

National Cued Speech Association

Expressive Cued Speech Skills: Conversational-level Assessment

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1) Overview of Test Purpose:

The focus of this assessment is to evaluate an individual's expressive cueing skills in extended communication situations that require prepared and/or spontaneous presentation of information (e.g. classroom teaching, in-depth conversations, etc.). To communicate effectively in these situations requires cueing fluency, accuracy, and endurance, as well as natural prosody and speaking rate.

The test consists of two sections, Task A and Task B. These tasks allow for the evaluation of Cued Speech skills, both in structured presentation settings and in less formal conversational situations. In Task A, the cuer delivers a 20-minute prepared presentation on a pre-selected topic. In Task B, the cuer delivers a 5-minute impromptu presentation on one or more additional topics. For both sections, areas of assessment include prosody, accuracy, clarity, and speed as well as cueing form.

2) Who should take this test?:

Individuals who cue extended communication (e.g. classroom teachers, parents, cuers who are Deaf/HOH, etc.) or those who plan to teach advanced Cued Speech classes.

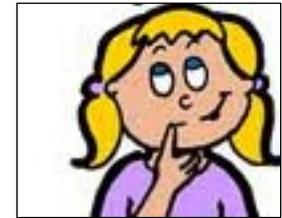
3) Overview of Taking the Conversational-level Assessment:

1. After submitting the completed form with payment for taking the Conversational-level assessment, materials are mailed to you including the following: instructions, directions for preparing for Task A, a sealed envelope containing Task B, a Flip™ cam, and a tripod.
2. The test has two tasks to complete. Task A requires 15-20 minutes of preparation before you begin the test. The envelope describing Task B is kept sealed until on camera, being opened after completion of Task A.
3. You use the Flip™ cam to capture video of yourself cueing Tasks A and B.
4. You may cue with or without your voice throughout the test.
5. After completing all tasks, you return the camera, tripod, and test materials back to the NCSA.
6. The amount of time required to take the test is about 30 minutes. To allow adequate time to prepare Task A and setup the camera appropriately, it is a good idea to allow an hour and a half so that you don't feel rushed.

4) Camera Set-up:

1. Decide whether you will sit or stand. If sitting, please use a chair without arms. If standing remember to stay in one place, do not sway or move during filming or your cues may be cut off.
2. Place the camera provided on a tripod (use the tripod provided, or one of your own).
3. Set the camera zoom so that your face is as large as possible without cutting off any of your cues. Use a neutral background (no windows or bright lights behind you) and adequate lighting.

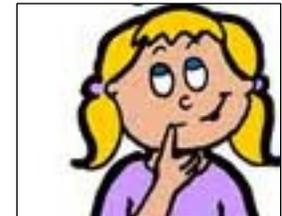
This is how you should appear in the window of the camera if you are using only your right hand. If you might cue with both hands, you should position yourself in the center of the window with enough space on each side for your wrist to show at the side placement. Be sure that there is no empty space above your head and that no more of your chest is showing than what is necessary to show your wrist clearly when you make cues at the throat placement.



4. Record yourself briefly to make sure the camera is working. Check the shot to make sure your face is as large as possible without cutting off any of your cues.

a. Just right

- i. No space above head, enough space below shoulders to show wrist when cueing at the throat placement
- ii. Raters will be able to see your wrist and fingers at each placement.



b. Too tight

- i. Part of forehead cutoff, wrist or fingers cutoff when cues are at the throat placement
- ii. Raters will not be able to see if you are using correct form at the throat and side placements, nor will they be able to tell if you are using the correct handshape in these locations



c. Too far away

- i. Empty space above head and entire arm showing (only need a clear view of wrist)
- ii. Raters may struggle to see your mouth.



- d. Wrong side
 - i. Empty space on the non-cueing side
 - ii. Raters will not be able to see handshape or wrist at side placement.



5) List of Frequently Asked Questions: (click on a question below to find the answer)

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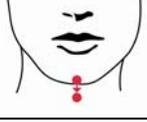
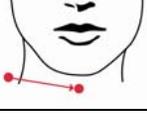
- 2.2. [Fluency](#)
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 - 5.5. [Should I turn off the camera between the tasks?](#)
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- 5.7. [May I cue without using my voice?](#)
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6) Answers to Frequently Asked Questions

- 1. What types of prompts are on the assessment?
 - 1.1. Task A
 - 1.1.1. You choose one or two topics from a list of 12 prompts. With the topic(s) you choose, you prepare a 20-minute presentation.
 - 1.1.1.1. Be sure to choose prompt(s) that will allow you to use a range of sentence types and emotions.
 - 1.1.1.2. Deaf/HOH classroom teachers are strongly encouraged to select prompt #8 (teaching a lesson) alone or with a second prompt.
 - 1.1.2. You may prepare notes or an outline for planning purposes. You may NOT read your presentation.
 - 1.2. Task B consists of a list of 3 prompts that you will answer spontaneously. The envelope for this task should be opened with the camera running.
- 2. What is being evaluated?
 - 2.1. Clarity
 - 2.1.1. Accuracy
 - 2.1.1.1. Do you use the correct handshape/placement for the words you are cueing?
 - 2.1.1.1.1. See [chart](#) for correct grouping of phonemes for handshapes, placements (including movements & diphthongs)

