

National Cued Speech Association
Expressive Cued Speech Skills – Sentence-level Assessment

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1) Overview of Test Purpose:

This assessment is designed to evaluate an individual's expressive cueing skills at the sentence level. To communicate effectively at this level requires not only clear and accurate cues, but also 1) appropriate use of the face and body to convey sentence meaning and 2) a steady cueing rhythm to minimize repetitions and other extraneous cueing movements. Time is not a factor, and test-takers may cue at any speed. This assessment does **not** evaluate conversational cueing fluency. Instead, the focus is on the ability to model single sentences effectively via Cued Speech.

The test consists of two sections, *Task A* and *Task B*. In *Task A*, the test-taker produces various types of sentences (*yes/no* questions, *wh*-questions, affirmative vs. negative statements, etc.), as if cueing to a small child. In *Task B*, the test-taker produces sentences with liaisons, as if modeling the liaisons for students in a beginning Cued Speech class. For both sections, areas of assessment include accuracy, clarity, and cueing rhythm. In addition, *Task A* assesses prosody, and *Task B* assesses use of liaisons.

2) Who should take this test?:

Individuals who apply Cued Speech at the sentence-level, word-level, and/or phoneme-level in clinical or educational settings (e.g. speech-language pathologists, audiologists, etc.) or those who plan to teach intermediate Cued Speech classes.

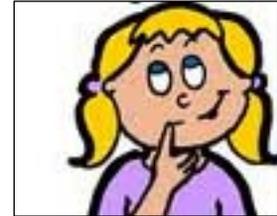
3) Overview of Taking the Sentence-level Assessment:

1. After submitting the completed application with payment for taking the Sentence-level assessment, materials are mailed to the individual including the following: a sealed envelope containing the test items, instructions, a Flip™ cam, a tripod, and a box for returning all the items.
2. The test has two tasks to complete.
3. You will use the Flip™ cam to capture video of yourself cueing the items contained in the sealed envelope.
4. You may cue with or without your voice throughout the test. You must express each word without cueing before cueing the target sentence.
5. After completing all tasks, you will return the camera, tripod, and test materials back to the NCSA.
6. The amount of time required to take the test will vary by test-taker. Some people finish in as little as 15 minutes, but we recommend you allow an hour so you don't feel rushed and have plenty of time to make sure the camera is set up correctly.

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 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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6) Answers to Frequently Asked Questions

1. What types of sentences/questions are on the assessment?
 - 1.1. Task A consists of pairs of sentences/questions. You are expected to use facial expressions and head/body movements to differentiate meaning between the two sentences/questions, as if you were talking to a small child. You should cue expressively, while maintaining a high degree of accuracy and clarity.
 - 1.1.1. *The dog is tiny./The dog is not tiny.*
 - 1.1.2. *Who is going to the dance?/Is Tim going to the dance?*
 - 1.1.3. *She's MY friend. She's my FRIEND.*
 - 1.2. Task B consists of sentences which include liaisons. You are expected to cue every possible liaison as if you were modeling to a Cued Speech class. Speed is not a factor. You should be cueing slowly and deliberately without hesitations. Go as slow as necessary to ensure that you can achieve 100% accuracy and proper form, with no extraneous movements.
 - 1.2.1. *The ball is on a table.*
 - 1.2.2. *She ate a slice of apple pie.*

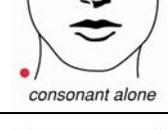
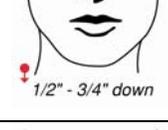
2. What is being evaluated?

2.1. Cue Production

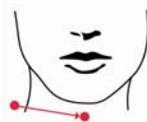
2.1.1. Accuracy – did you use the correct handshape/placement for every consonant and vowel in the word or phrase?

