

National Cued Speech Association

Expressive Cued Speech Skills: Word-level Assessment

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1) Overview of Test Purpose:

The Word-level Assessment is designed to evaluate an individual's 1) knowledge of the fundamental principles of the Cued Speech system and 2) ability to cue accurately and clearly at the word-level. Test-takers may cue slowly and repeat items without penalty. This assessment does **not** evaluate cueing fluency. Instead, the focus is on skills that are prerequisites for effective communication via Cued Speech.

The test consists of two sections, *Task A* and *Task B*. These tasks allow for the evaluation of fundamental Cued Speech skills in isolated words and in short phrases. In Task A, the test-taker produces single words in Cued Speech. In Task B, the test-taker produces short phrases. Accuracy and clarity of cues is evaluated in both sections. In Task B, appropriate use of liaisons is also assessed.

2) Who should take this test?:

- a) Individuals who want diagnostic feedback on clarity and accuracy (e.g. people who recently learned to cue, long-time cuers who never had formal instruction, etc.).
- b) Individuals who plan to teach beginning Cued Speech classes and/or make formal presentations about the Cued Speech system.

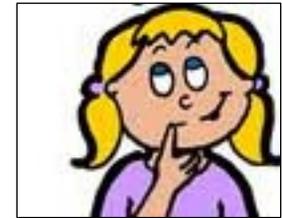
3) Overview of Taking Word-Level Assessment:

1. After submitting the completed application with payment for taking the Word-level assessment, you will receive the following test materials in the mail: a sealed envelope containing the test items, instructions, a Flip™ cam, a tripod, and a postage-paid box for returning all the materials.
2. The test has two tasks to complete.
3. Use the Flip™ cam to capture video of yourself cueing the items contained in the sealed envelope which you will open on camera.
4. You may cue with or without your voice throughout the test. You must say or mouth each target word/phrase without cueing before cueing it.
5. 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.
6. After completing all tasks, return the camera, tripod, and test materials back to the NCSA.
7. Results of your test will be sent eight to ten weeks after the NCSA's receipt of the materials.

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.

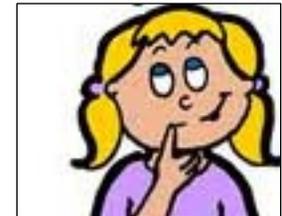
This is how you should appear in the window of the camera if you are using only your right hand. If you might cue with both hands, you should position yourself in the center of the window with enough space on each side for your wrist to show at the side placement. Be sure that there is no empty space 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 to find the answer below)

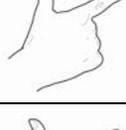
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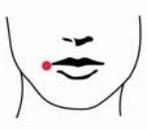
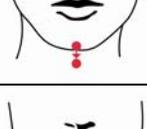
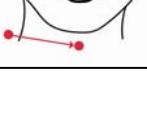
- 4.3. [Other Form Errors](#)
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 - 6.4. My accuracy was 93% - why did I only receive a “Marginal” rating?
 - 6.5. My Form score is different from the average of my subscores. Why?
- 7. [Other common questions](#)
 - 7.1. [If I mess up, may I cue the word or phrase again?](#)
 - 7.2. Does it matter if my uncued utterance does not match my cued utterance?
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 - 7.4. Does it matter if my pronunciation of the word is incorrect?
 - 7.5. What happens if the camera cuts of my cues?
 - 7.6. What can I do to ensure success on the assessment?

6) Answers to Frequently Asked Questions

- 1. What types of words are on the assessment?
 - 1.1. Task A consists of single words, usually one or two syllables in length such as *luck*, *dishes*, and *Asia*
 - 1.2. Task B consists of two-word phrases which test your ability to cue liaisons such as *kick it* and *cup of*
 - 1.3. A pronunciation guide for acceptable pronunciations of all the words and phrases that might appear on both tasks is available online (http://www.cuedspeech.org/pdfs/cued_speech_dictionary.pdf)
- 2. What is being evaluated?
 - 2.1. Accuracy – did you use the correct handshape/placement for every consonant and vowel in the word or phrase?
 - 2.1.1. See [chart](#) for correct grouping of phonemes for handshapes, placements (including movements & diphthongs)