Handshape	Phonemes	Cue Notation
	/d/ as in <u>d</u> ee <u>p</u> , <u>r</u> ed /p/ as in <u>p</u> et, <u>m</u> ap /zh/ as in <u>az</u> ure, <u>beig</u> e	1
	/k/ as in <u>c</u> ook /TH/ as in <u>th</u> e /v/ as in <u>v</u> ase /z/ as in <u>z</u> oo <u>s</u>	2
	/h/ as in <u>h</u> at /r/ as in <u>r</u> im /s/ as in <u>s</u> ap	3
	/b/ as in <u>b</u> unny /n/ as in <u>n</u> ote /wh/ as in <u>w</u> hine	4
	/f/ as in <u>m</u> iffed, <u>tough</u> /m/ as in <u>m</u> iffed, <u>dim</u> /t/ as in <u>t</u> rot, <u>m</u> iffed No consonant	5
	/l/ as in <u>l</u> ove, <u>Welsh</u> /sh/ as in <u>sh</u> oe, <u>Welsh</u> /w/ as in <u>W</u> elsh, <u>qu</u> een	6
	/g/ as in <u>g</u> ain, <u>hug</u> /j/ as in <u>J</u> oe, <u>ed</u> ge /th/ as in <u>th</u> ug, <u>ear</u> th	7
	/ch/ as in <u>ch</u> ild, <u>hunch</u> /ng/ as in <u>ring</u> , <u>blink</u> /y/ as in <u>y</u> oung, <u>annu</u> al	8

Placement	Phonemes	Cue Notation
	/ee/ as in <u>ea</u> t, <u>tr</u> ee /ur/ as in <u>fir</u> , <u>hur</u> t	m = Mouth
	/aw/ as in <u>aw</u> ful, <u>ta</u> ll /e/ as in <u>T</u> ed, <u>re</u> ady /ue/ as in <u>too</u> , <u>bl</u> ue	c = Chin
	/a/ as in <u>a</u> t, <u>ba</u> bble /i/ as in <u>i</u> t, <u>tr</u> im /oo/ as in <u>bo</u> ok, <u>pu</u> t	t = Throat
 consonant alone	No vowel (consonant alone)	s = Side
 1/2" - 3/4" down	/uh/ as in <u>a</u> loha, <u>bu</u> t	sd = Side-down
 1" forward	/ah/ as in <u>f</u> a <u>th</u> er, <u>h</u> ot /oe/ as in <u>a</u> loha, <u>J</u> oe	sf = Side-forward
	/ay/ as in <u>ba</u> y, <u>wei</u> gh /oi/ as in <u>bo</u> y, <u>vo</u> ice	c-5t = Chin to 5 at throat
	/ie/ as in <u>tie</u> , <u>eye</u> /ou/ as in <u>bo</u> ut, <u>vo</u> w	s-5t = Side to 5 at throat

2.1.1.2. Representation of dialect – Do your cues match your mouthshape/speech?

2.1.1.3. Awareness/correction of errors

2.1.1.3.1. Errors that negatively affect the clarity of the cued message are corrected in a clear and appropriate manner.

2.1.1.3.2. Unnecessary corrections that disrupt the rhythm of the cued message are minimized.

2.1.2. Cueing Form

2.1.2.1. Wrist/arm angles- Angle of arm should be consistently held at 10 – 45 degrees from the body

2.1.2.2. Handshape formation – See chart for descriptions of correct form and correct contact finger to use for each handshape.

Handshape	Mechanics	Contact Finger	Mouthshape
1	<ul style="list-style-type: none"> • Thumb and three fingers tucked out of sight • Finger straight 	<ul style="list-style-type: none"> • Index 	/d/ - tongue behind upper teeth /p/ - lips together /zh/ - lips protruded
2	<ul style="list-style-type: none"> • Thumb, ring finger, and pinky tucked out of sight • Two visible fingers together and straight 	<ul style="list-style-type: none"> • Middle 	/k/ - invisible on the mouth /TH/ - tongue between teeth /v/ - upper teeth resting on lower lip /z/ - lips flat, teeth slightly apart
3	<ul style="list-style-type: none"> • Thumb and index finger tucked out of site-with visible part of index finger parallel with other fingers • Three visible fingers together and straight 	<ul style="list-style-type: none"> • Middle 	/h/ - invisible on mouth /r/ - lips squared /s/ - lips flat, teeth slightly apart
4	<ul style="list-style-type: none"> • Thumb tucked out of sight • Fingers together and straight 	<ul style="list-style-type: none"> • Middle 	/b/ - lips together /n/ - tip of tongue behind upper teeth /wh/ - lips tightly rounded
5	<ul style="list-style-type: none"> • Thumb ≥45 degree angle • Fingers straight and together 	<ul style="list-style-type: none"> • Middle 	/f/ - upper teeth on lower lip /m/ - lips together /t/ - tip of tongue behind upper teeth
6	<ul style="list-style-type: none"> • Three fingers tucked out of sight • Finger straight • Thumb at ≥45 degree angle 	<ul style="list-style-type: none"> • Index 	/l/ - tip of tongue behind upper teeth /sh/ - lips protruded /w/ - lips rounded
7	<ul style="list-style-type: none"> • Two fingers tucked out of sight • Fingers straight & together • Thumb at ≥45 degree angle 	<ul style="list-style-type: none"> • Middle 	/g/ - invisible on the mouth /j/ - lips protruded /th/ - tongue between teeth
8	<ul style="list-style-type: none"> • Two fingers & thumb tucked out of sight • Index and middle fingers separated 	<ul style="list-style-type: none"> • Middle at mouth and side • Index at chin and 	/ch/ - lips protruded /ng/ - invisible on mouth /y/ - lips flat

		throat	
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2.1.2.3. Location of Placements – see chart for description of locations.