2.1.1.1. 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> , r <u>e</u> d /p/ as in <u>p</u> et, m <u>a</u> p /zh/ as in <u>z</u> ure, <u>be</u> ig <u>e</u>	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>t</u> ough /m/ as in <u>m</u> iffed, <u>d</u> im /t/ as in <u>t</u> rot, <u>m</u> iffed No consonant	5
	/l/ as in <u>l</u> ove, <u>W</u> el <u>sh</u> /sh/ as in <u>sh</u> oe, <u>W</u> el <u>sh</u> /w/ as in <u>W</u> el <u>sh</u> , <u>q</u> ue <u>n</u>	6

Placement	Phonemes	Cue Notation
	/ee/ as in <u>e</u> at, <u>t</u> ree /ur/ as in <u>f</u> ir, <u>h</u> ur <u>t</u>	m = Mouth
	/aw/ as in <u>a</u> wful, <u>t</u> all /e/ as in <u>T</u> ed, <u>r</u> eady /ue/ as in <u>t</u> oo, <u>b</u> l <u>ue</u>	c = Chin
	/a/ as in <u>a</u> t, <u>b</u> abble /i/ as in <u>i</u> t, <u>t</u> rim /oo/ as in <u>b</u> oo <u>k</u> , <u>p</u> u <u>t</u>	t = Throat
 consonant alone	No vowel (consonant alone)	s = Side
 1/2" - 3/4" down	/uh/ as in <u>a</u> loha, <u>b</u> u <u>t</u>	sd = Side-down
 1" forward	/ah/ as in <u>f</u> ather, <u>h</u> o <u>t</u> /oe/ as in <u>a</u> lo <u>h</u> a, <u>J</u> o <u>e</u>	sf = Side-forward

	/g/ as in gain , hug /j/ as in Joe , edge /th/ as in thug , earth	7
	/ch/ as in child , hunch /ng/ as in ring , blink /y/ as in young , annual	8

	/ay/ as in bay , weigh /oi/ as in boy , voice	c-5t = Chin to 5 at throat
	/ie/ as in tie , eye /ou/ as in bout , vow	s-5t = Side to 5 at throat

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- 2.1.2. Liaisons – did you cue every possible consonant-vowel pair in the phrases?
- 2.1.2.1. Liaisons are required within a word when a root word (such as *hit*) ends in a consonant and the suffix begins with a vowel (such as *-ing*). The consonant /t/ should be cued at the following /i/ placement. So *hitting* is cued 3t, 5t, 8s. If you do not cue the liaison within a word, you are inserting an extra cue into the word.
- 2.1.2.2. Liaisons can happen between words when one word ends with a consonant (such as *kick*) and the next word begins with a vowel (such as *it*). The final consonant of the first word may be cued at the vowel placement of the following word. Therefore, when instructed to “*Cue all possible liaisons, whether or not you would typically pronounce the phrase that way,*” *Kick it* would be cued 2t, 2t, 5s = /ki, ki, t/
- 2.1.3. Form – did you use the correct handshape, touch in the correct location, and use proper mechanics?
- 2.1.3.1. Wrist/arm angles
- 2.1.3.1.1. Arm should be held 10-45 degrees from body
- 2.1.3.1.2. Back of hand should face receiver
- 2.1.3.2. Handshape Formation
- 2.1.3.2.1. Was the handshape clear? Were the correct fingers extended, straight, and in the proper shape (thumb up/down, fingers together/separated, etc)? Did you use the correct contact finger to touch at the placements?
- 2.1.3.2.2. The chart below describes the correct form and indicates the 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 	<p>/d/ - tongue behind upper teeth /p/ - lips together /zh/ - lips protruded</p>
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 	<p>/k/ - invisible on the mouth /TH/ - tongue between teeth /v/ - upper teeth resting on lower lip /z/ - lips flat, teeth slightly apart</p>
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 	<p>/h/ - invisible on mouth /r/ - lips squared /s/ - lips flat, teeth slightly apart</p>
4	<ul style="list-style-type: none"> • Thumb tucked out of sight • Fingers together and straight 	<ul style="list-style-type: none"> • Middle 	<p>/b/ - lips together /n/ - tip of tongue behind upper teeth /wh/ - lips tightly rounded</p>
5	<ul style="list-style-type: none"> • Thumb ≥ 45 degree angle • Fingers straight and together 	<ul style="list-style-type: none"> • Middle 	<p>/f/ - upper teeth on lower lip /m/ - lips together /t/ - tip of tongue behind upper teeth</p>
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 	<p>/l/ - tip of tongue behind upper teeth /sh/ - lips protruded /w/ - lips rounded</p>
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 	<p>/g/ - invisible on the mouth /j/ - lips protruded /th/ - tongue between teeth</p>
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 throat 	<p>/ch/ - lips protruded /ng/ - invisible on mouth /y/ - lips flat</p>

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2.1.3.3. Placements

2.1.3.3.1. For placements, did you touch in the correct location? Were your movements the correct size or did you exaggerate them?