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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>wh</u> ine	4
	/f/ as in <u>m</u> iffed, <u>to</u> ugh /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>Wel</u> sh /sh/ as in <u>sh</u> oe, <u>Wel</u> sh /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>hun</u> ch /ng/ as in <u>ri</u> ng, <u>blin</u> k /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>fi</u> r, <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>to</u> o, <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>tri</u> m /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>ho</u> t /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>ti</u> e, <u>ey</u> e /ou/ as in <u>bo</u> u <u>t</u> , <u>vo</u> w	s-5t = Side to 5 at throat

2.1.2. Liaisons – did you cue every possible consonant-vowel pair in the phrase?

2.1.2.1. Liaisons are required within a word when a root word (such as *hit*) ends in a consonant and the suffix (such as *-ing*) begins with a vowel. The consonant /t/ at the end of *hit* should be cued at the following /i/ placement for the beginning of the suffix. 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 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/

2.1.2.3. Other: Representation of Dialect

2.1.2.3.1. Does the phonemic stream in your uncued utterance match your cued utterance?

2.2. Form

2.2.1. Cueing Form

2.2.1.1. Wrist/arm angles

2.2.1.1.1. Arm should be held 10-45 degrees from body

2.2.1.1.2. Back of hand should face receiver

2.2.1.2. Handshape Formation

2.2.1.2.1. Are your handshapes clear? Are the correct fingers extended, straight, and in the proper shape (thumb up/down, fingers together/separated, etc)? Do you use the correct contact finger to touch at the placements?

2.2.1.2.2. This chart 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 	/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 throat 	/ch/ - lips protruded /ng/ - invisible on mouth /y/ - lips flat

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2.2.1.3. Placements, Movements, Diphthongs

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

2.2.1.3.2. This chart describes the correct placement, target size for movements, and 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 	<i>/ee/</i> - flat <i>/ur/</i> - 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 	<i>/aw/</i> - open <i>/e/</i> - flat <i>/ue/</i> - 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 	<i>/a/</i> - open <i>/i/</i> - flat <i>/oo/</i> - 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 	<i>/uh/</i> - 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 	<i>/ah/</i> - open <i>/oe/</i> - 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 	<i>/ay/</i> - flat (begins less flat, finishes more flat) <i>/oi/</i> - 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 	<i>/ie/</i> - open to flat <i>/ou/</i> - open to round

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2.2.1.4. Why does cueing form matter?

- 2.2.1.4.1. The standards for the mechanics of cueing aid in the maintenance of clarity, consistency, and control.
- 2.2.1.4.2. 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.
- 2.2.1.4.3. Incorrect form can cause injury to self over time.

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2.2.2. Rhythm

- 2.2.2.1. Directness of cue-to-cue movements – move directly from one placement to the next
- 2.2.2.2. Steadiness of cue-to-cue movements – even speed with no hesitation of movement from one placement to the next

2.2.3. Other

2.2.3.1. Speechreadability

- 2.2.3.1.1. Mouth is moving and speech articulators (lips, teeth, tongue) are clearly visible
- 2.2.3.1.2. Mouthshape distinctions required for Cued Speech (e.g. open vowel vs. round vowel) are easy to see
- 2.2.3.1.3. Tongue is visible when it touches the space behind your upper teeth
- 2.2.3.1.4. Consonants are visible before flat/rounded vowels

2.2.3.2. Mouth/cue synchronization: Mouth movements are timed to match corresponding cues

- 2.2.3.2.1. The rhythm of a cued message is not identical to the rhythm of a spoken message. If you are speaking while cueing, your speech should sound somewhat different than it does when you speak without cueing.
- 2.2.3.2.2. Cues should start and finish at the same time the mouth starts and stops moving.
- 2.2.3.2.3. 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.

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3. What types of errors are being evaluated? See the chart below for examples of production form errors with explanations as to why the error is a problem and tips for eliminating the error.

3.1. 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	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”

	<p>movement in either utterance.</p> <p>d) extra return to the side for <i>so</i> cued 3sf, 3s</p> <p>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)</p>		Flick = ¼" forward and back
Substitutions (incorrect cues)	<p>a) For <i>set</i> you cue 3t, 5s.</p> <p>b) For <i>rip</i> you cue 6t, 1s,</p>	<p>a) The receiver will perceive <i>sit</i>.</p> <p>b) The receiver will perceive <i>whip</i>.</p>	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, establishing side placement before transitioning between handshapes.
Insertions (extraneous cues)	For <i>add</i> you cue 5t, 4s, 1s	The receiver will perceive <i>and</i> .	Practice cueing transitions between handshapes to minimize insertion of cues.