Placement	Where to make contact	Mouthshape
Mouth	<ul style="list-style-type: none"> • Corner of mouth close to lips, but not occluding lips 	/ee/ - flat /ur/ - round or square
Chin	<ul style="list-style-type: none"> • Tip of contact finger touches fleshy part at tip of chin, centered left to right 	/aw/ - open /e/ - flat /ue/ - round
Throat	<ul style="list-style-type: none"> • Tip of contact finger touches throat between Adam’s apple and sternal notch, centered left to right 	/a/ - open /i/ - flat /oo/ - round
Side	<ul style="list-style-type: none"> • At side of face, 4” from center of chin, level with chin 	Consistent with consonant being expressed
Flick	<ul style="list-style-type: none"> • Begins at side of face, 4” from center of chin, level with chin then moves ¼” forward and back 	Consistent with consonant being expressed
Side-down	<ul style="list-style-type: none"> • Begins at side of face, with tip of contact finger level with base of chin, 4” from center of chin; moving ½ - ¾” down 	/uh/ - neutral or flat
Side-forward	<ul style="list-style-type: none"> • Begins at side of face, with tip of contact finger level with base of chin, 4” from center of chin; moving 1” forward 	/ah/ - open /oe/ - round
Chin-throat	<ul style="list-style-type: none"> • Begins with tip of contact finger at base of chin, moving to handshape 5 at throat 	/ay/ - flat (begins less flat, finishes more flat) /oi/ - open to flat
Side – throat	<ul style="list-style-type: none"> • Begins at side of face with tip of contact finger level with base of chin, 4” from center of chin, moving to handshape 5 at throat 	/ie/ - open to flat /ou/ - open to round

- 2.1.2.4. Mechanics
 - 2.1.2.4.1. Contact: Must make contact with face/throat
 - 2.1.2.4.2. Movements should be straight and smooth.
 - 2.1.2.4.3. Diphthongs: When cueing a diphthong, the hand must transition to handshape 5 by the time it touches the throat to show the second vowel that makes up the diphthong.
 - 2.1.2.4.4. Why does form matter?
 - 2.1.2.4.4.1. The standards for the mechanics of cueing aid in the maintenance of clarity, consistency, and control.
 - 2.1.2.4.4.2. Straying from proper mechanics by using incorrect form can lead to difficulty in being understood by others or injury to self over time.
- 2.1.3. Mouthshapes and synchronization
 - 2.1.3.1. Speechreadability
 - 2.1.3.1.1. Mouth is moving and speech articulators (lips, teeth, tongue) are clearly visible
 - 2.1.3.1.2. Mouthshape distinctions required for Cued Speech (e.g. open vowel vs. round vowel) are easy to see
 - 2.1.3.1.3. Tongue is visible when it touches the space behind your upper teeth
 - 2.1.3.1.4. Consonants are visible before flat/rounded vowels
 - 2.1.3.2. Mouth/cue synchronization: Mouth movements are timed to match corresponding cues
 - 2.1.3.2.1. The rhythm of a cued message is not identical to the rhythm of a spoken message. If you are speaking while cueing, your speech may sound somewhat different than it does when you speak without cueing.
 - 2.1.3.2.2. Cues should start and finish at the same time the mouth starts and stops moving.
 - 2.1.3.2.3. Diphthongs, consonant clusters, and multi-syllabic words are particularly vulnerable to errors in synchronization. Also, some cuers have a tendency to start cueing just before (or just after) their mouth starts moving, which results in a “blurry” message where cues lead (or lag) the mouth.
 - 2.1.3.2.4. To diagnose whether your cues are properly timed, film yourself cueing and watch the video without sound. It may help to watch video on slow-motion.
- 2.1.4. Indication of meaning
 - 2.1.4.1. Representation of sentence types
 - 2.1.4.1.1. Negative Statements
 - 2.1.4.1.1.1. Shake head at appropriate time in the sentence. The head shake should overlap with negative word.
 - 2.1.4.1.1.2. Make sure that you have at least two, clear left-right movements.
 - 2.1.4.1.2. Affirmative statements
 - 2.1.4.1.2.1. Nod to indicate *yes* at the appropriate time in the sentence. The nod should overlap the affirmative word.
 - 2.1.4.1.2.2. Make sure that you have at least two, clear up-down movements.
 - 2.1.4.1.3. Information-seeking (WH-) questions

- 2.1.4.1.3.1. Furl eyebrows down on information-seeking word (who/what/when/where/how) with head held forward at the end of the question.
- 2.1.4.1.3.2. Yes/No questions
 - 2.1.4.1.3.2.1. Raise eyebrows up and hold with head forward at the end of the question
- 2.1.4.1.3.3. Stress/emphasis of important words (conditionals or if/then sentences)
 - 2.1.4.1.3.3.1. Eyebrows up show emphasis on important word or phrase
 - 2.1.4.1.3.3.2. Head forward to show emphasis on stressed word or phrase – this may increase the intensity of contact between your cues and your mouth/chin/throat, which would further emphasize the word
- 2.1.4.2. Representation of sentence boundaries: Sentence boundaries are marked visually, so that the message does not appear to “run-on.”
 - 2.1.4.2.1. Pausing at phrase and sentence boundaries
 - 2.1.4.2.2. Indicating a phrase or sentence boundary with other techniques (eye gaze, changes in head movement or orientation, etc.)
- 2.1.4.3. Facial expressions (affect/emotion): using the face (smile, frown, surprise, laughter, etc.) to show sentiment (emotion) that supports the meaning of the cued message
- 2.1.4.4. Body shifts, eye gaze, natural gestures: In natural communication, these techniques are important for supporting the meaning of the message. They can and should be used to clarify ideas that are complex or ambiguous from the cued words alone.
 - 2.1.4.4.1. Telling a story with multiple speakers (in spoken English, the speaker might use “voices” to clarify, but this is not accessible visually), use some visual indication for each speaker (body position, pointing, eye gaze, facial expression)
 - 2.1.4.4.2. Indicating location (“here” or “there”) or the referent for a pronoun (“she” or “him”) using a visual indicator such as pointing with the non-cueing hand
 - 2.1.4.4.3. Counting or listing items – show number or position on list (high to low) using non-cueing hand
 - 2.1.4.4.4. Marking boundaries in complex constructions (cause/effect, comparisons/contrasts, sequential statements, etc.) using head thrust, pausing in cueing, force of cues, body shifting, gestures with non-cueing hand, etc.