2.1.3.3.2. This chart describes the correct placement, the target size for movements, and the correct mouthshape for each vowel.

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 	/ie/ - open to flat /ou/ - open to round

	chin, moving to handshape 5 at throat	
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2.1.3.4. Why does Cueing Form matter?

2.1.3.4.1. The standards for the mechanics of cueing aid in the maintenance of clarity, consistency, and control.

2.1.3.4.2. Straying from proper mechanics by using incorrect form can lead to difficulty in being understood by others. Hinting at placements or only partially forming a handshape is like mumbling or slurring speech, making it difficult to be understood.

2.1.3.4.3. Incorrect form can cause injury to self over time.

2.1.4. Mechanics

2.1.4.1. Steadiness of movements – clear direct movements without hesitations or flourishes

2.1.4.2. Contact – touching at each placement

2.2. Prosody

2.2.1. Indication of sentence type

2.2.1.1. Negative statements

2.2.1.1.1. Shake head to indicate no/not at appropriate time in the sentence.

2.2.1.1.2. Make the head movement larger and/or faster. Make sure that you have at least two, clear left-right movements.

2.2.1.2. Affirmative statements

2.2.1.2.1. Nod to indicate yes at the appropriate time in the sentence.

2.2.1.2.2. Make the head movement larger and/or faster. Make sure that you have at least two, clear up-down movements.

2.2.1.3. Information-seeking (WH-) questions

2.2.1.3.1. Furl eyebrows down on information-seeking word (who/what/when/where/how) with head held forward at the end of the question.

2.2.1.4. Yes/No questions

2.2.1.4.1. Raise eyebrows up and hold with head forward at the end of the question

2.2.1.5. Stress/emphasis of important words

2.2.1.5.1. Eyebrows up show emphasis on important word

2.2.1.5.2. 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

2.2.2. Rhythm

2.2.2.1. Need for repetitions with prosody

2.2.2.2. Need for repetitions with hard liaisons

2.2.2.3. Directness of cue-to-cue movements

2.2.2.4. Steadiness of cue-to-cue movements

2.2.3. Other

- 2.2.3.1. Speechreadability
- 2.2.3.2. Mouth/cue synchronization
- 2.2.3.3. Representation of dialect

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

3.1. **Common Errors in Cue Production** - Your score for Cue Production includes Cue Accuracy, Liaisons, and Cueing Form. Examples of errors in each of these areas are described below.

3.1.1. Cue Accuracy Errors

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.

3.1.2. Liaison Errors

Type of Error	Example(s) of Error	Why this is a problem	Tips for improving
Omitted liaisons - extra cue	Target phrase is <i>Kick it!</i> You cue 2t, 2s, 5t, 5s	You used too many cues for the target. Your cueing will feel more labored and less natural than your natural speech patterns which naturally include liaisons. Note that it is possible that you do not show all liaisons in your everyday cueing, but on this test you must demonstrate that you can.	Practice cueing common phrases that contain liaisons. On this test, a consonant handshape should be cued at the following vowel placement. Therefore, when you are instructed to “Cue all possible liaisons, whether or not you would typically pronounce the phrase that way,” <i>Kick it</i> should be cued 2t, 2t, 5s = /ki, ki, t/.
Doubled consonant – extra, incorrect cue	For target phrase <i>Kick it</i> , you cue 2t, 2s, 2t, 5s.	You cued the phrase Kick, Kit!, not what you intended.	Plan ahead when cueing, think about where each consonant should be placed. If you cue a consonant at the side and realize it should be at a different placement, do not cue it again.

