a CD-ROM drive, a multimedia sound card and video card, and a color monitor. A microphone is required to record voices.

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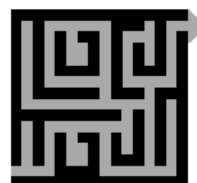
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