2.2. Fluency

2.2.1. Rate

- 2.2.1.1. Cueing as fast or slow as appropriate for the communication situation and topic
- 2.2.1.2. The speed of cueing in both the prepared presentation and spontaneous material should vary with unfolding of the story/presentation as is appropriate to what is being said.
- 2.2.1.3. Rate should also maintain interest in what is being said.

2.2.2. Rhythm: Remember that it is unlikely that you will sound exactly the same as if you were just speaking, cueing rhythm is not the same as spoken English rhythm.

- 2.2.2.1. Effective use of rate (supports meaning): Cueing rate varies (not monotone or uniform) and is changed purposefully (for emphasis, to show emotion, etc.) rather than because of difficulty cueing word(s).
- 2.2.2.2. Efficiency of cueing (minimal repetitions): Avoids excessive repetitions that disrupt rhythm or clarity of the message. Cuer is “efficient” and generally cues things clearly and correctly on the first try.
- 2.2.2.3. Directness of movement: Avoid adding swoops, flourishes, heading in the wrong direction and then changing your mind

2.2.2.4. Steadiness of movement: Avoid hesitations, false starts, uneven speed

2.2.3. Communication Effectiveness: Ease of understanding by deaf/hard-of-hearing receivers. Does it take the receiver a lot of effort to understand your message because you have a great deal of errors or you fatigue after cueing for a few minutes? Are you easy to follow because your cues are clear, you vary your cueing rhythm and use appropriate gestures/facial expressions to support message?

3. What are some examples of errors that will affect my score?

3.1. Common Errors in Clarity - Your score for Clarity includes Accuracy, Cueing Form, Mouthshapes and synchronization, and Indication of meaning. Examples of errors in each of these areas are described below.

3.1.1. Accuracy

3.1.1.1. Cue Accuracy

Type of Error	Example(s) of Error	Why is this a problem?	Tips for improving
Movement Error – (incorrect or omitted) associated with side-down, side-forward, and flick movements	a) too big (too large a movement) b) incorrect (diagonal can look like a movement to the throat) c) omitted (for <i>pot</i> cued 1s, 5s or for <i>rut</i> cued 3s, 5s) no movement in either utterance. d) extra return to the side for <i>so</i> cued 3sf, 3s e) failure to return to the side for /t/ in <i>hot</i> , cued 3sf, then handshape 5 in the same location (i.e. 1" forward of side placement)	Incorrect movements can be distracting or misleading.	Practice cueing each handshape with each movement in front of a mirror Side-down = ½ - ¾" Side-forward = 1" Flick = ¼" forward and back
Substitutions (incorrect cues)	a) For <i>set</i> , you cue 3t, 5s. b) For <i>rip</i> you cue 6t, 1s	a) The receiver will perceive <i>sit</i> . b) The receiver will perceive <i>whip</i> .	Review handshape and placement groupings.
Omissions (deleted cues)	For <i>ramp</i> you cue 3t, 1s.	The cue for /m/, 5s, was omitted. The receiver would perceive <i>rap</i> or <i>wrap</i> .	Practice cueing words with consonant clusters slowly, making sure to establish side placement before transitioning between handshapes.
Insertions (extraneous cues)	For <i>add</i> you cued 5t, 4s, 1s	The receiver will perceive <i>and</i> .	Practice cueing transitions between handshapes to minimize insertion of cues.

3.1.1.2. Representation of Dialect

Type of Error	Example(s) of Error	Why is this a problem?	Tips for Improving
Representation of Dialect – Cued form of word represents a different dialect than the cuer is using.	When discussing your new pet dog you cue /d ah g/ but your mouth/speech are uttering something closer to /d aw g/.	The receiver may not be able to decipher what you were trying to cue and requires more “work” in order to understand the message.	Make lists of rhyming words and think about the vowel in each one, sometimes you will realize your mistake when you practice rhyming. To get full credit, your cues must match your dialect.

3.1.1.3. Awareness/correction of Errors

Type of Error	Example(s) of Error	Why is this a problem?	Tips for Improving
Awareness/correction of errors	<p>Correcting every error with two or more attempts until accurately cued.</p> <p>Shaking head, then repeating several times.</p>	Over correction of errors makes your presentation choppy and difficult to follow, by the time you correctly cue a word or phrase by repeating the word with errors several times until you cue it correctly, the listener may have forgotten what you were discussing.	Try not to correct every single mistake you make. Sometimes the receiver can decipher the message with only some effort when you have made an error. Determine if the mistake completely changes your message, if so, repeat the word/phrase accurately. If you feel “stuck” and can’t correct it on the first attempt, try to rephrase the sentence using different wording.