3.1.3. Cueing Form Errors

Type of Error	Example(s) of Error	Why is this a problem?	Tips for Improving
Wrist/arm angles	<p>Holds arm with elbow tucked in to side.</p> <p>Varies angle of arm while cueing</p>	<p>Holding the arm at this angle reduces stress on the shoulder, allows for transitions from each placement without bending the wrist or fingers.</p>	<p>Angle of arm should be 10 – 45 degrees from the body.</p>
Handshape formation	<ul style="list-style-type: none"> 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>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>	<ul style="list-style-type: none"> a) Fingers should be touching b) Fingers should be straight c) Pinky should be touching ring finger d) Separate fingers by at least an inch at the tips, if not more e) Tuck thumb out of sight for handshapes 1, 2, 3, 4, and 8 f) Thumb should be held at ≥ 45 degree angle for handshapes 5, 6, and 7
Side placement (location, consistency)	<ul style="list-style-type: none"> 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>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>Side placement is 4" from the center of the chin, level with the chin. Practice getting to the side by coming out and slightly down from the mouth, coming 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</p>	<p>Not touching in the appropriate place can be distracting and confusing. Did you miss your mouth or your chin when you touch in the middle? Did you hand travel so far from our face that it is difficult to access the information from both the mouth and hand together?</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> began with 3s, then produced handshape 5 in-between side and throat placements, then cued 5t b) When cueing <i>kicked</i> began with 2t, then maintained handshape 2 between throat and side placements, then cued 5s</p>	<p>a) 3s, 5s-5t – must establish the handshape 5 for /t/ at the side before moving, otherwise you have cued <i>sigh</i> b) 2t, 2s, 5s – handshape 2 must be established at side placement before changing to handshape 5, otherwise you have cued <i>kit</i></p>	<p>a) Not establishing the consonant at the side or chin before moving to the throat for a diphthong, results in a different word being cued than is being uttered. b) Consonant with no vowel following it, must be established at the side before changing to the next handshape or moving to the next placement.</p>
<p>Mechanics - Failure to open for a diphthong</p>	<p>a) Cued <i>pay</i> 1c, 1t b) Cued <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 you cue a sentence. Look in a mirror to see if any flour is at those locations. If not, practice touching each location.</p>
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3.2. Common Errors in Prosody

3.2.1. Indication 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. 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) Not nodding head 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. 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>).
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<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. d) Weak eyebrow and/or head movement may be difficult for the receiver to detect. 	<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. b) Make sure the eyebrows furl down. c) Find a list of WH- words (who, what, why, when, etc.) and practice furling your eyebrows while cueing these words until the eyebrow movement becomes automatic. d) Practice overemphasizing the eyebrow movement at first to make sure you can feel when you should be doing it.
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<p>Yes/No questions not clear.</p>	<ul style="list-style-type: none"> a) Eyebrows not raised/up and held at the end of the question b) Eyebrows furled/down instead of raised/up 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 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. b) Furling eyebrows suggests confusion, or that you are asking for information or clarification about something. c) Without accompanying head movement, eyebrows alone suggest only the emotion (e.g. surprise) associated with a question or statement. d) Weak eyebrow and/or head movement may be difficult for the receiver to detect. 	<p>Use a mirror to practice. Work on having the eyebrows raised/up at the end of the question and held; head held forward at the end of the question first without cueing. Then, add the cues.</p> <ul style="list-style-type: none"> a) Raise eyebrows at appropriate time in the sentence. b) Make sure the eyebrows raise up. c) Practice moving your head slightly forward at the end of a question. d) Practice overemphasizing the eyebrow and/or head movement at first to make sure you can feel when you should be doing it.
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<p>Stress/emphasis of important words not shown.</p>	<ul style="list-style-type: none"> a) Eyebrows not raised/up on the stressed word b) No head forward movement on stressed word c) Weak eyebrow and/or head movement d) Placing stress on the wrong word 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) Move 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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3.2.2. Rhythm Errors