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3.2. Liaison Errors

Type of Error	Example(s) of Error	Why this is a problem	Tips for improving
Omitted liaisons – extra cue	For <i>Kick it!</i> You cue 2t, 2s, 5t, 5s	Your cueing will feel more labored and less natural than your non-cueing speech patterns which normally 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. You may find it helpful to say or mouth the sentence without cueing to find all possible liaisons.
Doubled consonant – extra, incorrect cue	For <i>Kick it</i> , you cue 2t, 2s, 2t, 5s.	You cued the phrase <i>Kick, Kit!</i> , not what you intended.	Plan ahead when cueing, thinking about where each consonant should be placed. If you cue a consonant at the side and realize it should be at a different placement, it is wrong to cue the consonant a second time.

3.3. Other Accuracy Errors

Type of Error	Example(s) of Error	Why this is a problem?	Tips for improving
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.

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4. What types of errors are being evaluated regarding Form?

4.1. Cueing Form Errors

Type of Error	Example(s) of Errors	Why is this a problem?	Tips for Improving
Wrist/arm angles	<ul style="list-style-type: none"> a) Holds arm with elbow tucked in to side. b) Holds elbow very high. c) Twists arm at side so side of hand is facing forward. 	<p>You may cause yourself injury by holding your arm at the incorrect angle. When rotating or twisting arm at side, receiver may not be able to see handshape clearly.</p>	<p>Angle of arm should be 10 – 45 degrees from the body. Holding arm at this angle reduces stress on shoulder and allows for transitions from each placement without bending wrist or fingers.</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>	<p>Practice forming each handshape in isolation and during arbitrary transitions without cueing.</p> <ul style="list-style-type: none"> a) Fingers should be together 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 ending at 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 to the side of your face, 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, out and slightly up from the throat, and directly out to the side from the chin.</p>
Other placements (mouth, chin, throat)	<ul style="list-style-type: none"> a) When cueing <i>me</i>, touches cheek b) When cueing <i>who</i> touches corner of the chin or just under lip. Or, centers index finger left 	<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 your hand travel so far</p>	<ul style="list-style-type: none"> a) Mouth placement is at the corner of the mouth. b) Chin placement is at the bottom of the chin, midline. c) Throat placement is between

	<p>to right, which pushes contact finger (middle) past center.</p> <p>c) When cueing <i>it</i>, touches below the collar of the shirt. Or, centers index finger left to right, which pushes contact finger (middle) past center.</p>	<p>from our face that it is difficult to access the information from both the mouth and hand together?</p>	<p>the sternal notch and Adam's apple, midline.</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</p> <p>b) When cueing <i>kicked</i> began with 2t, then maintained handshape 2 between throat and side placements, then cued 5s</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.</p> <p>b) Consonant with no vowel following it in the middle of a word, must be established at the side before changing to the next handshape or moving to the next placement.</p>	<p>Practice cueing consonant cluster at the side placement before moving away from the side or after arriving at the side.</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></p> <p>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>Mechanics - Failure to open for a diphthong</p>	<p>a) Cued <i>pay</i> 1c, 1t</p> <p>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.</p> <p>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>

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4.2. Rhythm Errors

Type of Error	Example(s) of Error	Why is this a problem?	Tips for Improving
Directness of cue-to-cue movements	Adding swoops, flourishes, heading in the wrong direction and then changing your mind	Extraneous movements may be distracting or make the cued message harder to read.	Cue slowly, planning your next cue before leaving a placement. Memorize the system – use flash cards to drill yourself on where each vowel is cued and what handshape represents each consonant.
Steadiness of cue-to-cue movements	Hesitations, false starts, uneven speed	Movements that are choppy or uneven may be distracting or make the cued message harder to read.	Memorize the system. Practice cueing syllables/words that contain consonants and vowels that you seem to hesitate with.

4.3. Other Form Errors

Type of Error	Example(s) of Error	Why is this a problem?	Tips for improving
Speechreadability	<ul style="list-style-type: none"> a) Limited mouth movement b) Over articulation c) Distracting facial hair 	<ul style="list-style-type: none"> 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. 	<ul style="list-style-type: none"> 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. Practice cueing slowly and deliberately matching mouthshape with cueing movements.