3.1.2. Cueing Form Errors

Type of Error	Example(s) of Error	Why is this a problem?	Tips for Improving
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<p>Wrist/arm angles</p>	<p>a) Holds arm with elbow tucked in to side or much too high. b) Bending wrist c) Curled wrist at throat or side d) Arm rotated to side or upward/downward</p>	<p>a) Holding the arm at this angle increases stress on the shoulder, causes bending of the wrist or fingers. b) Increases likelihood of repetitive strain injury. c & d) May make it difficult to see some of all of fingers/handshapes</p>	<p>Angle of arm should be 10 – 45 degrees from the body. Place hand on belly button, take note of the angle of your arm from your body. Typically, if you leave your elbow in that position and raise your hand to cue, your arm will be at the correct angle.</p> <p>Watch yourself cueing in a mirror. Watch the angle of your wrist to be sure it is straight and doesn't curl/bend at inappropriate times. Make sure the back of your hand is facing the mirror at all times.</p>
<p>Handshape formation</p>	<p>a) Gaps between fingers in handshapes 2, 3, 4, 5, or 7 b) Fingers bent c) Dangling pinky d) Fingers not far enough apart in handshape 8 e) Thumb not tucked out of sight for handshape 1, 2, 3, 4 or 8 f) Thumb not at correct angle for handshape 5, 6, or 7</p>	<p>Gaps between fingers can cause confusion about what handshape is actually the target.</p> <p>Improper form can be distracting to the receiver and detract from the message.</p>	<p>Practice forming each handshape correctly without cueing. Change from one handshape to the next in a sequence (1→2, 3→5, 8→2, etc.) making sure that your fingers remain straight with the thumb at the appropriate height or tucked out of sight with no gaps between your fingers.</p>
<p>Side placement (location, consistency)</p>	<p>a) When cueing <i>hat</i>, came directly out to side in a line parallel to the floor so ended in front of the shoulder level b) When cueing <i>meet</i>, came directly out ending level with the mouth</p>	<p>There is only one side placement in Cued Speech. Having multiple locations for the side placement makes the cue receiver do more work to find and understand your cues.</p>	<p>Practice getting to the side by bringing your hand out and slightly down from the mouth, out and slightly up from the throat, and directly out to the side from the chin.</p>

<p>Other placements (mouth, chin, throat)</p>	<p>a) When cueing <i>me</i>, touches cheek b) When cueing <i>who</i> touches corner of the chin or just under lip c) When cueing <i>it</i>, touches below the collar of the shirt d) Using index finger as contact finger for handshapes 2, 3, 4, 5, or 7 e) Cueing <i>and</i>, cues /n/ at side then moves further away from face to cue /d/</p>	<p>Not touching in the appropriate place can be distracting and confusing. The receiver will struggle to determine if you missed your mouth or your chin when you touch in the middle, or might struggle to see both your mouth and hand at the same time.</p>	<p>Practice placing each handshape at each placement to get the feel of where your contact finger should be placed.</p> <p>Practice cueing diphthongs beginning with handshape 1, 2, 3, 4, 6, 7, or 8 at the chin or side and ending with the middle finger touching the center line of your throat.</p>
<p>Mechanics (Cues made “on the way”)</p>	<p>a) When cueing <i>sty</i>, handshape 5 first produced in-between side and throat placements, 5t b) When cueing <i>picked</i> handshape 2 shown between throat and side placements</p>	<p>a) Must establish the handshape 5 for /t/ at the side before moving, otherwise you have cued <i>sigh</i> b) Handshape 2 must be established at side placement before changing to handshape 5, otherwise you have cued <i>pit</i></p>	<p>Slow down when practicing a list of words containing consonant clusters. Feel yourself change handshape at the side placement.</p>
<p>Mechanics (Failure to open for a diphthong)</p>	<p>a) Cueing <i>pay</i> 1c, 1t b) Cueing <i>high</i> 3s, 3t</p>	<p>Failure to open can cause confusion about what word is being uttered.</p>	<p>When cueing a diphthong, the hand must transition to handshape 5 by the time it touches the throat to show the second vowel that makes up the diphthong. Practice cueing each handshape at the side or chin and moving to handshape 5 at the throat.</p>
<p>Mechanics (Contact)</p>	<p>Not touching placement</p>	<p>Failure to make contact makes your placements less clear to the receiver.</p>	<p>Put flour on the pad of your index and middle fingers then cue a sentence. Look in a mirror to see if any flour is at those locations. If not, practice touching each location.</p>
<p>Mechanics (Side movements)</p>	<p>a) Side movements too large/too</p>	<p>a) Inconsistencies with your side</p>	<p>Practice making your side</p>

	<p>small/wrong movement</p> <p>b) Extra return to side after side-vowel such as <i>hoe</i> cue 3sf, 5s</p> <p>c) Failure to return to side after side-vowel</p> <p>d) Omitted flick</p>	<p>placement makes your cueing difficult to understand.</p> <p>b) The receiver might perceive a different word than you intended, such as <i>home</i></p> <p>c & d) Might cause confusion over what word is being expressed</p>	<p>movements without actually cueing a word. Have someone watch your movements to provide feedback.</p> <p>Write down the cue sequence for words that include the side placement to determine if you need to return to the side or not. Then practice cueing the list, being sure to move your hand to a neutral position in between words.</p>
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3.1.3. Mouthshapes and synchronization errors