Type of Error	Example(s) of Error	Why this is a problem	Tips for improving
<p>Need for repetitions with prosody</p>	<ul style="list-style-type: none"> a) Repeating a particular test item numerous times b) Repeating most/all test items once or more than once 	<p>Having to repeat causes disfluency in your utterance and can break the “flow” of what you are trying to convey. In addition to disrupting rhythm, it reduces the efficiency of communication and slows down your effective rate of communication (i.e. cueing every sentence twice is equivalent to cueing at half-speed).</p>	<p>Practice the various sentence types until the prosodic markers become second nature. Your goal is to cue each sentence only once, with prosody, while maintaining a high degree of accuracy and clarity.</p> <p>Try not to get flustered if you have to repeat an item. Occasional repetitions are natural and will not hurt your score. It is important to correct any error severe enough to negatively affect the clarity of your message.</p> <p>If you find yourself repeating an item several times, try cueing more slowly. Remember, it is more important to cue in control than to cue quickly.</p>

<p>Need for repetitions with hard liaisons</p>	<p>a) Repeating a particular test item numerous times b) Repeating most/all test items once or more than once</p>	<p>Having to repeat sentences with hard liaisons demonstrates difficulty recognizing all possible liaisons on the first try and/or poor planning in how to execute the liaisons.</p>	<p>You may find it helpful to say or mouth the sentence without cueing to find all possible liaisons.</p> <p>Practice sentences with tricky or unusual liaisons, and with multiple liaisons, until you are comfortable that you can find and cue all possible liaison in any sentence. Your goal is to cue each sentence once with all of the liaisons, while maintaining 100% accuracy and perfect form.</p> <p>Try not to get flustered if you have to repeat an item. Occasional repetitions are natural and will not hurt your score. It is important to correct all accuracy and form errors.</p> <p>If you need to repeat an item, try cueing more slowly. Remember, it is more important to cue in control than to cue quickly.</p>
<p>Directness of movement</p>	<p>Adding swoops, flourishes, heading in the wrong direction and then changing your mind</p>	<p>Extraneous movements may be distracting or make the cued message harder to read.</p>	<p>Cue slowly, planning your next cue (handshape <i>and</i> placement) before leaving a placement.</p>
<p>Steadiness of movement</p>	<p>Hesitations, false starts, uneven speed</p>	<p>Movements that are choppy or uneven may be distracting or make the cued message harder to read.</p>	<p>Choose a cueing speed that allows you to be in control of your cues. A slightly slower message with fluid, confident movements from cue to cue can seem more fluent than a faster message with choppy movements and uneven speed.</p>

3.2.3. Other Prosody Errors

Type of Error	Example(s) of Error	Why is this a problem?	Tips for improving
Speechreadability	a) Limited mouth movement b) Over articulation c) Distracting facial hair	a) Limited mouth movements remove half the information of a cued message. b) Overemphasizing mouthshapes is distracting and confusing as the overemphasized movements may signify a different phoneme. c) Facial hair can fall over top lip, obscuring teeth and tongue movements as well as distorting mouthshape thereby removing half the message.	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. b) Watch yourself in a mirror or video tape yourself speaking at a normal pace. This is how your mouth should move when you cue. c) Trim facial hair to above the upper lip.
Mouth/cue synchronization	Mouth movements do not match cues (mouth moving too soon, or hand moving before mouth begins to move)	Receiver may not be able to understand the utterance clearly or easily.	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.
Representation of Dialect - Pronunciation changed with cues.	Uncued utterance: <i>popular</i> = /pah, p, yuh, lur/ Cued utterance: <i>popular</i> = /pah, p, yue, lur/	You are not demonstrating your dialect in your cueing and may sound stilted or unnatural to your own ear.	Practice cueing words with a reduced vowel as appropriate. To get full credit, your cued utterance must match your initial pronunciation.
Representation of Dialect – Cued form of word represents a different dialect than the cuer is using.	Uncued utterance: <i>bought</i> = /b, aw, t/ Cued utterance: <i>bought</i> = /b, ah, t/	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.