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5. How is my cueing scored or graded? You will receive a score for your Accuracy and Form based on your adherence to the standards of cueing. (see sections 2 & 3 for explanations of expectations)
 - 5.1. Accuracy is scored by percentage correct of the expected target cues. The ranges of results for Accuracy are
 - 5.1.1. Superior: 97%-100% + ALL liaisons
 - 5.1.2. Satisfactory: 92% - 96% + MOST/ALL liaisons
 - 5.1.3. Marginal: 85% - 91% or 92-100% + SOME/NONE liaisons
 - 5.1.4. Unsatisfactory: less than 85%
 - 5.2. Form is scored according to a rubric of quality relating to appropriate form. The ranges of results for Form are
 - 5.2.1. Superior: 3.5 – 4
 - 5.2.2. Satisfactory 2.5 – 3.4
 - 5.2.3. Marginal 1.5 – 2.4
 - 5.2.4. Unsatisfactory: less than 1.5

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6. Questions about Results
 - 6.1. How long does it take to get my results?
 - 6.1.1. The NCSA will send you your scores within eight to ten weeks of receiving your testing materials.
 - 6.2. Why is 91% only satisfactory?
 - 6.2.1. You can achieve a score of 91% and have 1 mistake every 3 words
 - 6.3. My accuracy was 98% - why did I only receive a “Satisfactory” rating?
 - 6.3.1. You must also get 100% of the possible liaisons correct on Task B to achieve a rating of superior.
 - 6.4. My accuracy was 93% - why did I only receive a “Marginal” rating?
 - 6.4.1. You must also get MOST liaisons correct on Task B – partial credit is given for doubled liaisons. You must cue >50% of liaisons to be considered as cueing MOST liaisons
 - 6.5. My Form score is different from the average of my subscores. Why?
 - 6.5.1. The Form score is not a simple average of subscores.
 - 6.5.2. Not all zeros are weighted equally. Depending on the frequency and severity of errors, a subscore of 0 may be weighted more heavily and lower your score below the average of your subscores.
 - 6.5.3. Scoring 3.0 or higher in certain areas can raise your score.

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7. Other common questions
 - 7.1. If I mess up, may I cue the word or phrase again?
 - 7.1.1. You may repeat the word or phrase as many times as you like; however, only the final word or phrase cued is scored.

- 7.1.2. Once you move on to the next item, you may not “revisit” or go back to an item.
- 7.2. Does it matter if my uncued utterance does not match my cued utterance?
 - 7.2.1. 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.
 - 7.2.2. 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.
- 7.3. Do you have a list of common pronunciations for the words?
 - 7.3.1. A pronunciation dictionary is available online(http://www.cuedspeech.org/pdfs/cued_speech_dictionary.pdf).
 - 7.3.2. This list is not meant to be completely exhaustive of possible pronunciations, it is meant to provide a guide for the most common pronunciations of the words on the test.
- 7.4. Does it matter if my pronunciation of the word is incorrect or not listed in the pronunciation dictionary?
 - 7.4.1. As long as your cues match how you believe the word/phrase is pronounced, you will not lose any points. However, if your cueing of the word/phrase does not match your uncued utterance, it will be marked incorrect.
 - 7.4.2. Examples
 - 7.4.2.1. 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.
 - 7.4.2.2. 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 as incorrect.
- 7.5. What happens if the camera cuts off my cues?
 - 7.5.1.1. If the rater can’t see a cue, it will be scored as not rateable. This counts in as an omission.
 - 7.5.1.2. 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.
 - 7.5.1.3. 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.
 - 7.5.1.4. 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.
- 7.6. What can I do to ensure success on the assessment?
 - 7.6.1. Set up the camera correctly. See description [here](#).
 - 7.6.1.1. Setting up the camera incorrectly can lower your score by making some of your cues non-rateable. 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 Accuracy score, Form score, or both scores could be affected.
 - 7.6.2. 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 Accuracy score, Form score, or both scores could be affected.
 - 7.6.3. Say or mouth each item before cueing it. Do not say/mouth the next item until you are satisfied with your cued production.

- 7.6.3.1. Say or mouth only one item at a time.
- 7.6.3.2. You may not return to an item once you have moved on to the next one.
- 7.6.4. Cue deliberately with attention to Accuracy and Form. Speed is not a factor. Go as slowly as necessary to ensure that you can achieve cueing that is accurate and in control, with proper form and no extraneous movements.
- 7.6.5. Try to limit the number of repetitions. Although repetitions do not hurt your score, they are probably an indication that you are cueing too quickly. 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.

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- 7.6.5.1.1. 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.