Type of Error	Example(s) of Error	Why is this a problem?	Tips for improving
Speechreadability	<p>a) Limited mouth movement</p> <p>b) Over articulation</p> <p>c) Distracting facial hair</p>	<p>a) Limited mouth movements remove half the information of a cued message.</p> <p>b) Overemphasizing mouthshapes is distracting and confusing as the overemphasized movements may signify a different phoneme.</p> <p>c) Facial hair can fall over top lip, obscuring teeth and tongue movements as well as distorting mouthshape thereby removing half the message.</p>	<p>a) Watch yourself cueing in a mirror, make sure your lips are moving, your tongue is visible when it touches the space behind your upper teeth, make sure consonants are visible before flat/rounded vowels.</p> <p>b) Watch others who are easy to lipread. Try to make your mouth movements imitate their movements.</p> <p>c) Trim facial hair to above the upper lip.</p>

<p>Mouth/cue synchronization</p>	<p>Timing of mouth movements does not match timing of cues (mouth moving too soon, or hand moving before mouth begins to move)</p> <p>For example, when cueing <i>street</i> - produced the first two cues (3s, 5s) without any mouth movements; then mouthed /stree/ during the 3rd cue (3m)</p>	<p>Receiver may not be able to understand the utterance clearly or easily.</p>	<p>Cue slowly to monitor the timing between your cues and mouth movements. For every cue you produce, you should be able to feel your mouth make the corresponding mouth movements *at the same time*.</p> <p>Remember that it is unlikely that you will have exactly the same rhythm as if you were just speaking, cueing rhythm is not the same as spoken English rhythm.</p>
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3.1.4. Indication of meaning errors

3.1.4.1. Misrepresentation of sentence types

Type of Error	Example(s) of Error	Why this is a problem	Tips for improving
<p>Negative statements not clear.</p>	<ul style="list-style-type: none"> a) No head shake b) Weak head shake c) Shaking head too soon or too late d) Nodding head (up-down) 	<ul style="list-style-type: none"> a) Not shaking head suggests a neutral statement b) A weak head shake is difficult to perceive. It may consist of very small or very slow movements, or it may consist of only one left-right motion c) Shaking your head too soon or too late may indicate that you are disappointed by the statement or you disagree with the statement rather than you making a negative statement. d) Indicates an affirmative statement instead of a negative statement. 	<p>Use a mirror to practice. Work on the head shaking first without cueing. Then, add the cues.</p> <ul style="list-style-type: none"> a) Shake head at appropriate time in the sentence- when cueing the negative word. b) Make the head movement larger and/or faster. Make sure that you have at least two, clear left-right movements. c) Find a list of negative words (<i>no, can't, won't, etc.</i>) and practice shaking your head while cueing these words until the head shake becomes automatic. At the sentence-level, a head shake may occur over more than one word, but it should encompass the negative word. d) Try to feel the movement of your head as you make a negative statement, does it match your intent (shaking for <i>no</i>).

<p>Affirmative statements not clear.</p>	<ul style="list-style-type: none"> a) No nod b) Weak nod c) Nodding too soon or too late d) Shaking head (sideways) 	<ul style="list-style-type: none"> a) No nod suggests a neutral statement b) A weak nod is difficult to perceive. It may consist of very small or very slow movements, or it may consist of only one up-down motion c) Nodding too soon or too late may confuse the receiver. You might be perceived as checking for comprehension or finishing your statement. d) Indicates a negative statement instead of an affirmative statement. 	<p>Use a mirror to practice. Work on the nod first without cueing. Then, add the cues.</p> <ul style="list-style-type: none"> a) Nod to indicate <i>yes</i> at the appropriate time in the sentence-when cueing the affirmative word. b) Make the head movement larger and/or faster. Make sure that you have at least two, clear up-down movements. c) Find a list of affirmative words (<i>yes, can, will, etc.</i>) and practice nodding while cueing these words until the nod becomes automatic. At the sentence-level, a nod may occur over more than one word, but it should encompass the affirmative word. d) Try to feel the movement of your head as you make a positive/affirmative statement, does it match your intent (nodding for <i>yes</i>)
<p>Information-seeking (WH-) questions not clear.</p>	<ul style="list-style-type: none"> a) Eyebrows neutral on information-seeking word b) Eyebrows up instead of furled/down c) Head not held forward at the end of the question d) Weak eyebrow and/or head movement 	<ul style="list-style-type: none"> a) Eyebrows not furled at all suggests a neutral statement. b) Eyebrows up instead of furled/down suggests stress or a different question type c) Without accompanying head movement, eyebrows alone suggest only the emotion (e.g. doubt) associated with a question or statement. 	<p>Use a mirror to practice. Work on the furling eyebrows down on information-seeking word (how/what/when/where) with head held forward at the end of the question first without cueing. Then, add the cues.</p> <ul style="list-style-type: none"> a) Furl eyebrows at appropriate time in the sentence – on