3.2.4. Why does prosody matter?

3.2.4.1. Prosody provides information about the meaning and use of the words in a sentence. Prosody indicates the asking of a question or making of a statement. Prosody shows intent of a message (teasing, reassurance, accusation, etc.). Prosody can make all the difference in understanding what is being expressed. In speech, prosody is communicated via: rhythm (pauses, variation in rate), stress, and intonation.

3.2.4.2. Verbal stress and intonation (suprasegmentals of speech) are not accessible for those who are deaf or hard of hearing; therefore, prosodic information must be conveyed visually when cueing. In cueing, stress and intonation can be shown through:

3.2.4.2.1. Eyebrow movements (for more information read about WH- questions, yes/no questions, stress)

3.2.4.2.2. Facial expression (smiling, frowning, making a funny face, etc.)

3.2.4.2.3. Head movements such as shaking, nodding, thrusting (for more information read about affirmative statements, negative statements, WH- questions, yes/no questions, stress/emphasis)

4. How is my cueing scored or graded? You will receive a score for your *Cue Production* and for *Prosody*.

4.1. What is Cue Production and what are the ranges of scores for it?

4.1.1. Cue Production consists of a percentage correct for Cue Accuracy, a rating for Liaisons (based on percentage of correct liaisons) and a rating for Cueing Form (rated “No Issues,” “Some Issues,” or “Frequent Issues”).

4.1.2. Cue Production Ranges:

4.1.2.1. Superior: 97-100% + ALL liaisons

4.1.2.2. Satisfactory: 90-96% + MOST/ALL liaisons

4.1.2.3. Marginal: 75-89%

4.1.2.3.1. OR 90 – 100% + SOME/NONE liaisons

4.1.2.3.2. OR 90-100% + POOR form

4.1.2.4. Unsatisfactory: <75%

4.2. What makes up the score for Prosody and what are the ranges of scores in this area?

4.2.1. Prosody is scored in each area (Negative statements, Affirmative statements, Information-seeking questions, Yes/No questions, Stress/emphasis of important words) according to a rubric of quality relating to the appropriate area. Subscores are averaged and adjusted according to the frequency and severity of errors in each area (Note: this means that the overall Prosody score is not a simple average of the subscores).

4.2.2. Ranges of results for Prosody are

4.2.2.1. Superior: 3.5 – 4.0

4.2.2.2. Satisfactory: 2.5 – 3.4

4.2.2.3. Marginal: 1.5 – 2.4

4.2.2.4. Unsatisfactory: <1.5

5. Other Questions about Results
 - 5.1. My Cue Production is 98%, why am I not superior?
 - 5.1.1. Either you only cued MOST liaisons or had POOR form.
 - 5.2. My Cue Production score is 92% why am I only marginal?
 - 5.2.1. Look at your scores for Liaison Accuracy and Cueing Form. If your liaison score is SOME/NONE or your form is POOR, the best you can score is Marginal.
 - 5.3. Why is my Prosody score different than the average of my subscores?
 - 5.3.1. Repetitions can lower your score. If you need to repeat yourself to make your utterance clear, you are distracting from the message. The clearer you can make yourself on the first try, the better your score will be.
 - 5.3.2. Scoring 3.0 or higher on certain areas in Sentence Types can raise your score.
 - 5.3.3. Not all zeros are weighted equally. Depending on the severity of errors, a subscore of 0 may be weighted more heavily and lower your score below the average of your subscores.
6. Other common questions
 - 6.1. If I mess up, may I cue the sentence again?
 - 6.1.1. If necessary, you may repeat the test item as many times as you like; only your last production is scored. Be aware that excessive repetitions will affect your rhythm score.
 - 6.1.2. When you repeat an item, keep the goal of the Task in mind.
 - 6.1.2.1. Task A: The goal is naturalness and prosody. In natural communication, it is important to correct any error that would negatively affect the clarity of your message. If you need to repeat an item, remember to cue expressively and include prosody, so that your prosody can be scored.
 - 6.1.2.2. Task B: The goal is 100% accuracy and proper form. In this situation, it is important to correct all errors in order to demonstrate your understanding of the Cued Speech system. If you need to repeat an item, try cueing more slowly.
 - 6.1.2.3. Once you move on to the next item, you may not “revisit” or go back to any item on the test.
 - 6.2. Does it matter if my uncued utterance does not match my cued utterance?
 - 6.2.1. If your cued utterance differs from your uncued utterance but is still an acceptable pronunciation of the word or phrase, you are marked as having an issue with representing your dialect. This is noted on your test results and only has a negative impact if it is a *Frequent Issue*, denoted by “FI” on the score sheet.
 - 6.2.2. For example, if you read the word *decide* as /di, sie, d/ but cue the word as /dee, sie, d/ this will be noted as an issue of representation of dialect and will only have a negative effect if this is a *Frequent Issue*, denoted by “FI” on the score sheet.
 - 6.3. Does it matter if my pronunciation of the word is incorrect?
 - 6.3.1. As long as your cues match how you believe the word/phrase is pronounced you will not lose any points.
 - 6.3.2. If your cueing of the word/phrase does not match your uncued utterance, it will be marked incorrect.
 - 6.3.2.1. If you read the word *dinosaur* as /die, noe, soe, r/ and cue it 1s-5t, 4sf, 3sf, 3s, then the item will be scored as correct.
 - 6.3.2.2. If you read the word *crooked* as /k, roo, k, t/ but cue /2s, 3t, 2s, 1s/, which corresponds to /k, roo, k, d/, then your cues do not match your pronunciation and will be marked incorrect.