		<p>d) Weak eyebrow and/or head movement may be difficult for the receiver to detect.</p>	<p>information seeking word with head held forward at the end of the question.</p> <p>b) Make sure the eyebrows furl down.</p> <p>c) Practice moving your head slightly forward at the end of a question.</p> <p>d) Practice overemphasizing the eyebrow and head movement at first to make sure you can feel when you should be doing it.</p>
<p>Yes/No questions not clear.</p>	<p>a) Eyebrows not raised/up and held at the end of the question</p> <p>b) Eyebrows furled/down instead of raised/up</p> <p>c) Head not held forward at the end of the question</p> <p>d) Weak eyebrow and/or head movement</p>	<p>a) Eyebrows not raised/up at all suggests a neutral statement. Raising your eyebrows too early and not holding them at the end of the question might look as if you are stressing one or more words in a question or a statement.</p> <p>b) Suggests confusion, or that you are asking for information or clarification about something.</p> <p>c) Without accompanying head movement, eyebrows alone suggest only the emotion (e.g. surprise) associated with a question or statement.</p> <p>d) Weak eyebrow and/or head movement may be difficult for the receiver to detect.</p>	<p>Use a mirror to practice. Without cueing, practice having the eyebrows raised/up at the end of the question and held; head held forward at the end of the question. Then, add the cues.</p> <p>a) Raise eyebrows at appropriate time in the sentence.</p> <p>b) Make sure the eyebrows raise up.</p> <p>c) Practice moving your head slightly forward at the end of a question.</p> <p>d) Practice overemphasizing the eyebrow and/or head movement at first to make sure you can feel when you should be doing it.</p>

<p>Conditionals or if/then sentences not stressed.</p>	<ul style="list-style-type: none"> a) Eyebrows not raised/up on the stressed word/phrase b) No head forward movement on stressed word/phrase c) Weak eyebrow and/or head movement d) Placing stress on the wrong word/phrase and/or more than one word in the sentence 	<p>Omitting stress or placing stress on the incorrect word can change the meaning of a sentence.</p> <ul style="list-style-type: none"> a) Without eyebrow movement, the stress on a word may not be evident to the receiver. b) Without head movement, the stress on a word may not be evident to the receiver. c) Weak movements make detecting stress difficult and your meaning may be unclear. d) Message is unclear or may be received incorrectly. 	<p>Use a mirror to practice. Work on eyebrow and head movements first without cueing. Then, add the cues. Spend a little more time on the stressed word to further emphasize it.</p> <ul style="list-style-type: none"> a) Eyebrows up show emphasis on important word b) Head forward to show emphasis on stressed word – this may increase the intensity of contact between your cues and your mouth/chin/throat, which would further emphasize the word c) Practice overemphasizing the eyebrow and/or head movement at first to make sure you can feel when you should be doing it. d) Identify the word in the sentence you would like to stress, then practice cueing only that word with eyebrow and head movements. Then put the word into a cued sentence.
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3.1.4.2. Representation of sentence boundaries

Type of Error	Example(s) of Error	Why this is a problem	Tips for improving
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<p>Pausing at inappropriate times.</p>	<p>Your intended message was: <i>I would like to apply for a job with your company. For two years I have been employed as a sales clerk for the Jones store. I sold nothing that I did not take pride in. I am sure it will be the same if I work for you.</i></p> <p>Because of pausing the receiver understood the message to be: <i>I would like to apply for a job with your company for two years. I have been employed. As a sales clerk for the Jones store I sold nothing. That, I did not take pride in. I am sure it will be the same if I work for you.</i></p>	<p>You may not be conveying the intended message if you indicate sentence boundaries incorrectly. This can lead to confusion and misinformation.</p>	<p>Practice pausing between sentences and phrases. Use facial expressions, body movement, and eye gaze to stress important words and phrases.</p>
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3.1.4.3. Inappropriate facial expressions (affect/emotion)

Type of Error	Example(s) of Error	Why this is a problem	Tips for improving
<p>Facial expression does not match intended meaning</p>	<p>When remembering a time when you were surprised to be told you unexpectedly won a contest, your face displays a different emotion, which answers a different type of question, such as:</p> <p><i>I did.</i> (guilty, e.g. <i>Who ate the last cookie?</i>)</p> <p><i>I did!</i> (exasperated, e.g. <i>Do your homework!</i>)</p> <p><i>I did!</i> (excited/proud, e.g. <i>“Who made this beautiful card?”</i>)</p>	<p>Your intended meaning will not be correctly conveyed. Your story will be misunderstood.</p>	<p>Use a mirror to practice. Work on the head shaking first without cueing.</p>

3.1.4.4. Lack of use of body shifts, eye gaze, natural gestures

Type of Error	Example(s) of Error	Why this is a problem	Tips for improving
<p>Not indicating change in location or speaker with body shift, eye gaze, or natural gesture</p>	<p>When discussing moving an object from one place to another, you fail to indicate origin to new location.</p> <p>When sharing a conversation not indicating speaker changes.</p>	<p>Receiver may not be able to identify locations, speakers, or intent without visual information to support the language being used.</p>	<p>Practice shifting body to indicate speaker, using non-cueing hand to use natural gestures such as pointing, and using eye gaze in correspondence with cued message to clarify speaker, location, emotion.</p>

3.2. Common Errors with Fluency

3.2.1. Rate Errors

Type of Error	Example(s) of Error	Why this is a problem	Tips for improving
<p>Consistent rate throughout presentation when it calls for mixed tempo.</p>	<p>Not changing rate to indicate an “aside” comment (you might want to speed up).</p> <p>Not slowing down to indicate new vocabulary (names, places, or acronyms)</p>	<p>The receiver may lose interest in what you are saying if it seems monotonous. Speed of cues can show the difference between the important/main points (slower and deliberate) and asides/superfluous comments (quickly cued)</p>	<p>Think about the point you are trying to convey. Emphasize with deliberate cues the important words.</p> <p>Use rate to show excitement or enthusiasm – getting faster to demonstrate the tension/excitement...slow down for the cliff-hanger or to build suspense.</p>