6.3.2.3. If you are taking the test voice off and read the word *cubs* then cue 2sd, 4s, 3s you will be marked as having made a substitution /s/ for /z/, since these are in the same viseme group and the target should be /kuh, b, z/

6.4. What happens if the camera cuts off my cues?

6.4.1. If the rater can't see a cue, it will be scored as not rateable. This counts in as an omission.

6.4.2. If the rater can see the cue but can't see your wrist and/or fingers, some aspects of your form may not be rateable and will be scored as incorrect.

6.4.3. If it is obvious to the rater that much of your video is not rateable from the outset, you will be notified before your test is scored and will be allowed to retake the test for the cost of the additional shipping.

6.4.4. If the not rateable portion of your video is intermittent or appears after a large portion of the test has been graded, your score may be significantly affected. You will be made aware of the issue in the feedback you receive and you will have an idea of how much it affected your score.

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

6.5.1. Set up the camera correctly. See description of correct set up at the beginning of this document.

6.5.1.1. Setting up the camera incorrectly can lower your score by making some of your cues non-rateable.

6.5.1.2. If your wrist or part of a handshape is off screen, the rater cannot determine if you are cueing correctly and will mark the utterance as incorrect. Depending on how much of your wrist and hand is obscured, your cue production score could be affected. Similarly, your prosody score may be affected if the rater cannot see your eyebrows.

6.5.2. Keep the paper at chest level or below to avoid covering any cues made at the chin and throat. If your wrist or part of a handshape is off screen, the rater cannot determine if you are cueing correctly and will mark the utterance as incorrect. Depending on how much of your wrist and hand is obscured, your cue production score could be affected.

6.5.3. Say or mouth each item before cueing it. Do not say/mouth the next item until you are satisfied with your cued production.

6.5.3.1. You may not return to an item once you have moved on to the next one.

6.5.4. Practice showing prosody while cueing.

6.5.4.1. Cue expressively, as if you were talking to a small child. The goal is naturalness and prosody. Speed is not a factor, but be sure to choose a rate that allows you to maintain a high degree of accuracy and clarity.

6.5.4.2. Try to limit the number of repetitions. If you need to repeat an item, remember to cue expressively and include prosody, so that your prosody can be scored.

6.5.5. Practice cueing sentences with "tricky" or unusual liaisons or multiple liaisons.

6.5.5.1. Cue slowly, as if you were showing students in a beginning Cued Speech class how to cue the sentence with all of the liaisons. Speed is not a factor. Go as slow as necessary to ensure that you can achieve cueing that is accurate and in control, with proper form and no extraneous movements.

6.5.5.2. Try to limit the number of repetitions. If you need to repeat an item, try cueing more slowly. Remember, it is more important to cue in control than to cue quickly.