3.2.2. Rhythm Errors

Type of Error	Example(s) of Error	Why this is a problem	Tips for improving
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<p>Excessive repetitions</p>	<p>Cueing the same word incorrectly numerous times and every time you utter that word</p>	<p>Excessive repetitions slows down communication and are disruptive and distracting.</p>	<p>Practice cueing words that you struggle to cue outside of a conversation. Cue the word slowly numerous times. Then practice cueing the word in a short phrase or sentence.</p> <p>To help during a conversation that you are struggling with a word, practice identifying synonyms for words that you might be able to cue more fluently.</p>
<p>Indirect movement between cues</p>	<p>Swooping, bouncing, or cycling when transitioning between cues</p>	<p>Indirect movements can distract from your intended message as the receiver needs to “read through” your movements to find the appropriate cues.</p>	<p>After identifying the types of words that you add movement to, practice cueing them while paying close attention to direct movements between placements.</p>
<p>Unsteady cue-to-cue movement</p>	<p>Hesitating before cueing, having false starts or jerky movements</p>	<p>Extraneous movements can be distracting and make it more difficult for the receiver to understand your cues.</p>	<p>Take a few moments throughout the day to focus on cueing a few sentences fluidly.</p>

4. How is my cueing scored or graded? A team of cuers will evaluate your Clarity and Fluency based on a rubric of expectations for each area described in Section 2.
 - 4.1. Clarity is scored by averaging the clarity subscores and adjusting the result according to the frequency and severity of errors observed in each area (Note: this means that the overall Clarity score is not a straight average of the subscores). The ranges of results for Clarity scores are
 - 4.1.1. Superior: 3.5 - 4
 - 4.1.2. Satisfactory: 2.5 – 3.4
 - 4.1.3. Marginal: 1.5 – 2.4
 - 4.1.4. Unsatisfactory: less than 1.5
 - 4.2. Fluency is scored by averaging the fluency subscores and adjusting the result according to the frequency and severity of errors in observed each area (Note: this means that the overall Fluency score is not a straight average of the subscores). The ranges of results for Fluency are
 - 4.2.1. Superior: 3.5 – 4
 - 4.2.2. Satisfactory 2.5 – 3.4
 - 4.2.3. Marginal 1.5 – 2.4

4.2.4. Unsatisfactory: less than 1.5

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5. Other common questions

5.1. Who scores the test?

- 5.1.1. A team of raters (2 deaf cuers and 1 hearing cuer) will evaluate your video, at least one of whom is a Certified Instructor of Cued Speech.
- 5.1.2. Your score is a composite from these raters.
- 5.1.3. You will receive comments from each of the raters.

5.2. May I practice my presentation?

- 5.2.1. You may NOT rehearse or memorize the exact words you will use in your presentation.
- 5.2.2. You may NOT practice cueing your presentation.
- 5.2.3. You are expected to have a good outline of your presentation and be prepared to present for 20 minutes without pausing to find information or think for a long period of time.

5.3. May I read my presentation from a paper?

- 5.3.1. No, you should not write out your presentation and read it before the camera.
- 5.3.2. You may have notes in front of you, but you should use spontaneous language to present the information.

5.4. May I take a few minutes to jot down my thoughts during Task B before answering the questions?

- 5.4.1. No. You should open the envelope, read the instructions to the camera then begin answering the questions immediately.

5.5. Should I turn off the camera between the tasks?

- 5.5.1. No. Leave the camera running while you open the envelope for Task B.

5.6. If I make a mistake may I correct it?

- 5.6.1. Yes. If you feel yourself make a mistake you may correct it. Any error that would negatively affect the clarity of your message should be corrected. If you fail to correct such errors, your Clarity score will be affected. Be sure to review Section 3.1 of this document.
- 5.6.2. Keep in mind that if you are frequently correcting your errors, your Fluency score will be affected.
- 5.6.3. In natural communication, would you stop and correct a mistake continually until you got it correct or would you simply clarify, restate, and/or move on? This is the guide you should use on the test.

5.7. May I cue without using my voice?

- 5.7.1. You may cue with or without your voice, whichever is your preference.

5.8. What can I do to ensure success on the assessment?

- 5.8.1. Set up the camera correctly.
 - 5.8.1.1. Setting up the camera incorrectly can lower your score by making it difficult or impossible for raters to evaluate various aspects of your message.
 - 5.8.1.2. If you plan to use both hands during your presentation, please make sure you are centered in the camera window with enough room on each side for your side placement.

- 5.8.1.3. A good rule of thumb is to zoom in as much as possible without cutting off your forehead or any of your cues at the side placement.
 - 5.8.1.3.1. The top of the frame should just cut off the top of your head (no empty space above head, but make sure your forehead is fully visible).
 - 5.8.1.3.2. The bottom of the frame should allow for a clear view of your wrist when you make cues at the throat placement – but zoom out as little as necessary to achieve this.
 - 5.8.1.3.3. If you naturally use gestures while you cue, you might want to be sure that you are centered in the frame of the camera so your gestures can be seen.
- 5.8.2. Practice your spontaneous cueing.
 - 5.8.2.1. Although you are NOT allowed to practice cueing your presentation, if you don't cue throughout your day on a regular basis, you may want to spend a week or so cueing for extended periods of time on random topics in preparation for filming yourself.
 - 5.8.2.2. Watch yourself cueing in a mirror and make sure you are showing prosodic information (i.e. stress , intonation) and have fluid movements when you cue.